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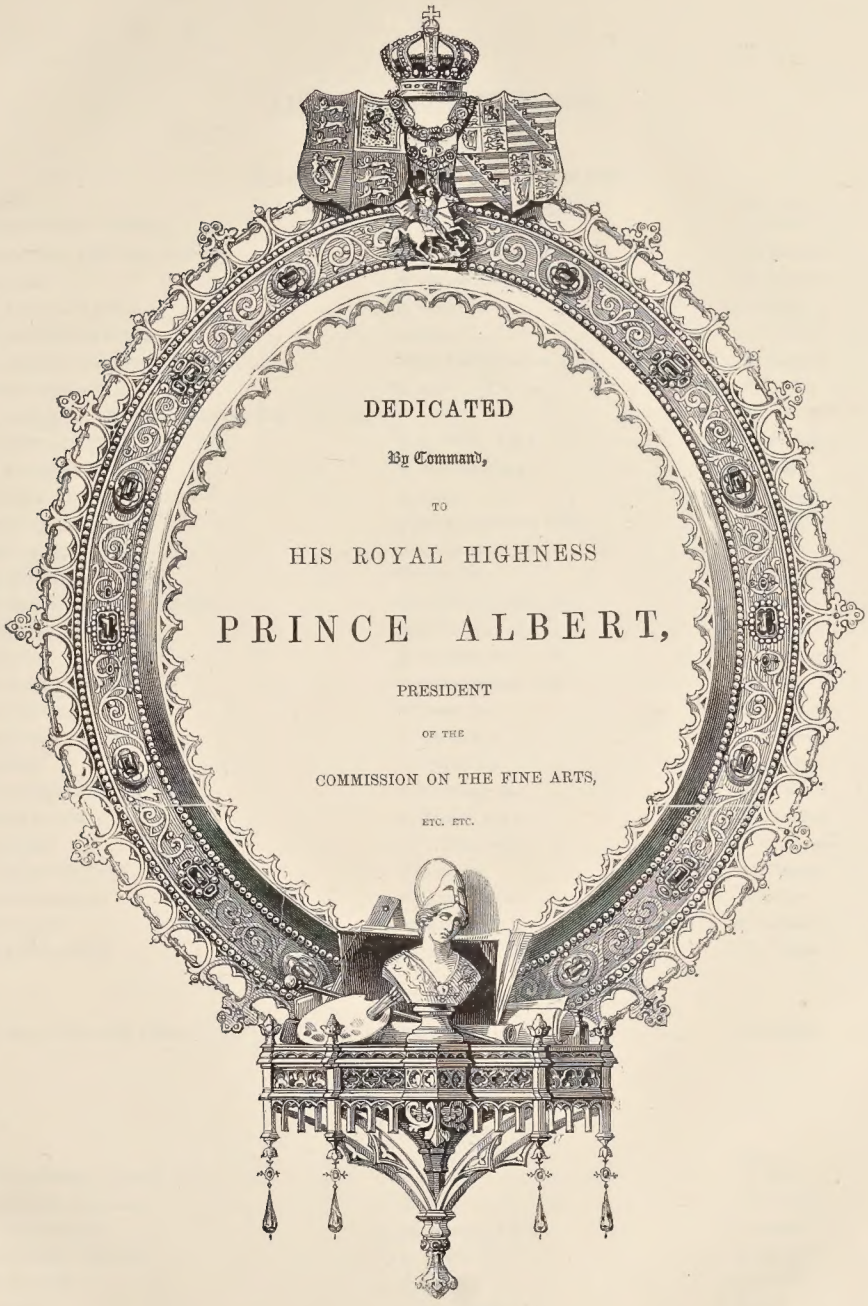
THE

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THE ART-JOURNAL.



London, January 1, 1853.

DRESS—AS A FINE ART.

By Mrs. Merrifield.

Part 1.

In a state so highly civilised as that in which we live, the art of dress has become extremely complicated. That it is an art to set off our persons to the greatest advantage must be generally admitted, and we think it is one, which, under certain conditions, may be studied by the most scrupulous. An art implies skill and dexterity in setting off or employing the gifts of nature to the greatest advantage, and we are surely not wrong in laying it down as a general principle, that every one may endeavour to set off or improve his or her personal appearance, provided that in doing so, the party is guilty of no deception. As this proposition may be liable to some misconstruction, we will endeavour to explain our meaning.

In the first place, the principle is acted upon by all who study cleanliness and neatness, which are universally considered as positive duties, that are not only conducive to our own comfort, but that society has a right to expect from us. Again, the rules of society require that to a certain extent we should adopt those forms of dress which are in common use, but our own judgment should be exercised in adopting these forms to our individual proportions, complexions, ages, and stations in society. In accomplishing this object, the most perfect honesty and sincerity of purpose may be observed. No deception is to be practised, no artifice employed, beyond that which is exercised by the painter, who arranges his subjects in the most pleasing forms, and who selects colours which harmonise with each other; and by the manufacturer, who studies pleasing combinations of lines and colours. We exercise taste in the decoration and arrangement of our apartments and in our furniture, and we are equally at liberty to do so with regard to our dress: but we know that taste is not an instinctive perception of the beautiful and agreeable, but is founded upon the observance of certain laws of nature. When we conform to these laws, the result is pleasing and satisfactory; when we offend against them, the contrary effect takes place. Our persons change with our years; the child passes into the youth, the youth into maturity, maturity changes into old age. Every period of life has its peculiar external characteristics, its pleasures, its pains, and its pursuits. The art of dress consists in properly adapting our clothing to these changes.

We violate the laws of nature when we seek to repair the ravages of time on our complexions by paint, when we substitute false hair for that which age has thinned or blanched, or conceal the change by dyeing our own grey hair; when we pad our dress to conceal that one shoulder is larger than the other. To do either is not only bad taste, but it is a positive breach of sincerity. It is bad taste, because the means we have resorted to are contrary to the laws of nature. The application of paint to the skin produces an effect so different from the bloom of youth, that it can only deceive an unpractised eye. It is the same with the hair: there is such a want of harmony between false hair and the face which it surrounds, especially when that face bears the marks of age, and the colour of the hair denotes youth, that the effect is unpleasing in the extreme. Deception of this kind, therefore, does not answer the end which it had in view; it deceives nobody but the unfortunate perpetrator of the would-be-deceit. It is about as senseless a proceeding as that of the goose in the story, who, when pursued by the fox, thrust her head into a hedge, and thought that because she could no longer see the fox, the fox could not see her. But in a moral point of view it is worse than silly; it is adopted with a view to deceive; it is *acting a lie* to all intents and purposes, and it ought to be held in the same kind of detestation as falsehood with the tongue. Zimmerman has an aphorism which is applicable to this case—"Those who conceal their age, do not conceal their folly."

The weak and vain who hope to conceal their age by paint and false hair, are, however, morally less culpable than another class of dissemblers, inasmuch as the deception practised by the first is so palpable that it really deceives no one. With regard to the other class of dissemblers, we feel some difficulty in approaching a subject of so much delicacy. Yet as we have stated that we are at liberty to improve our natural appearance by well adapted dress, we think it our duty to speak out, lest we should be considered as in any way countenancing deception. We allude to those physical defects induced by disease, which are frequently united to great beauty of countenance, and which are sometimes so carefully concealed by the dress, that they are only discovered after marriage.

Having thus, we hope, established the innocence of our motives, we shall proceed to mention the legitimate means by which the personal appearance may be improved by the study of the art of dress.

Fashion in dress is usually dictated by caprice or accident, or by the desire of novelty. It is never, we believe, based upon the study of the figure.

It is somewhat singular that while every lady thinks herself at liberty to wear any textile fabric or any colour she pleases, she considers herself bound to adopt the form and style of dress which the fashion of the day has rendered popular. The despotism of fashion is limited to *form*, but *colour* is free. We have shown, in a former essay,* what licentiousness this freedom in the adoption and mixture of colours too frequently induces. We have also shown that the colours worn by ladies should be those which contrast or harmonise best with their individual complexions, and we have endeavoured to make the selection of suitable colours less difficult by means of a few general rules founded upon the laws of harmony and contrast of colours. In the present essay, we propose to offer some general observations on form in dress. The subject is, however, both difficult and complicated, and as it is easier to condemn than to improve or perfect, we shall more frequently indicate what fashions should not be adopted, than recommend others to the patronage of our readers.

The immediate objects of dress are two-fold—namely, decency and warmth; but so many minor considerations are suffered to influence us in choosing our habiliments, that these primary objects are too frequently kept out of sight. Dress should be not only adapted to the climate, it should also be light in weight, should yield to the movements of the body, and should be easily put on or removed. It should also be adapted to the station in society, and to the age of the individual. These are the essential conditions, yet in practice how frequently are they overlooked; in fact, how seldom are they observed! Next in importance are general elegance of form, harmony in the arrangement and selection of the colours, and special adaptation in form and colour to the person of the individual. To these objects we purpose directing the attention of the reader.

It is impossible within the limits we have prescribed ourselves to enter into the subject of dress minutely, we can only deal with it generally, and lay down certain broad principles for our guidance. If these are observed, there is still a wide margin left for fancy and fashion. These may find scope in trimmings and embroidery; the application of which, however, must also be regulated by good taste and knowledge. The physical variety in the human race is infinite, so are the gradations and combinations of colour, yet we expect a few forms of dress to suit every age and complexion! Instead of the beautiful, the graceful, and the becoming, what are the attractions offered by the dress-makers? What are the terms used to invite the notice of customers? Novelty and distinction. The shops are "Magasins de Nouveautés," the goods are "distingués," "recherchés," "nouveaux," "the last fashion." The new fashions are exhibited on the elegant person of one of the dress-maker's assistants, who is selected for this purpose, and are adopted by the purchaser without reflecting how much of the attraction of the dress is to be ascribed to the fine figure of the wearer, how much to the beauty of the dress, or whether it will look equally well on herself. So the fashion is set, and then it is followed by others, until at last it becomes singular not to adopt some modification of it, although the extreme may be avoided. The best dressers are generally those who follow the fashions at a great distance.

Fashion is the only tyrant against whom modern civilisation has not carried on a crusade, and its power is still as unlimited and despotic as it ever was. From its dictates there is no appeal; health and decency are alike offered up at the shrine of this Moloch. At its command its votaries melt under fur boas in the dog-days, and freeze with bare necks and arms, in lace dresses and satin shoes, in January. Then, such is its caprice, that no sooner does a fashion become general, than, let its merits or beauties be ever so great, it is changed for one which perhaps has nothing but its novelty to recommend it. Like the bed of Procrustes, fashions are compelled to suit every one. The same fashion is adopted by the tall and the short, the stout and the slender, the old and the young, with what effect we have daily opportunities of observing.

Yet with all its vagaries, fashion is extremely aristocratic in its tendencies.

* See *Art-Journal* for the year 1852

Every change emanates from the highest circles, who reject it when it has descended to the vulgar. No new form of dress was ever successful which did not originate among the aristocracy. From the ladies of the court, the fashions descend through all the ranks of society, until they at last die a natural death among the cast-off clothes of the housemaid.



Had the Bloomer costume, which has obtained so much notoriety, been introduced by a tall and graceful scion of the aristocracy, either of rank or talent, instead of being at first adopted by the middle ranks, it might have met with better success. We have seen that Jenny Lind could introduce a new fashion of wearing the hair, and a new form of hat or bonnet, and Mdlle. Sontag a cap which bears her name. But it was against all precedent to admit and follow a fashion, let its merits be ever so great, that emanated from the stronghold of democracy. We are content to adopt the greatest absurdities in dress when they are brought from Paris, or recommended by a French name, but American fashions have no chance of success in aristocratic England. It is beginning at the wrong end.

The eccentricities of fashion are so great that they would appear incredible if we had not ocular evidence of their prevalence in the portraits which still exist. At one period we read of horned head-dresses which were so large and high, that it is said the doors of the palace at Vincennes were obliged to be altered to admit Isabel of Bavaria (Queen of Charles VI. of France) and the ladies of her suite. In the reign of Edward the IV., the ladies' caps were three quarters of an ell in height, and were covered by pieces of lawn hanging down to the ground, or stretched over a frame till they resembled the wings of a butterfly.* At another time the ladies' heads were covered with gold nets like those worn at the present day. Then again, the hair stiffened with powder and pomatum, and surmounted by flowers, feathers, and ribbons, was raised on the top of the head like a tower. Such head-dresses were emphatically called "Têtes." But to go back no further than the beginning of the present century, where Mr. Fairholt's interesting work on British Costume termi-



nates, what changes have we to record! The first fashion we remember was that of scanty clothing, when slender figures were so much admired, that many to whom nature had denied this qualification, left off the under garments necessary for warmth, and fell victims to the colds and consumptions induced by their adoption of this senseless practice. To these succeeded waists so



short, that the girdles were placed almost under the arms, and as the dresses were worn at that time indecently low in the neck, the body of the dress was almost a myth.

About the same time the sleeves were so short, and the skirts so curtailed in length that there was reason to fear that the whole of the drapery might also become a myth; a partial re-action then took place, and the skirts were lengthened without increasing the width of the dresses, the consequence of which was felt in the country if not in the towns. Then woe to those who had to cross a ditch or a style! one of two things was inevitable, either the unfortunate lady was thrown to the ground—and in this case it was no easy matter to rise again—or her dress was split up. The result depended entirely upon the strength of the materials of which the dress was composed. The next variation, the *gigot* sleeves, namely, were a positive deformity, inasmuch as they gave an unnatural width to the shoulders, a defect which was further increased by the large collars which fell over them, thus violating one of the first principles of beauty in the female form, which demands that this part of the body should be narrow—breadth of shoulder being one of the distinguishing characteristics of the stronger sex. We remember to have seen an engraving from a portrait by Lawrence of the late Lady Blessington, in which the breadth of the shoulders appeared to be at least three quarters of a yard. When a person of low stature, wearing sleeves of this description, was covered with one of the long cloaks which were made wide at the shoulders to admit the sleeves, and to which was appended a deep and very full cape, the effect was ridiculous, and the outline of the whole mass resembled that of a hay-cock with a head on the top. One



absurdity generally leads to another; to balance the wide shoulders, the bonnets and caps were made of enormous dimensions, and were decorated with a profusion of ribbons and flowers. So absurd was the whole combination that when we meet with a portrait of this period we can only look on it in the light of a caricature, and wonder that such should ever have been so universal as to be adopted at last by all who wished to avoid singularity. The transition from the broad shoulders and gigot sleeves to the tight sleeves and graceful black scarf was quite refreshing to a tasteful eye. These were a few of the freaks of fashion during the last half century. Had they been quite harmless, we might have considered them as merely ridiculous, but some of them were positively indecent, and others detrimental to health. We grieve especially for the former charge; it is an anomaly for which, considering the modest habits and education of our countrywomen, we find it difficult to account.

It is singular that the practice of wearing

* Mr. Planché has shown, in his "History of British Costume," that these head-dresses are the prototypes of those still worn by the women of Normandy. We may also refer to Mr. Fairholt's paper on English head-dresses in the *Art Journal* for 1845; or to his more detailed notice in his "Costume in England."

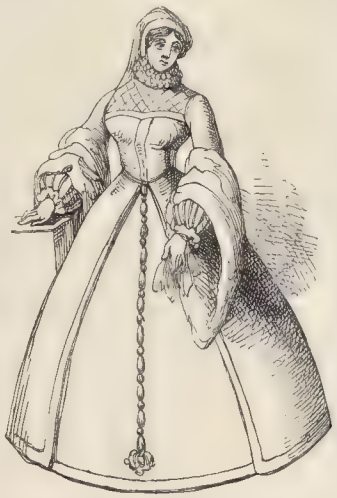
dresses cut low round the bust should be limited to what is called full-dress, and to the higher and, except in this instance, the more refined classes. Is it to display a beautiful neck and shoulders? No, for in this case it would be confined to those who had beautiful necks and shoulders to display. Is it to obtain the admiration of the other sex? That cannot be; for we believe that men look upon this exposure with unmitigated distaste, and that they are inclined to doubt the modesty of those young ladies who make so profuse a display of their charms. But if objectionable in the young, whose youth and beauty might possibly be deemed some extenuation, it is disgusting in those whose bloom is past, whether their forms are developed with a ripe luxuriance which makes the female figures of Rubens appear in comparison slender and refined, or whether the yellow skin stretched over the wiry sinews of the neck remind one of the old women whom some of the Italian masters were accustomed to introduce into their pieces to enhance by contrast the beauty of the principal figures. Every period of life has a style of dress peculiarly appropriate to it, and we maintain that the uncovered bosom so conspicuous in the dissolute reign of Charles II., and from which, indeed, the reign of Charles I. was not, as we learn from the Vandyck portraits, exempt, should be limited, even in its widest extension, to feminine youth or rather childhood.

If the dress be cut low, the bust should be covered after the modest and becoming fashion of the Italian women, whose highly picturesque costume painters are so fond of representing. The white drapery has a peculiarly good effect placed as it is between the skin and richly coloured boddice. As examples of this style of dress, we may refer to Sir Charles Eastlake's "Pilgrims in Sight of Rome,"* "The Grape-Gatherer of Capri"† by Lehmann, and "The Dancing Lesson"‡ by Mr. Uwins, all of which are engraved in the *Art-Journal*. Another hint may be borrowed from the Italian costume; we may just allude to it *en passant*.



If boddices fitting to the shape must be worn, they should be laced across the front in the Italian fashion. By this contrivance the dress will suit the figure more perfectly, and as the lace may be lengthened or shortened at pleasure, any degree of tightness may be given, and the boddice may be accommodated to the figure without compressing it. We find by the picture in the Louvre called sometimes "Titian's Mistress" that this costume is at least as old as Titian.

We have noticed the changes and transitions of fashion; we must mention one point in which it has continued constant from the time of William Rufus until the present day, and which, since it has entailed years of suffering, and in many instances has caused death, demands our most serious attention. We allude to the pernicious



practice of tight-lacing, which, as appears from contemporary paintings, was as general on the Continent as in this country.

The savage American Indian changes the shape of the soft and elastic bones of the skull of his infant by compressing it between



two boards; the intelligent, but prejudiced Chinese, suffers the head to grow as nature formed it, but confines the foot of the females to the size of an infant's: while the highly intellectual and well-informed European lady limits the growth of her waist by the pressure of the stays. When we consider the importance of the organs which suffer by these customs, surely we must acknowledge that the last is the most barbarous practice of the three.

We read in the History of France that the warlike Franks had such a dislike to corpulency that they inflicted a fine upon all who could not encircle their waists with a band of a certain length. How far this extraordinary custom may have been influential in introducing the predilection for small waists among the ladies of that country, as well as our own through the Norman conquerors, we cannot determine.

During the reign of Queen Elizabeth, the whole of the upper part of the body from the waist to the chin, was encased in a cuirass of whalebone, the rigidity of which rendered easy and graceful movement impossible. The portrait of Elizabeth by Zucchero, with its stiff dress and enormous ruff, and which has been so frequently engraved, must be in the memory of all our readers. Stiffness was indeed the characteristic of ladies' dress at this period; the whalebone cuirass covered with the richest brocaded silks was united at the waist with the equally stiff vardingale or fardingale, which descended to the feet in the form of a large bell without a single fold.

There is a portrait in the possession of Mr. Seymour Fitzgerald, of the unfortunate Mary Queen of Scots when quite young, in a dress of this kind, and one cannot help pitying the poor girl's rigid confinement in her stiff and uncomfortable dress. The figure in the accompanying cut represents Jeanne d' Albret, the mother of Henri IV., in the fardingale.

With Henrietta Maria dresses cut low in the front, and flowing draperies, as we find them in the Vandyck portraits, came into fashion, but the figure still retained its stiffness around the waist, and has continued to do so through all the gradations and variations in shape and size of the hoop petticoat, and the scanty draperies of a later period, until the present day.*

If the proportions of the figure were generally understood, we should not hear of those deplorable, and in many cases fatal, results of tight-lacing which have unfortunately been so numerous. So general has the pernicious practice been in this country, that a medical friend, who is professor of anatomy in a provincial academy, informed us that there was great difficulty in procuring a model whose waist had not been compressed by stays. That this is true of other localities besides that alluded to, may be inferred from a passage in Mr. Hay's leeture to the Society of Arts "On the Geometrical Principles of Beauty," in which he mentions having, for the purpose of verifying his theory, employed "an artist who, having studied the human figure at the Life Academies on the continent, in London, and in Edinburgh, was well acquainted with the subject," to make a careful drawing of the best living model which could be procured for the purpose. Mr. Hay observes, with reference to this otherwise fine figure, that "the waist has evidently been compressed by the use of stays." In further confirmation of the prevalence of this bad habit, we may refer to Etty's pictures, in which this defect is but too apparent.†

* Engraved in the *Art-Journal* for the year 1848, p. 339.
† Engraved in the *Art-Journal* for the year 1848, p. 158.
‡ Engraved in the *Art-Journal* for the year 1848, p. 369.

* The fardingale differed from the hoop in the following particulars. The hoop petticoat was gathered round the waist, while the fardingale was without a fold of any description. The most extraordinary instances we remember to have seen of the fardingale, are in two or three pictures of the Virgin in the Spanish gallery in the Louvre, where the fardingale in which the Virgin is dressed, takes the form of an enormous mitre.
† To be continued.

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

IX.—DOMESTIC AMUSEMENTS AFTER DINNER.—THE CHAMBER AND ITS FURNITURE.—OCCUPATIONS AND MANNERS OF THE LADIES.—SUPPER.—CANDLES, LAMPS, AND LANTERNS.—BED; FREEDOM OF MANNERS.—THE TOILETTE; BATHING.—CHESTS AND COFFERS IN THE CHAMBER.

THE dinner hour, even among the highest ranks of society, was early in the forenoon, never later than eleven or twelve o'clock; and, except in the case of great feasts, it appears not to have been customary to sit long after dinner. After the dinner was taken away, and the ceremony of washing had been gone through, the wine cup appears to have been at least once passed round, and then they all rose from table. While the older members of the family retired to attend to their affairs, the ladies returned to their chambers, or went into the orchards or gardens to amuse themselves. Thither they were often followed by the young men, who, if out of doors (and sometimes indoors), joined with them in dancing, though the amusements in the chambers seem to have been more usually chess, or tables, or games of questions and answers. We find these often alluded to in the fabliaux and romances of the thirteenth and fourteenth centuries. In one of the fabliaux, a knight having been received hospitably at a feudal castle, after dinner they wash, and then drink round, after which they go to dance—

ses mains
Lava, et puis l'autre gent toute,
Et puis se burent tout à route,
Et por l'amor dou chevalier
Se vont trestuit apparillier
De faire karoles et dances.

In the early English romance of Sir Degrevant, after dinner the ladies go to their chambers to arrange themselves, and then some proceed to amuse themselves in the garden—

When the lordys were drawin, (*withdrawn*)
Ladyes rysen, was not to leyn,
And wenten to chaumbur ageyne,
Anon ther hom dythus; (*dight*)
Dame Mildore and hyr may (*maid*)
Went to the orcherd to play.

In the romance of Lanfal, we have the same circumstance of dancing after dinner—

And after mete Syr Gaweyn,
Sir Gyeryes and Agrafayn,
And Syr Launfal also,
Wente to daunce upon the grene,
Unther the tour ther lay the quene,
Wyth syxty ladyes and mo.
* * * *
They hadde menstrayles (*minstrels*) of moch honours,
Fydelers, sytolyrs, and trompours,
And elles hyt were unryght;
Ther they playde, for sothe to say,
After mete the somerys day,
Alle what (*till*) hyt was neygh nyght.

It was only on extraordinary occasions, however, that the dancing or walking in the garden continued all day. In the romance of Blonde of Oxford, the dinner-party quit the table, to go wander and play in the fields and forests round the castle, and the young hero of the story, on their return thence, goes to play in the chambers with the ladies.—

Après manger lavent leurs mains,
Puis s'en vont juer, qui ains ains,
Ou en forès ou en rivieres,
Ou en deduis d'autres manieres.
Jehans au quel que il veut va,
Et quant il revent souvant va
Jouer ès chambres la contesse
O les dames.

There were two classes of dances in the middle ages, the domestic dances, and the dances of the jongleurs or minstrels. After the first crusades, the western jongleurs had adopted many of the practices of their brethren in the east, and among others it is evident from many allusions in old writers that they had brought westward that of the almehs, or eastern dancing-girls. These dances formed, like the vulgar fabliaux, a part of the jongleur's budget of representations, and were mostly, like those, gross and indecent. The other class of dances were of a simpler character, the domestic dances, which consisted chiefly of the *carole*, in which ladies and gentlemen, alternately, held by each other's hands and danced in a circle. This mode of dance prevailed so generally, that the word *carole* became used as a general term for a dance, and *caroler*, to carole, was equivalent with *to dance*. The accompanying



No. 1.—A MEDIEVAL DANCE.

cut, taken from a manuscript of the Roman de Tristan, of the fourteenth century, in the National Library at Paris (No. 6956), represents a party dancing the carole to the music of pipe and tabor.

Other quieter games were pursued in the chambers. Among these the most dignified was chess, after which came tables, draughts, and in the fourteenth century cards. Games of forfeits, and of questions and answers, were also a favourite amusement, and in these, as described in old writers, they often wandered very far from the limits of propriety. When no gaiety of this kind was going on, the ladies of the household were employed in occupations of a more useful description, among which the principal were knitting, weaving, embroidering, and sewing. Almost everything of this kind was done at home at the period of which we are now speaking. In one of Rutebeuf's fabliaux, a woman makes excuse for being up late at night that she was anxious to finish a piece of linen cloth she was weaving—

Sire, fet-elle, il me faut traimer
A une toile que je fais.

And in another fabliau, that of Guillaume au Faucon, a young "bacheler," entering suddenly the chamber of the ladies, finds them all occupied in embroidering a piece of silk with the ensigns of the lord of the castle. Our next cut



No. 2.—THE THREE FATES.

taken from an illumination in an early French translation of the Metamorphoses of Ovid (in the National Library, MS. 6986), represents three ladies (intended for the three Fates) employed in these domestic occupations, and will give us a notion of the implements they used.

Domestic animals, particularly dogs and birds, were favourite companions of the ladies in their chambers. A favourite falcon had frequently its "perche" in a corner of the chamber; and in the illuminations we sometimes see the lady



No. 3.—LADY AND DOG.

seated with the bird on her wrist. Birds in cages are also not unfrequently alluded to through the thirteenth and fourteenth centuries. Cats were kept for destroying vermin, but are less frequently alluded to as domestic favourites. Little dogs, on the contrary, are the usual



No. 4.—INTERIOR OF A CHAMBER.

chamber companion of the ladies, and are frequently represented under this character in the illuminated manuscripts. Our Cut No. 3, from a manuscript of the St. Graal, in the British Museum (MS. Addit., No. 10,293, fol. 31), written in the thirteenth century, represents a queen seated in conversation, with her dog in her lap. The next cut, from an illumination in the interesting manuscript of the Roman de Meliadus in the British Museum (MS. Addit., 12,228, fol. 310), belonging to the latter half of the fourteenth century (the reign of our Edward III.), represents the interior of a chamber, with two little dogs gamboling about. In the curious work on domestic economy, entitled the Ménagier de Paris, written about the year 1393, the lady of the household is particularly recommended to think of the "chamber beasts," such as little dogs, the "chamber birds," &c., inasmuch as these creatures, not having the gift of speech, could not ask for themselves.*

The chamber was, as might be expected, more comfortably furnished than the hall. The walls were covered with curtains, or tapestry, whence this apartment is frequently termed in the fabliaux and romances the *chambre encortinée*. The story of a fabliau printed in my *Anecdota Literaria* turns upon the facility with which a person might be concealed behind the "curtains" of the chamber. There was a fireplace and chimney in the wall. Besides a bench or stool to sit upon, there was usually a chair in the chamber. In the fabliau of the Bouchier d'Abbe-

* *Item*, que par la dicte dame Agnes vous faciez principalment et diligemment penser de vos bestes de chambre, comme petis chiennés, oiselets de chambre; et aussi la beguine et vous pensez des autres oiseaulx domesché, car ils ne pevent parler, et pour ce vous devez parler et penser pour eulx, se vous en avez.—*Ménagier de Paris*, ii. 62.

ville, the priest's lady, when she rises out of bed to dress, is represented as placing herself in a chair—

En le caiere s'est assise.

In the early English romance of Horn, the lady, receiving a gentleman into her chamber, gives him a rich chair which would hold seven people, and which is covered, in true regal style, with a baldekin.—

The miri maiden, also sone
As Hatherof into chamber come,
Sche wend (*thought*) that it were Horn;
A riche cheir was undon,
That seiven might sit theron,
In swiche craft y-corn (*chosen*).
* * * *
A baudekin theron was spred,
Thider the maiden hadde him led
To siten hir beforn,
Frout (*fruit*) and spices sche him bede,
Wine to drink, wite and rede,
Bothe of coppe and horn.

There was an *escrin*, or cabinet, which stood against the wall, which was often so large that a man might conceal himself behind it. Chests and coffers were also kept in the chamber, and it contained generally a small table, which the lord or lady of the house used when they would sup in private.

But supper, being the second meal in the day at which the whole household met together, was generally a more public one, and was held like the dinner in the hall, and with much the same forms and services. It was preceded and closed by the same washing of hands, and the table was almost as plentifully covered with viands. After having washed, the company drank round, and it seems to have been the usual custom, on leaving the supper-table, to go immediately to bed, for people in general kept early hours. Thus, in one of the pious stories printed by Meon, in describing a royal supper-party, we are told that, "when they had eaten and washed, they drunk, and then went to bed."—

Qant orent mengié, si laverent,
Puis burent, et couchier alerent.

And in another story in the same collection, the lady receives a stranger to supper in a very hospitable manner—"when they had eaten leisurely, then it was time to go to bed."—

Qant orent mengié par loisir,
Si fu heure d'aler gesir.

Sometimes, however, there was dancing and other amusements between supper and bedtime. Thus, in the romance of Sir Degrevant,—

Bleve (*quickly*) to soper they dyght,
Both squiere and knyght;
They daunsed and revelide that nyght,
In hert were they blythe.

In a fabliau published by Barbazan, on the arrival in a nobleman's castle of a knight who is treated with especial courtesy, the knights and ladies dance after supper, and then, at bed-time, they conduct the visitor into his bed-chamber, and drink with him there before they leave him.—

Après mengier, chascuns comence
De faire caroles et dance,
Tant qu'il fu houre de couchier;
Puis aumainnent le chevalier
En sa chambre où fait fu son lit
Et là burent par grant delit;
Puis prirent congié.—

One reason for keeping early hours was that candles and lamps were too expensive to be used in profusion by people in general. Various methods of giving artificial light at night are



No. 5.—A SUPPER.

mentioned, most of which seem to have been considered more or less as luxuries. At grand festivals the light was often given by men holding torches. In general, candles were used at supper. The accompanying cut, taken from the manuscript of the St. Graal already mentioned (fol. 260), represents a person supping by candle-light. In the fabliau of La Borgoise d'Orliens, a lady, receiving her lover into her chamber, spreads a table for him and lights a great wax candle (*grosse chandoile de cire*); and another lady, under similar circumstances (in the fabliau du Prestre et de la Dame), places on the table two candles fixed on silver candle-sticks—

Desor la table ot deus broissins
Où il avoit cierges d'argent,
Molt estoient bel et gent.

An old poem on the troubles of housekeeping, printed by M. Jubinal in his "Nouveau Recueil de Contes," enumerates candles and a lantern among the necessaries of a household.—

Or faut chandeles et lanterne.

A manuscript of the thirteenth century in the French National Library (No. 6956), contains an illumination, which has furnished us with the accompanying cut, representing a man holding a lantern of the form then in use, and lanterns are not unfrequently mentioned in old writers. People went to bed with



No. 6.—MAN WITH LANTERN.

a candle placed in a candlestick of a different description from that used at table, and we learn from a story in the Ménagier de Paris that it was customary for the servant or servants who had charge of the candles to accompany them into their bedroom, remain with them till they were in bed, and then carry the candles away. In another part of the Ménagier, we are told that the bedroom candlestick ought to be one *à platine*, which is explained by flat-bottomed, and people are recommended, when they go to bed, "to put the candle out with their mouth or fingers," *i. e.*, by blowing it out or squeezing the wick, "and not with their chemise," which has been explained as meaning that they were in the habit of throwing this article of dress upon the light to put it out when they went into bed.* In the fabliau of the Chevalier à la Corbeille, an old dueña, employed to watch over her young mistress, being disturbed in the night, is obliged to take her candle and go into the kitchen to light it; from whence we may suppose it was the custom to keep the kitchen fire in all night.

It appears to have been a common custom, at least among the better classes of society, to keep a lamp in the chamber to give light during the night. In one of the fabliaux printed in Meon, a man entering the chamber of a knight's lady at night, finds it lit by a lamp which was usually left burning in it—

Une lampe avoit en la chambre,
Par costume ardoir i siant.

In the English romance of Sir Eglamour, we find several lamps burning in a lady's chamber,—

Aftur sopur, as y yow telle,
He wendyd to chaumbur with Crystyabelle,
There laumpus were brennyng bryght.

* Et ayez fait adviser par avant, qu'ils aient chascun loing de son lit chandelier à platine pour mettre sa chandelle, et les aiez fait introduire sagement de l'estaindre à la bouche ou à la main avant qu'ils entrent en leur lit, et non mie à la chemise.—*Ménagier de Paris*, ii., 71.

We are naturally to suppose from this that a lamp gave but a dim light; and accordingly we are told in another fabliau that there was little light, or, as it is expressed in the original, none, in a chamber, where nothing but a lamp was burning.—

En la chambre lumiere n'ot,
Hors d'un mortier qu'illuec ardoit,
Point de clarté ne lor rendoit.



No. 7.—A BEDROOM CHAMBER-SCENE.

In the accompanying cut, taken from an illumination in a manuscript of the fourteenth century in the National Library in Paris (No. 6988), a nun, apparently, is arranging her lamp before going to bed.

It was now a matter of pride to have the bed furnished with handsome curtains and coverings. Curtains to beds were so common, that being "under the curtain" was used as an ordinary periphrasis for being in bed; but the curtains appear to have been suspended to the ceiling of the chamber, with the bedstead behind them. With regard to the bed itself, there was now much more refinement than when it was simply stuffed with straw. Beds among the rich were made with soft feathers (*duvet*); in the Roman de la Violette we are told of a bed made of *bofu*—perhaps of flocks. From the vocabulary composed by Alexander Neckam early in the thirteenth century, we learn that the bed was covered much in the same way as at present. First, a "quilte" was spread over the bed; on this the bolster was placed; over this was laid a "quilte poynté" or "rayé," (courtepointe, or counterpain); and on this, at the head of the bed, was placed the pillow. The sheets were then thrown over it, and the whole was covered with a coverlet, the common material of which, according to Neckam, was green say, though richer materials and even valuable furs, were used for this purpose. In the Lai del Désiré, we have mention of a quilt (*coilte*), made in checker-wise, of pieces of two different sorts of rich stuff, which seems to have been considered as something extremely magnificent.

Sur un bon lit s'ert apuiée;
La coilte fu à eschekers
De deus pailles ben faiz e chers.

One custom continued to prevail during the whole of this period, that of sleeping in bed entirely naked. So many allusions to this practice



No. 8.—KING AND QUEEN IN BED.

occur in the old writers, that it is hardly necessary to say more than state the fact. It is true

that in some instances in the illuminations persons are seen in bed with some kind of clothing on, but this was certainly an exception to the rule, and there is generally some particular reason for it. Our cut (No. 8), taken from the Roman of the St. Graal, in the British Museum (MS. Addit., No. 10,292, fol. 21, v°), represents a king and queen in bed, both naked. The crowns on their heads are a mere conventional



No. 9.—NIGHT-SCENE IN A HOSTELRY.

method of stating their rank. In the next cut, taken from a manuscript of the romance of the Quatre Fils d'Aymon, of the latter part of the fourteenth century, in the National Library in Paris (No. 6970), there is still less room left for doubt on the subject. The people seem to be sleeping in a public hostelry, where the beds are made in recesses, not unlike the berths in a modern steamer; the man on horseback is supposed to be outside, and his arrival has given alarm to a man who was in bed, and who is escaping without any kind of clothing. In the English romance of Sir Isumbras, the castle of Isumbras is burnt to the ground in the night, and his lady and three children escaped from their beds; when he hurried to the spot, he found them without clothing or shelter—

A dolefulle syghte the knyghte gane see
Of his wyfe and his childir three,
That fro the fyre were fledde;
Alle als nakede als thay were borne
Stode togedir undir a thorne,
Braydede owte of thaire bedd.

Curiously enough, while so little care was taken to cover the body, the head was carefully covered at night, not with a nightcap, but with a kerchief (*couvrechief*) which was wrapped round it.

The practice just alluded to, combined with the indiscriminate manner in which people slept together in the same room, and the want of decorum with which men were admitted at all times into the chambers of the ladies, must have produced a very unfavourable effect on social



No. 10.—A LADY BATHING.

manners and morals. The annexed cut, taken from the manuscript of the St. Graal, of the thirteenth century, in the British Museum (MS. Addit., No. 10,292, fol. 266), will illustrate this observation, and at the same time show the ordinary manner of bathing during this and the following century.

Out Cut No 11, from another volume of the same manuscript (MS. Addit., No. 10,293, fol. 266) represents a lady at her toilette. It is a subject on which our information at this period is not very abundant. The round mirror of metal which she is employing was the common form during the middle ages, and was no doubt derived from the ancients.



No. 11.—LADY AT HER TOILETTE.

The chamber, as it has been already intimated, was properly speaking the women's apartment, though it was very accessible to the other sex. It was usually the place for private conversation, and we often hear of persons entering the chamber for this purpose, and in this case the bed seems to have served usually for a seat. Thus, in the romance of Eglamour, when, after supper, Christabelle led the knight into her chamber,—

That lady was not for to hyde,
Sche sett hym on hur beddys syde,
And welcomyd home thet knyght.

Again, in a fabliau printed by Meon, a woman of a lower grade, wishing to make a private communication to a man, invites him into her chamber, and they sit on the bed to converse,—

En une chanbre andui en vont,
Desor un lit asis se sont.

And in the fabliau of Guillaume au Faucon, printed by Barbazan, Guillaume, visiting the lady of a knight in her chamber, finds her seated on the bed, and he immediately takes a seat by her side to converse with her,—

La dame séoit sor un lit.
* * *
Guillaume s'est el lit assis
Joste la dame o le cler vis;
Rit et parole et joe a li,
Et la dame tot autresi.

In the illuminated manuscripts, scenes of this kind occur frequently; but in the fourteenth century, instead of being seated on the bed, the persons thus conversing sit on a bench which runs along the side of the bed, and seems to belong to the bedstead. A scene of this kind is represented in our Cut No. 12 (taken from a manuscript of the romance of Meliadus, in the British Museum, MS. Addit., No. 12,228, fol. 312), which is a good representation of a bed of the fourteenth century. A lady has introduced a king into her chamber, and they are conversing privately, seated on the bench of the bed. In some of these illuminations, the persons conversing are seated on the bed itself, with their feet on the bench.



No. 12.—CONVERSATION IN THE CHAMBER.

The illuminators had not yet learned the art of representing things in detail, and they still too often give us mere conventional representations of beds, yet we see enough to convince us that the bedsteads were already made much more elaborately than formerly. Besides the bench at the side, we find them now with a hutch (*huche*) or locker at the foot, in which the possessor was accustomed to lock up his money and other valuables. This hutch at the foot of the bed is often mentioned in the fabliaux and romances. Thus in the fabliau Du Chevalier à la Robe Vermeille, a man, when he goes to bed, placed his robe on a hutch at the foot of the bed,—

Sus une huche aus piez du lit
A cil toute sa robe mise.

And another, in the fabliau of Constant Duhamel, to appease an enemy, offers him all the money he has in "his hutch by his bed,"—

J'ai en ma huche lez mon lit
Cent sols de deniers à vostre oés.

Another, having extorted some money from a priest, immediately puts it in the hutch—

Les deniers a mis en la huche.

Our Cut No. 13, from a MS. in the National Library in Paris (No. 6956), represents a miser examining the money in his hutch, which is



No. 13.—A MISER AND HIS HOARD.

here detached from a bed, but in some other illuminations a hutch of much the same form appears attached to the bed foot.

It may be observed in conclusion that, in the middle ages, few people, except in castles and great mansions, had any extra chambers for strangers; but when visitors came, they made them a bed on the floor in their own chamber, or, more usually, in the hall. This practice is very often alluded to in the early stories, the plots of which frequently turn upon it.

ON THE RED PIGMENTS CALLED "LAKES."

By Mrs. Merrifield.

There are several conditions which influence the durability of pigments, namely, first, the nature and properties of the pigments themselves and their purity from extraneous matter; secondly, their mixture with other colours; and thirdly, the vehicle with which they are employed. We shall offer in the present article a few remarks on the red pigments called "Lakes," chiefly with reference to these conditions.

Lakes have usually the reputation of being wanting in durability, yet the traveller in Italy is frequently astonished at the brilliancy of the lake colours on paintings whose age is reckoned by centuries. "Where," says Tassi, speaking, in his "Lives of the Bergamasque painters," of the beautiful blue and lake colours on Italian pictures of the cinque-cento—"Where will you find such colours now?" Having, on a former occasion* alluded more particularly to this subject, it will be unnecessary now to enumerate instances of the beauty of the lake colours in old paintings. It will be sufficient to point out their existence, and to observe that, with these examples before us, we should be wrong in imputing to *every* kind of lake the character of want of durability; the difficulty lies in recognising that which was at once so beautiful and so durable.

It has been already observed† that the old masters possessed several kinds of lake. The earliest were those prepared from the wood of the Cæsalpinia Sappan (the Brésil-Wood or Verzino of the old painters), from lac, and from the clippings of scarlet cloth, called Lacca di Cimatura by the Italians. The red cloth used for this purpose was sometimes dyed with kermes (the *grana* of the Italians). With regard to the Lacca di Cimatura, it is astonishing that such a round-about, unscientific method of preparing lake as that of discharging the colour from wool previously dyed red, and then precipitating it upon a white earth, should have prevailed for so long a period, and in so many countries; and it is difficult to imagine what advantage this method could have possessed over the more simple one of preparing a lake directly from the dye-drug itself, especially as we know this was done in the case of lac. We find, however, that this former method, which can be traced from the fourteenth century, was practised in this country within the last hundred years, a receipt for it being contained in the "Handmaid of the Arts" (the second edition of which was published in 1765.)

Cochineal was introduced into Europe about 1523, but though generally known in Italy it was considered as a new pigment, the qualities of which were not thoroughly known in 1547, and it was admired for the brilliant colour of the lakes prepared from it. It preserves the latter character to the present day, but it is considered to be less durable than lac and madder.

The history of madder as a pigment is not so clear. We find it mentioned in early mediæval MSS. of the north of Europe; then we lose sight of it until 1612, when Neri gives a receipt of his own invention for preparing a lake from it. Even after this time receipts for madder lake, and notices of its use in painting, are scarce. Yet during the whole of this period madder was in great repute as a dye-drug, and was extensively cultivated in Flanders and Holland. The madders of Holland, called *Rosa di Fiandra*, were in great request for dyeing, and were famous throughout Europe, especially at Venice. It is the opinion of Merimée‡ that madder lake was much used by the old masters, and that the most durable lakes were prepared from this root, but he quotes no authority for his supposition, except the opinion of M. Chaptal, derived from the resemblance of the colour of madder lake to that of the lake on the paintings of Pompeii: until some documentary or chemical proof can be given that madder was the substance of which the best lakes were formerly made, we must hesitate to concur in this opinion. The most conclusive argument, as it appears to us, against the use of madder lakes by the old masters, is that we have never yet seen any madder lake which equalled in depth of tint the intensely-coloured lakes we have seen on old pictures. That it might possibly have been used for the *pink* colours, we admit. The dark tints of madder lake partake of the yellow, the brown, and the purple principles which are found in the root; the rose and pink tints are never of great depth. Ruby madder has nothing in common with the gem but the name. If the old masters possessed the secret of preparing lake-coloured pigments of great depth, power, and purity of colour from madder, the secret has been lost. Yet that this plant is capable of producing intense and bright reds is evident from the celebrated Adrianople red dye, which is coloured with it.

The tests afforded by chemistry as to the nature of the different kinds of lake are not perfectly conclusive. Chemical tests can distinguish between animal, vegetable, and mineral substances, but they cannot distinguish the colouring matter of one animal substance, as for instance, lac, kermes, and cochineal,—from each other. Neither can they distinguish one vegetable red colour from another. The animal lakes when burnt exhale the peculiar odour of burnt feathers, but it is not often that enough colour can be collected from old paintings to be detected by this test. It would be most desirable to ascertain whether some of the best lakes on old pictures,—those of Pinturicchio at Siena and Rome for example,—which are too old to have been cochineal, are of animal or vegetable origin. If the former, they must have been either lac or kermes; if the latter they *may* have been madder. Cennini says the lac-lake was the best. This was used we believe by Lionardo da Vinci, who mentions "Lacca senza gomma,"—that is, as we read it, "Lake freed from the gum (resin)." After the introduction of cochineal, lac and kermes lakes were less esteemed, for they did not possess the brilliancy of the cochineal, although they are believed to have exceeded it in durability, and the former fell gradually so entirely into desuetude, that we are not aware of any receipts for them in modern works.

The old lakes were generally of a cool tint; at a later period, they were made more scarlet by the addition of an acid; lemon-juice was frequently added to them with this intent. Acids are still added for the same purpose, but it is considered that what is gained in brilliancy is lost in durability. Sometimes, also, vermilion is mixed with the lake, to make it more scarlet; this, of course, renders the colour less transparent. The presence of vermilion may be detected by holding a little of the suspected colour, on the blade of a knife, in the fire or candle; the vermilion will entirely evaporate, while the lake will become first brown, then black.

But whatever doubt may exist as to the identity of the colouring-matter of the lakes, writers and artists generally agree that they are all liable to certain defects; and that in order to ensure, as far as the nature of the pigments will permit, their permanency, certain conditions must be observed. It is perhaps owing to the precautions the old masters took in the preparation of these pigments, and to their mode of using them, that the superior permanency of the colour is to be attributed.

In addition to their general character of fugacity, lakes, when used in oil-painting, are charged with the following inaperfections:—In the first place, when kept some time after being mixed with oil, they become fat; secondly, they are frequently full of salts; and thirdly, they are bad dryers. The remedy for the first, is to keep them in powder, and to mix them with oil or varnish only as they are wanted. With regard to the second defect—their being full of salts—this is a serious evil, for the salts not only retard the drying of the colour, but injure the picture: lake should always be tested to ascertain whether it is free from salts; this may be easily done by any one: for the method of effecting it the reader is referred to a former page of this Journal.* Of the third defect, we must speak at greater length: lakes, it is well known, are chemical combinations of colouring-matter with a base, which is always white in colour, and which forms, with the colouring-matter, an insoluble compound; the most usual bases are alumina, and the oxide of tin; but phosphate of lime was formerly used occasionally, and for lakes of inferior quality, chalks, and other white earths, were substituted for alumina; the latter, of course, do not form insoluble compounds with the colour, which is therefore liable to be changed by several re-agents.

The alumina-lakes are esteemed the most permanent; but they are bad driers in oil, because the alumina which forms their base has such great affinity for water, that after being ignited, it has been known to absorb, in a dry atmosphere, 15½ per cent. of water; and, in a humid atmosphere, 33 per cent.† It is a well-ascertained fact, that the presence of water renders oil less drying; and the principle of most of the receipts for preparing drying-oil, is to add to the oil some substance insoluble in oil—such as calcined sulphate of zinc, litharge, and calcined salt,—which has such affinity for water that, when thrown into the oil, it will seize upon the water, which it abstracts from the oil, when the latter becomes more drying—that is to say, more easily converted into a resin. When, therefore, it is considered that lakes are seldom so thoroughly dry as to be entirely free from water, it will readily be understood that, on this account, they are slow driers when mixed with oil. The following experiments show that it is not merely sufficient to obtain them in a dry state from the colourmen, but that, after being thoroughly dry, they imbibe moisture from the atmosphere.

Ten grains of each of the following colours were dried on a piece of foreign paper, over a candle or before a fire, until they felt hot, but not so as to change the colour. They were then weighed again, when they showed the following results:—

Colours.	Loss by Drying.	Gained by Exposure to Air
Indian lake, No. 1 (darkest)	1 gr.	just turned the scale.
Cochineal lake	2 grs.	nil.
Rose madder (crystallised) French	⅝ gr.	nil.
Brown madder	⅝ gr.	nil.
Purple madder	very little.	½ gr.
Madder carmine	1½ gr.	½ gr.
Scarlet lake	1 gr.	nil.
Purple lake	1½ gr.	1½ gr.
Brown pink	1 gr.	⅝ gr.
Vandyck brown	½ gr.	nil.
Burnt umber	nil.	
Raw and burnt sienna	nil.	
Roman ochre	nil.	
Yellow ochre	nil.	
Indian red	nil.	

The colours which lost weight by drying are precisely those which are the worst driers. All those colours which had lost weight by drying were then placed in open papers in an uninhabited, but dry room, with an open chimney. The door and window were shut, to prevent the powders being dispersed by currents of air. They were left here for several days, when they were again weighed. The results were as in the third column.

That the driving off of the water accelerates the drying of the lakes, was proved in the following manner. The ten grains of the several colours which had imbibed moisture, or, in other words, which had increased in weight by exposure to the atmosphere, were divided into two portions, and one portion of each colour was again dried. A little of *all* the colours was then ground up with the common drying oil of the shops, and placed upon a framed glass, at the back of which was fixed a sheet of paper, on which was written the names of each colour, the dried colours being distinguished from the others. In every case the

* See *Art-Journal* for 1850, p. 189.
† Id. Ibid.
‡ De la Peinture à l'Huile, pp. 139, 144.

* See *Art-Journal* for 1850, p. 189.
† "Alumina is a hydrate containing, when dried at the temperature of the atmosphere, almost half its weight of water. Even after ignition, alumina has such an affinity for water, that it cannot be placed on the scale of a balance without acquiring weight."—*Henry's Chemistry.*

dried colours were found most siccative; they were all *tacky*, while the others were quite wet. From these experiments we learn an easy and simple method, and one which is in the power of every artist, of expediting the drying of lakes. It is merely to dry the quantity of lake intended for the day's work, either in the sun, before a fire, or in a spoon over the flame of a candle, first taking the precaution to fold the colour in a piece of thin paper to preserve it from dust and light, and care being taken not to change the colour of the pigment by burning it. A very short time suffices to dry the colour. These experiments also point out that lakes should be kept in a dry place, and excluded as much as possible from the air. It might be advisable also, from their known tendency to fade, to keep them from the light.

These experiments also prove the soundness of the practice of the old masters in accelerating, by exposure to the sun, or to the warmth of a stove, or even by the addition of certain ingredients to the vehicle, the drying of their oil-paintings. The rapid drying of the colours was hastened as much as possible, because it was believed that the wet colours were acted upon injuriously by the air, and that when once dry they were less liable to change. In the case of lakes, especially, this precaution is important, because, as we have seen, they imbibe moisture from the air; and the water which they hold in suspension retards the drying of the oil. It will also be readily understood why, when he directs the palettes of oil-colours to be placed in water, Volpato* excepts lake, giallo santo (yellow lake), and verdigris, which are, he says, spoiled by the water, and must therefore be removed before the palette is put into water. Pacheco and Palomino, the Spanish writers and painters, make a similar remark; they say "lake must not see water."

The directions of the old masters to grind the lake very stiff—as stiff as butter, so that one may cut it—should be strictly followed; and the drying should be accelerated by artificial means, either by the heat of a stove, by mixing it with a drying varnish, or by adding to it some dryer. A dryer for lake, frequently mentioned by old writers, is powdered glass; but if that operated at all as a dryer, it must have been by means of the lead which it contained. Powdered glass contains some free alkali,† which must be always injurious on pictures, not to mention its tendency to cause the red colour of the lake to incline to purple. While mentioning the old methods of using lake, it may be remarked that it was frequently rubbed on with the fingers; and it is rare indeed that any marks of the brush can be discerned on the lake glazings of old pictures.

Brown pink and Vandyck brown were among the colours mentioned in the experiments. The former is a lake made of the berries of the buckthorn. This, though a fine colour, cannot be classed among the most durable. It differs from the yellow lake made from the same plant only in its colour, which is turned brown by an alkali, an additional reason to doubt its permanency.

The slow drying of the Vandyck brown is not to be accounted for on the same grounds, since it is not a lake, although, being an earth, it *may* contain some portion of alumina, together with the vegetable matter. Its slow drying is ascribed by Mr. Field to its bituminous nature. The experiment shows that moisture may be driven off from it by drying.

In addition to the imperfections above mentioned, lakes have the reputation of being to a certain extent incompatible with, or at least less durable, when mixed with white lead. Whether all lakes, vegetable as well as animal, are liable to suffer from this cause, has yet to be determined. It is generally considered that all pigments are most durable when used alone; that is to say when unmixed with other colours, and when they are used with a vehicle which dries sufficiently fast to prevent the colours from being acted on by each other and by the air.

The Venetians were particularly careful to attend to this rule. Their finer colours were generally used pure, and with a vehicle which dried rapidly. Lake was employed by them chiefly as a glazing colour upon a solid under-painting of other colours, the high lights being frequently, especially in rose-coloured draperies, pure white. But the use of these beautiful pigments was not limited to red draperies; they were also extensively employed as general glazing colours for shadows. Thus Boschini relates that Paolo Veronese was accustomed to shade almost all his draperies with lake, not only those that were red, but also the yellows, greens, and even the blues (as may be seen), and by this means he succeeded in producing an indescribable harmony. The same author also mentions that Giacomo Bassano (Il Vecchio), glazed the extreme darks in his pictures with lake and asphaltum.

The most prudent plan would doubtless be to use lake alone, though it must be admitted that in the formation of certain compound tints, it is necessary to mix it with other pigments. That the mixture of white with lake was not *always* destructive to the colour is proved by the durability of some of the pink draperies of the Roman and Florentine schools, which are stated by an eminent artist to be painted solidly, and this we think is confirmed by writers on Art. As some of the old masters are known to have mixed their blues with size instead of oil, which would have injured the colour by turning it green, it becomes a question whether these beautiful pale pink draperies, such as are frequently seen on the pictures of Lorenzo di Credi, are not painted with size colours instead of oil. In this case, instead of adding white lead to the colour, they might have used a lake of a light tint, made so by the addition of a greater quantity of alumina, or of some other white earth. Instances, however, are not wanting in which writers on Art sanction and recommend the mixture of other pigments with lake in oil. A few of these will now be mentioned. Lomazzo's "Treatise on Painting" contains a chapter on the mixtures of colour, which, with a few variations, was copied in the Paduan MS.* From this it appears that "rose-colour" was made of cinnabar and white lead; scarlet of cinnabar, lake, and white lead; blood-colour with cinnabar and lake; the carnations of flesh with cinnabar, lake, and white; the flesh-colour with cinnabar, ochre, lake, and white; that the colour of cinnabar was imitated with lake and minium; that for the shades of flesh, lake was mixed with minium and umber. The "mixtures" in which lake was used transparently were with blue (azzurro) for purple, violet, and morello; the latter was sometimes lowered with umber or black. Dark purple was made with indigo and lake. The Brussels MS.† mentions a beautiful colour for shadows composed of lake, bone-black, stil de grain (brown pink), and a little minium, and also a purple colour made of lake and white.

Indian lake, when burnt, makes a beautiful and most powerful shadow colour. The tint varies from brown to black, according as it is burnt little or much. De Mayerne‡ speaks of it as a black, which he says is as fine as ivory black, but of greater body. In further illustration of the "mixtures of lake," we shall quote Pacheco's § directions for painting red draperies:—"If you have to paint a rose-coloured drapery with lake and white, the colour will be more durable if it be dead-coloured with vermilion, on which is to be worked the lake and white, and this, whether it is to be afterwards glazed or not. If you wish to paint a crimson drapery, mix the lake and vermilion together to an agreeable tint, adding to it white for the lights, little or much as required. If the pure lake be not sufficiently dark for the shades, add a little black. Upon this under-painting, lake may be glazed once or twice with a little fat linseed or nut-oil. It is always necessary to mix some dryer with lake, either glass or 'itargillo'—which is linseed-oil boiled in a little pulverised litharge, which is to be mixed with the oil after it has been boiled and removed from the fire. You will know when it is sufficiently boiled by throwing into it a piece of bread; which, if the oil be sufficiently boiled, will be roasted. This is a common dryer, which is not injurious to lake. The fat, or drying oil, made with red lead, is also good; and so is white copperas (sulphate of zinc) ground in oil, or mixed with it in powder. Other persons paint red draperies with pure vermilion for the lights, shading them with lake, strengthened with black; the middle tints are composed of lake and vermilion. Others paint red draperies, which are to be afterwards glazed with almagre de Levante (a red earth), or with albin (a darker red earth) and white, shading them with lake and a little black. They may be glazed twice or oftener, first moistening the picture to make the colours adhere." It should be remarked, that the high lights were frequently retouched upon the glazing of lake.

Morello-coloured draperies are common in pictures of the Spanish school, especially on those of Murillo. We conclude with Pacheco's directions for painting these draperies:—

"Morello-colour is delicate, and not very durable; it is made with good azure and Florentine lake, and the gradations are made by the addition of white; nevertheless, if you would have a pure morello-colour, which shall prove durable when imitating silks, satins, or taffetas, it must be glazed either over an under-painting of blue and white, or over the said dead-colouring of morello-colour; and I consider that those are the best morello-colours which are made of good smalt. Paint your drapery which way you will, if you would have it retain its fine colour, you must glaze it—and if you glaze it twice, it will be all the better for it."

* "Modo da Tener nel Depenger," Ancient Practice of Painting, p. 741.

† Which may be proved by moistening it, and placing it upon turmeric paper, which is stained brown by the alkali.

* Ancient Practice of Painting, p. 650, &c.

† Ancient Practice, p. 822.

‡ Eastlake's Materials, p. 451, n.

§ Tratado de la Pintura.

THE CHILDREN IN THE WOOD.

FROM THE GROUP IN MARBLE BY JOHN BELL.

In sculpture as in painting, there are certain subjects which at once arrest the attention, as much by the story they tell as by the manner in which it is told. Such, for example, is Mr. Bell's very charming group of "The Children in the Wood," which in elegance of treatment and pathetic sentiment may worthily be placed by the side of Chantrey's "Sleeping Children." It certainly was a good idea to make this old legendary story the subject of sculpture, yet it probably would not have been chosen but for one of those adventitious circumstances that sometimes offer suggestions that would not otherwise be thought of. Mr. Bell is a native of Norfolk, and, when a boy, was at school at Catfield near Ludham, in the same county, where the event is said to have occurred; moreover, there stood at that time a group of trees to which local tradition pointed as the last vestiges of the identical wood wherein the "babes" were left to perish; and these facts, fastening themselves upon the memory of the sculptor, induced him to represent the tragedy in the way we see it. The point chosen in the group is thus described in the old ballad:—

> "No burial this pretty pair
> Of any man receives,
> Till Robin Redbreast piously
> Did cover them with leaves."

The attitudes of the figures, their full rounded faces and limbs, indicate sleep rather than death; they have laid themselves down on a bed of ferns intermixed with the delicate hare-bell; but the robin has already, as if in anticipation, begun to cover them with their leafy shroud. The entire conception of the subject manifests much poetical feeling.

Mr. Bell even already takes high rank as a sculptor; his "Eagle-slayer" is a fine, vigorous work; "Dorothea," in possession of the Marquis of Lansdowne, is highly graceful; and his statue of "Lord Falkland" in the new houses of Parliament is a noble figure. Nor must we forget his bronze statue of "Andromeda," purchased by the Queen out of the Great Exhibition of 1851.



THE GREAT MASTERS OF ART.

No. XIX.—NICHOLAS POUSSIN



Le Poussin

France has a just right to point with honest pride to Nicholas Poussin as one who established a claim to rank high among the greatest masters of Art. There are few out of the Italian schools to be compared with him, and not many within them who surpassed him in pure classic composition; his style is founded upon the best models of Italian Art, and has little in common with that of the country which gave him birth; it may, indeed, be remarked as a singular fact, one totally incontrovertible, that two such painters as N. Poussin and Eustace Le Sueur should have so little affected the French school of Art.

Nicholas Poussin was a native of Anderlys, in Normandy; the year of his birth, 1594. His family, an ancient one of repute, had become impoverished by the part they had taken on the side of royalty during the civil wars. It is said that the father of Poussin felt little desire to encourage the youth's natural taste for painting, yet he permitted him to make the acquaintance of an



artist named Quentin Varin, who gave him such instruction as his own limited knowledge could offer, till, at the age of eighteen, his father consented to allow him to visit Paris, with a view of duly qualifying himself for the profession



THE MEETING OF LABAN AND JEPHAH

to which he seemed devotedly attached. French Art at this period had made but little progress, and its best expounents were too much occupied

with their own immediate undertakings to find leisure for directing the studies of pupils in the department of historical painting; the young



ARCADIAN SHEPHERDS.

Norman, therefore, sought the assistance of Ferdinand Elle, a Flemish portrait-painter, with whom he studied only a short time, as he found



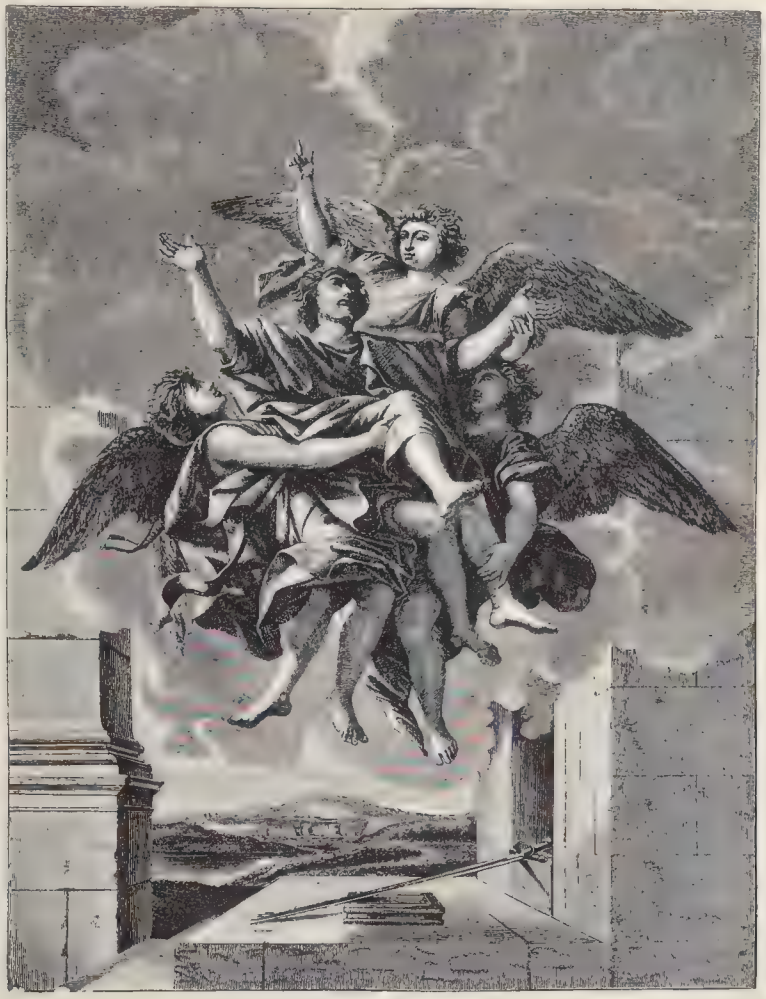
THE MISSION OF THE APOSTLES.

him totally incapable to teach what he desired to learn—the highest and most noble class of Art to which the attention of the student can

be directed. M. Charles Blanc, in the "Vies des Peintres," speaks of Poussin as being with G. Lallemant, a designer for tapestries, &c.; but we know of no authority which confirms this statement, and it seems scarcely probable that one whose aspirations were so elevated should have thus connected himself. Another circumstance, related by the same writer, carries with it a far greater semblance of truth; that Poussin, having gained the friendship of a young gentleman of Poitou, an amateur artist, had the purse of the latter placed at his disposal, and was introduced by him to a person in the royal household, who possessed a choice collection of original designs by Raffaelle and Giulio Romano, and a large number of the engravings of Marc Antonio. These he was permitted to study, and he applied himself diligently to his work, varying his labours by drawing from casts of the best antique sculptures.

Poussin was not exempt from the difficulties that so frequently beset the young and ardent mind, which has not experience to direct it, nor the means of rendering it independent of circumstances. His friend and companion returned to the country, leaving him to fight out the battle of early life as successfully as he could: history does not tell us what he had to undergo, but the result is evident from the fact of his returning to his native place, in 1623, to re-establish his health, worn down by fatigue and privations. His first essays in painting were some pictures in the church of the Capuchins, at Blois, and some Bacchanalian subjects for the chateau of Chiverny.

An intimacy, formed on his return to Paris



THE ASCENSION OF ST. PAUL.

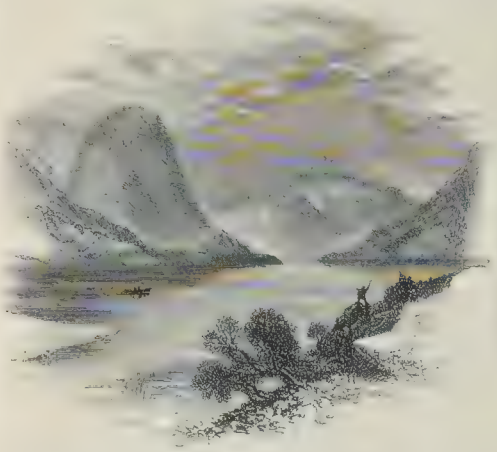
the same year, with the Cavalier Marini, a distinguished Italian poet, materially affected the future prospects of Poussin. Marini was well-read in ancient mythology, and possessing a lively, communicative temperament, he would frequently amuse the young painter with some of the fabulous tales to be found in the old classic writers, and suggest them as subjects for pictures. Acting upon this recommendation, Poussin painted his "Venus and Adonis," the first work, we believe, of this imaginative class he attempted. But the friendship of the poet led to other and more important results; Marini endeavoured to prevail upon Poussin to accompany him to Rome, which city the artist had long desired to visit; he was however compelled at that time to decline the invitation, as he was at work upon a picture, the "Death of the Virgin," for the guild of jewellers of Paris, to be placed by them in the church of Notre Dame; but he promised to follow his friend into Italy as soon as he had completed the work. Accordingly, in the following year, 1624, he set out for Rome, where he was most cordially welcomed by Marini. The intimacy of the two sons of genius was unfortunately of short duration; circumstances or ill health, we know not which, compelled the poet to leave Rome for Naples, where he soon after died; having, however, before his departure from the former city introduced the artist to Cardinal Barberini. But the introduction was of little service to Poussin, Barberini was sent out by the Papal government on an embassy to France and Spain, leaving him whom he would gladly have patronised, poor and friendless in a strange land, where he was too glad to sell his productions for sums barely sufficient to maintain existence; sometimes, it is said, for little more than the cost of his canvas and colours.*

* To be continued.

SCOTT AND SCOTLAND.*

Among our "reviews" of last month appears a short notice of Messrs. Black's elegant edition of "The Lady of the Lake;"—a notice far too brief to do justice to the merits of the volume; it was all, however, for which we could then find room. We are now in a position to say a little more on the subject, as well as to offer our readers examples of the numerous woodcuts with which the book is illustrated.

All of Scott's works of fiction, whether in prose or poetry, are fertile fields for illustration; had he turned his thoughts to painting instead of to literature, he would doubtless have made an artist of the highest order. As it was, he saw everything with a painter's eye, and recorded

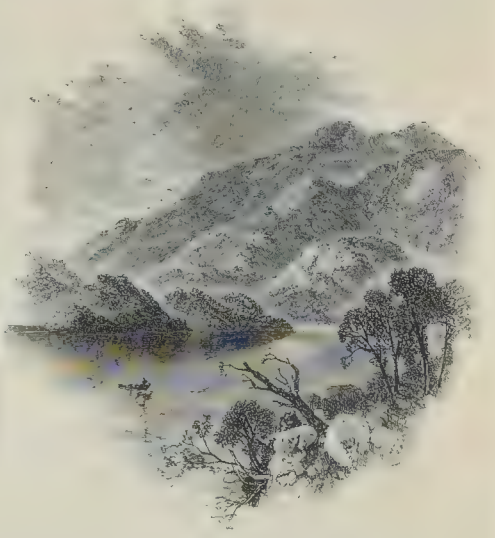


everything with a painter's skill: his powers of observation and description bring before the reader scenes of nature which we feel to be real; they are not "composition pictures,"—images of fancy,—but objects perfectly familiar to the traveller who has wandered through the localities he writes of, and perfectly recognisable by him. "The rocks, the ravines, and the torrents," said a writer in the "Quarterly Review," more than



forty years since, "which he exhibits, are the finished studies of a resident artist, deliberately drawn from different points of view; each has its true shape and position; it is a portrait; it has its name, by which the spectator is invited to examine the exactness of the resemblance. The figures which are combined with the landscape are painted with the same fidelity. Like those of Salvator Rosa, they are perfectly appropriate to the spot on which they stand."

It would seem scarcely necessary to remark, considering the wide popularity of "The Lady of the Lake," that the scenery of the poem is laid chiefly in the vicinity of Loch Katrine, one of the most beautiful of



the many picturesque spots with which Scotland abounds. These passages of landscape have been rendered, in the volume before us, by Mr. Birket Foster with exceeding fidelity; the figure subjects are from the pencil of Mr. John Gilbert. The first of the two we have introduced represents



Ellen and the aged harper, as described in the commencement of the second canto; the other exhibits Ellen with her falcon and dogs, whose appearance thus is also given in the same canto. These engravings have not been selected on account of any peculiar excellence they may possess; they are only fair specimens of the whole series. We repeat our former observation, that a more elegant "book for the season" has not yet come under our notice than this—none more worthy of the poet's fame.

* "The Lady of the Lake" By Sir W. Scott, Bart. Illustrated by John Gilbert and Birket Foster. Published by A. & C. Black, Edinburgh.

THE USEFUL APPLICATION OF ABSTRACT SCIENCE.

PHOTOGRAPHY.

From the first, we were amongst those who saw that the time must arrive when the art of photography would become one of extreme usefulness, and afford a new proof, if any indeed were required, of the advantages of pursuing abstract enquiries in science. We have lately heard it declared, that the demand must regulate the supply in all things; and that, therefore, if abstract science was required, there would be a greater demand for it than now exists—and hence the conclusion,—the demand is small, the necessity for abstract investigation is not evident. Nothing can be more dangerous to progress than such a doctrine; it strikes away all the staves from the ladder by which ascent is to be made, and leaves poor humanity toiling at that level, the possession of which has already been achieved, but above which it can scarcely dare to look.

There is not one of the achievements, which so peculiarly marks the present age, and distinguishes it from every other period in man's history, which is not derived from the most purely abstract investigations; and the blundering failures, which are constantly presenting themselves, are readily traceable to that ignorance of abstract science which too generally prevails.

We drain our mines—we drive our carriages, and propel our ships—we weld our chains, and weave our cables—we move the most ponderous masses, and manufacture the most delicate tissues—by the agency of steam. We compel it to perform labours, which equal even the fabled labours of the Titans, and dwarf into child's-play those colossal tasks upon which the Pharaohs wasted myriads of human lives. Before the purely abstract enquiries of Black and Priestly—and the beautiful, though simple, experiments of Watt, in 1781, to determine the latent heat of steam under different pressure, nothing could be more rude than the attempts made to employ steam as a mechanical power, or, as Savery called it, to take advantage "of the propulsive force of fire." By these very abstract enquiries, the law was discovered, and we have reduced "the spirit to do us service." Electricity still more evidently may be quoted in evidence of the truth of our position. From the time that Œrsted discovered, not by accident, but by exact reasoning, founded on the most careful theoretical deductions, that a copper wire, carrying an electric current, attracted iron filings; every stage of progress up to the present moment, in the introduction of the electric telegraph and its uniform improvement, until now it spans alike the earth and the ocean, is a comment on the text of the present paper. The electrotype also, in all its modifications, would never have existed had not Daniel, Faraday, and others, sought to discover the laws of electro-chemical decomposition in relation to the powers of the voltaic battery. The electric light has not been hitherto successfully applied; and electricity, as a motive power, appears to baffle the ingenuity of all who have yet directed attention to this power; and all evidence at present goes to prove that, with our existing knowledge, it is not possible to substitute electricity for steam at less than nearly one hundred times the cost. In both these examples, our ingenious mechanics have begun at the wrong end; and have gone on endeavouring to apply a power, not being acquainted with the laws by which it is regulated. They are like the Evocator, who raised by his incantations a mighty spirit, forgetting to make himself previously acquainted with the spell by which he could control the monster.

No truth, no glimpse of a truth, however shadowy it may appear, is ever revealed to man, without its commercial value. It is degrading to the philosopher to be compelled to prove that his philosophy has a *real* price in the money market, but in these days of *practical science*, it is nevertheless necessary. It is not a new thing to ridicule the minute investigations of the experimentalist, and those very instruments which we now commonly employ in navigation and surveying were at one time the subjects of the unsparing jests of clever though superficial satirists. To these we shall however no further refer, and with one more striking example of the applications of a discovery, in the highest degree abstract, we shall for the present conclude this section of our subject, and examine the advances of photography in usefulness.

A young French engineer, who had been educated into a love for abstract science, was examining through a piece of tourmaline, the golden splendours of the setting sun reflected from one of the windows of the Tuileries, which was open at a particular angle. He held the crystal in his hand, and the stream of golden light passed through it to his eye, he turned the crystal through a quarter of the circle, and although he saw the window as distinctly as before, it reflected no light, or rather none of the light reflected could pass through the *transparent* body which he held in his hand. He turned it through another quadrant, and the light passed as before, and through another and the crystal became again opaque. Thus in moving this transparent body, through a circle (and there are many other similar substances now known), it was found there were two positions in which the light passed with perfect freedom, in which it was fully transparent, and two others in which the rays could not pass, or in which it was opaque. The phenomena in this case were curious, but who could see that they would have any useful application. The researches of Malus, of Arago, of Biot, of Herschel, and of Brewster, make us acquainted with the laws regulating this, so-called, polarisation of light;—And what is the result? The polariscope is now employed in every sugar refinery. It tells the refiner the state in which his syrup is, which by no other known means could he detect. On the continent it is used in the examination of the beet-root and parsnip to determine the period when they contain the largest quantity of saccharine matter. The polariscope enables the chemist to detect adulterations which would defy every other means of analysis, and it aids the medical man in making an exact diagnosis of many peculiar forms of disease. Beyond this, by polarised light the navigator is enabled to determine the depth of the ocean over reefs upon which he dared not previously venture without careful sounding; and it enables the astronomer to tell us whether the light of the sun is derived from vapour in the state of flame, or from a solid surface in the condition of incandescence.

Photography is another striking example of the value of abstract science, and shows in a remarkable manner the necessity of abstract investigations of the highest class to ensure its advance. It was observed by the alchemists that chloride of silver blackened in the sunshine. Scheele eventually discovered that only one section of the solar rays produced this blackening, and Berard still more recently observed that the yellow and red rays concentrated by a lens would not produce in twenty minutes that degree of darkness which could be obtained by exposing this salt of silver for two minutes to the blue rays.

Upon these facts are founded all the effects which we obtain in the process of copying external nature, by exposing prepared tablets to the lenticular image formed in the camera obscura, and the want of knowledge, as to the laws regulating the reflection, refraction, and absorption of these chemical radiations, is still evident in the defects of photography. In examining any of the finest examples of the art, the views in Egypt and Syria, to which we referred in our last—the choicest specimens obtained by Mr. Talbot, or any photographists on the calotype or on waxed paper—or those which are obtained by the employment of albumen and collodion on glass, we shall find that the higher lights and the lowest shadows are not equally consistent as in nature. Still more glaringly does this become apparent when coloured objects are the subjects chosen by the photographic artist. Those colours which represent lights in the artist's chromatic scale, yellows, reds, and their compounds, fail to effect a chemical change, and hence on the resulting impressions they appear as shadows, whilst the bright blues and darker indigos are photographically impressed as whites on the sensitive surface.

This sometimes produces very awkward results, particularly in the application of photography to portraiture, and where the dresses of the sitters have not been judiciously selected. Artists have written on the defects of the photographic picture without knowing the sources from which they spring, and many photographic artists contentedly toil onward with the processes with which we are at present acquainted, satisfied with that exquisite correctness of detail which is always obtained, believing that an equalisation of lights and shadows is not practicable—and that to hope to obtain an equality of action from a yellow and from a blue surface is an absurdity. A careful examination of the subject will however prove that by careful inquiry we may even hope to attain to this point.

In the first place, let us examine what have been the recent results from the empirical mode of experimenting adopted. M. Adolphe Martin, in addition to his modified method of producing positives by the cyanuret of silver on the collodion plate, as mentioned in our last *Journal*, has published a small pamphlet of instructions, which is reviewed in the "Cosmos," (a Parisian publication, which devotes a considerable portion of its pages to photography) and in that we find many remarks on the physical conditions of the film of collodion and the iodide of silver, which are worthy of attention. In the same periodical, M. Baldus communicates his method of proceeding upon paper, and has judiciously adopted different orders of combination in preparing his paper for different purposes. Although every stage of the processes of M. Baldus is marked by that care which is necessary to ensure success, there is not sufficient novelty to allow of our giving up all the space required to his manipulatory details. The success of M. Baldus is great; we have seen some of his views of Paris, and they display much scientific knowledge of the difficulties of the art. The editor of the "Cosmos" informs us that the Minister of the Interior has employed M. Baldus to reproduce the principal monuments of Paris; and adds, partly in suggestion, and partly in hope, that the mission will only be

fully accomplished by his being directed to obtain double proofs for the stereoscope. In addition to many other matters which belong to the minor, but not the less important details, we find accounts of two or three methods of securing that uniformity of tint upon all photographic pictures, which is desirable, but which is wanting in the English examples. In the very extensive series of photographs publishing by Gide and Baudry of Paris, the uniformity of colour is remarkable. This is effected by M. Blanquart Everard, as we understand, by a neutral chloride of gold. His mode of manipulating has not been published, but if, after the picture has been fixed with the hyposulphite of soda, it is placed in a bath of a weak solution of the chloride of gold, rendered neutral by a few drops of lime water, this very fine tone, a dark purple, which may be mistaken for a black, is produced. A second method is to dissolve as much chloride of silver in a saturated solution of the hyposulphite of soda as it will take up, and then add to it an equal quantity of a saturated solution of the hyposulphite of soda, and employ this as a bath for fixing. The photograph being placed in a flat dish, the fixing solution is poured on it, and allowed to rest for some time; the solution is then returned to its bottle, and the photograph washed and dried. This solution, though it becomes black, may be constantly employed; only from time to time, as the hyposulphite becomes saturated with the silver salt derived from the photograph, some more of that salt must be added to the solution. Pictures prepared with this have a very fine dark sepia tone, which strongly reminds one of the finest Italian engravings of the last century. The hyposulphite of gold may be, and is by some, employed in a similar manner to the above, producing a tint similar to that obtained by M. Everard. Mr. Willis, of Exeter, has employed, after fixing with hyposulphite of soda, a solution of chloride of tin, as neutral as possible, in producing some very fine effects.

Amongst the more important investigations since those of M. Edmond Becquerel, who appears to have abandoned the inquiry notwithstanding the success of his investigations, are certainly those of M. Niepce de St. Victor. In a former *Journal* the details as far as they were then published of the process by which he obtained his *photochromes*, as he terms his coloured photographs, were given. Proceeding upon the same tract M. Niepce has advanced towards obtaining pictures from nature, in colours, by the camera: examples of these have been sent to this country, and exhibited before the Academy of Sciences of Paris, the only difficulty appearing now to be that of fixing the photochromic images obtained. M. Niepce de St. Victor is still zealously engaged on the inquiry, and is sanguine of success.

M. Niepce states that the production of all the colours is practicable, and he is actively engaged in endeavouring to arrive at a convenient method of preparing the plates. "I have begun," he says, "by reproducing in the camera obscura coloured engravings, then artificial and natural flowers, and lastly, dead nature, a doll dressed in stuffs of different colours, and always trimmed with gold and silver lace. I have obtained all the colours: and, what is still more extraordinary and more curious is, that the gold and silver are depicted with their metallic lustre, and that rock-crystal, alabaster, and porcelain, are represented with the lustre which is natural to them. In producing the images of precious stones and of glass I observe a curious peculiarity. I have placed before the lens a deep green gem—an emerald—which has given a yellow image instead of a green one; whilst a clear green flint glass placed by the side of the other is perfectly reproduced in colour." The greatest difficulty is that of obtaining many colours at the same time on the same plate; it is however possible, and M. Niepce states that he has frequently obtained this result. He has observed, that bright colours are produced much more vividly and much quicker than dark ones, that is to say, the nearer the colours approach to white the more rapidly are they produced, and the more closely they approach to black the greater is the difficulty of reproducing them. Of all others the most difficult to be obtained is the deep green of leaves; the light green leaves are, however, reproduced very easily. After sundry other remarks, of no particular moment, M. Niepce de Saint-Victor informs us, that the colours are rendered very much more vivid by the action of ammonia, and at the same time the volatile alkali appears to fix them with a certain degree of permanence. These results bring nearer than hitherto the desideratum of producing photographs in their natural colours. The results are produced upon plates of silver which have been acted upon by chloride of copper, chloride of barium, or some combination of muriatic acid with a metallic or alkaline base. The manipulatory details have not been published in full, but we understand they are very easy and that they are only reserved by the discoverer until he shall have completed his investigations. M. Niepce, who appears to possess that enquiring mind which particularly distinguished his uncle, M. Niepce of Chalons, has observed those very remarkable differences which obtain in the radiations of the morning and the evening, and of the northern and the southern sky. These have been previously noticed by Daguerre, by Claudet, and myself, but the confirmation of M. Niepce is more satisfactory, and promise to lead to some important additions to our knowledge. We learn that Mr. Talbot has discovered a preparation which is more sensitive to artificial light than to daylight, thus advancing towards that point which we desire to attain, the equalisation in action of the most luminous and the most chemically active rays. I have already pointed out that collodion is affected with much rapidity by rays which pass through yellow glasses, and I have curious indications of other preparations which are readily changed by yellow light.

There is now every prospect of the formation of a Photographic Society in London. We are to have a Photographic Exhibition this month, at the Society of Arts. These are strong indications of the increasing acknowledgment of the value of this art. The society contemplates the high improvement of photography, and its use as an auxiliary aid to Art. With all love for the art of photography, I cannot but fear the practice of it by artists may lead to a mechanical mode of treatment, which is destructive to all those efforts which should be the results of mental power. A figure drawn by rule and compass may be the more correct one; but it wants the vital force of that figure, which is the result of the mind guiding the educated hand; thus, photography is far more truthful than any other process can by possibility be. In the last Exhibition of the Royal Academy, pictures, and bits of pictures, could be detected, in which the aid of the calotype was apparent. It is with this, as with the cry of the present moment for *practical science*, in opposition to abstract science: let us not sacrifice mental power in either case to merely mechanical skill—indeed they cannot long be disunited without the result becoming apparent. In Art, we should discover a rapid degeneration towards the pentagraph style of drawing; and in Science to that sluggish state which would distinctly mark a great moral exhaustion.

Abstract science, in its highest meaning, must be cultivated to ensure useful practical results; and if we would advance photography to its most exalted point, we must study the philosophy of those variations which produce chemical change, and the relation which they bear to all the different substances which we can employ as our photographic tablets.

ROBERT HUNT.

THE WINTER EXHIBITION OF SKETCHES AND DRAWINGS.

THIS is the third season of this always agreeable exhibition; the private view was opened on Saturday the 4th of December, at No. 121, Pall Mall, in a room in which, during two seasons, the productions of the Amateur artists have been seen. The room, we think, is more commodious than that of the Old Water-Colour Society, wherein the two antecedent collections have been exhibited. A glance round the walls is sufficient to convince the visitor that he is surrounded by works incomparably superior to those by which, on the two former occasions, they were preceded. We have said that this would cease to be an exhibition of sketches—it presents already a collection of finished pictures; and artists, who may wish to signalise themselves here, must paint as carefully as for other institutions. The catalogue of the first season gave numerous sketches of works exhibited long before—these have diminished: the few that appear upon this occasion have been carefully elaborated into a high degree of excellence; hence slight essays—with all their luxurious *abandon*—all their charm of colour—and all their power of light and shade—will be transcended by works which, with these qualities, combine careful manipulation. We observe the absence of some of the first supporters of the institution: is it that places of honour are not sufficiently numerous, and for "*inward* bruises" parmaceti is not the "sovereign'st thing on earth?"

There are three drawings by TURNER, all very modest in hues, but yet maintaining themselves bravely amid the blaze of colour by which they are surrounded. The largest of the three is "A Wreck," wonderful in everything, and most wonderful in that triumph which Turner has achieved over nature—also in others of his "wrecks"—that is, compelling a boat to live in a furious sea palpably contrary to possibility. His exquisitely finished drawings "On the Washburn under Folly Hall," and "Plymouth," will never be surpassed in tender and airy finish—the *agro e dolce* were never more charmingly blended—none have ever understood the modulations of tone so perfectly as Turner. There is also a composition in JOHN VARLEY'S most poetic vein—a study for a drawing, of which Prince Albert is the possessor. "The Sea-Nymph's Toilet," CHARLES ROLT, showing a nereid dressing her hair, with a pool of water for a mirror, is not a new idea, but the figure is well drawn. In "Mariana," JOHN ABSOLON, the spirit of the verse is well sustained; but the work is so far advanced in some parts that it were desirable it should be equalised in others. The "View from the Drawing-room windows at Raith—Fifeshire," W. L. LEITCH, shows much power and fine feeling. "A Sketch from Nature on the Lea River," E. DUNCAN, sufficiently verifies the title; the colour and forms are truly natural, it is impossible to improvise anything so fresh. "September," FREDERICK TAYLER, and "August," by the same artist; these are

two dog pictures in water colour, two groups, one resting during a day's grouse shooting, and the other assembled in the field early in the partridge season. In these canine contingents this artist is superior to all others, dogs have never before been so characterised in water-colour. "Sancho," study for a picture, J. W. Glass, a sketch in oil, presents a figure of masterly conception. A picture, by Chester Earles, without a title, but presumed to have been suggested by a passage in the Midsummer Night's Dream, is distinguished by much merit, but it refers too strongly (accidentally, of course) to the German picture, "The Two Leonoras." "Venice, from the Giardino Publico," by E. W. Cooke, A.R.A.; the sketch is not without merit, but the Adriatic is not the element of this artist. There was a time when had he but shaken a reef out of his hose, he might have taken his choice, and been burgomaster of any of the cities *quæ exeunt in dam*. "Fruit," G. Lance, is a small composition, distinguished by great power of colour. "The Beech Walk," J. Stark, a study of trees, worked out with the strict observance of nature whereby all the works of the artist are characterised. Two subjects from Macbeth by Cattermole are rendered with all the piquancy of the artist's best manner. The one shows Macbeth with the two murderers; in the other he has armed himself with the daggers of Duncan's chamberlains, but the action of the figure bespeaks rather the dagger soliloquy. These drawings are admirable in spirit and composition; it were however to be wished, if accuracy in appointment be anything, that he had not given plate armour to the King's followers. "Forest Skirts," J. Linnell, is a drawing of singular sweetness; as a whole, one of the most agreeable pieces of composition we have ever seen under this name. "The Lesson," F. W. Topham; a study of a rustic child, rendered with a charming simplicity of character. "Derwentwater, Cumberland," G. E. Hering; this picture presents a beautiful breadth of lake and mountain; the sentiment of tranquillity is fully sustained throughout. "Glen Coy—Western Highlands of Scotland," H. Jutsum, a passage of wild mountain scenery brought forward under a strikingly appropriate effect. "Cornfield—Red-Hill, Surrey," Charles Davidson; thi drawing is exquisitely manipulated; but the corn is cut, it is autumn, and the foliage of the trees is too positively green, either to bespeak the time or harmonise with the lower part of the picture. "A Study in Essex," George Fripp, is remarkable for the substantive force of its treatment. Two drawings by H. Gastineau, entitled "Near Dalmally, Scotland," and "Viaduct at Folkstone," are remarkable for their beauty and truth. "Study of Beech Trees from Nature," C. R. Stanley, the drawing derives value from the successful patience with which the trees are detailed. "A Pond in Burnham Beeches," H. J. Boddington; we never knew that the locality possessed a combination so picturesque; the relation of the water and the trees is perfect. "A Glimpse of the Welsh Hills," P. W. Elen, a romantic passage of scenery treated with much success. "Stone Breakers' Sheds," Paul Naftel, showing a great breadth of sunny light, is one of the best drawings we have ever seen by the artist. "Mud Dredger on the Thames," E. Duncan; the subject is a picturesque nondescript combination of beams, upright and thwartwise, telling with strong effect against a light sky. "Sketch in Hyde Park on the 1st of May, 1851,—Time of Prayer," J. D. Wingfield, executed with all the good feeling with which the artist treats subjects of this class. "Desdemona interceding for the restoration of Cassio," Kenny Meadows, very pretty, but wanting in truthful character. "The Little Villager," W. Lee, a study of a little girl distinguished by charming character and great sweetness of colour. "A Bright Sunny Day," Arthur Gilbert, a most agreeable passage of composition successfully realising the title. "Study of a Lady for the picture of taking the veil, in the collection of Lord Northwick," T. Uwins, R.A.; the picture was exhibited a few years ago at the academy; this is a forcible reminiscence of the principal figure. "A sketch from Nature in Buckhurst Park," J. Middleton, a study of beech trees, eminently successful as a close imitation of nature. "Mine Hostess," Matthew Wood, a study of a female figure presented in profile and characterised by much originality. An "Interior at Morlaix, Brittany," A. Solomon, an extremely careful study of a rustic *ménage*. "Prudence listening to the Vows of Love," J. G. Naish, a Cupid and Psyche-like composition of much brilliancy. "Genoa," James Holland; in this very masterly sketch the subject cannot be mistaken. "Russian Peasants playing at Dice," A. Ivons, a drawing by a Russian artist, showing strong character and a cast of barbaresque costume which has not moved since the conquests of the Roman empire. "Sketch on Hampstead Heath," George Stanfield, full of natural truth and remarkable for skilful handling. "Chrysanthemums," Valentine Bartholomew; these flowers are rendered with transcendent truth. "Study," F. Madox Brown; this artist exhibits two very interesting sketches. "A Frosty Morning," and "A Frosty Evening," by Charles Branwhite, are finished pictures of infinite beauty.

It will be understood, that the space to which we are limited precludes our doing justice to this really sparkling exhibition. To the works we have named, we cannot do the justice they so fully merit; and of other beautiful productions we can only name some of the authors—as, John Martin, Charles Vacher, F. R. Lee, R.A., Alfred Montague, F. W. Hulme, Jos. J. Jenkins, W. Hunt, W. Oliver, Lake Price, Alfred Clint, Edward A. Goodall, Charles Lucy, F. R. Pickersgill, A.R.A., &c. &c. We regard this Society as a very valuable auxiliary to Art—as a source of instruction as well as of enjoyment; and rejoice to know that it receives the direct and emphatic support of the public.

ART-EDUCATION FOR THE PEOPLE.

THE LECTURES OF MR. H. COLE AND MR. REDGRAVE, R.A.

In taking a retrospect of the transactions of the past year, the question naturally arises, what has been done to promote the general diffusion and right appreciation of Art? The inquiry is answered, and we think satisfactorily, by the recent lectures of Mr. Cole the general superintendent, and of Mr. Redgrave, the Art-superintendent of the department of Practical Art, at Marlborough House. The merit of the establishment of this department is ascribed by Mr. Cole to the Prince Consort, "the foremost, uniform, and consistent, though oftentimes unknown, advocate of the better education of all classes of the people." The interest taken by Her Majesty in its success is shown by the assignment of forty rooms in Marlborough House, for the purposes of the department. The grand object of the establishment is stated to be the improvement of British manufactures. It was thought at first that this would have been effected by the Schools of Design, but the experience of many years has shown that it is not enough to produce good designs unless the taste of the consumer is sufficiently educated to appreciate them. Until Art-education is more generally extended, and the principles of form, and of the harmony and contrast of colours, are better understood and acted upon by the people, in vain is it for the manufacturer to produce good designs, while staring and vulgar patterns and heterogeneous assortments—if the term may be so misapplied—of colours alone meet with the patronage of the public. If the public taste demands good designs and well-assorted colours, both will be produced. "The manufacturer," observes Mr. Cole, if he would, has really no option about serving his consumer. He simply obeys his demand; if it be for gaudy trash he supplies it; if for subdued refinement, he will supply it too. The public, according to its ignorance or wit, indicates its wants, the manufacturer supplies them, and the artisan only does what the manufacturer bids him. The improvement of manufactures is therefore altogether dependent upon the public sense of the necessity of it, and the public ability to judge between what is good and bad in Art. "Our first and strongest point of faith is, that in order to improve manufactures, the earliest work is to *elevate the Art-education of the whole people*, and not merely to teach artisans, who are the servants of manufacturers, who themselves are the servants of the public."

The instruments by which these views are to be carried out are the Schools of Design, metropolitan and provincial, the elementary drawing schools to be established throughout the kingdom in connexion with the Department of Practical Art, and the Museum of Ornamental Art at Marlborough House. The Schools of Design are limited to the instruction of those who intend to study and follow the pursuit of ornamental design. Special classes intended for the students, but open under certain conditions to all persons, are formed for the study of painting on porcelain, for wood-engraving, for chromolithography; for artistic anatomy, for architectural details and practical instruction, for moulding and casting. Other classes are also in course of formation. The intention of the elementary schools is more extensive than that of the Schools of Design; they are intended to benefit all classes who are willing to profit by the advantages offered to them, and "are established with a view to give instruction in drawing simply as a language useful in every relation of life, and have reference rather to a power of expressing form by lines than to any ornamental or other special direction of the studies." These elementary schools are to be established in every large town, and there is to be a central school in every district into which the best pupils are to be drafted. Besides its use to the students of the Schools of Design, the Museum of Ornamental Art will, it is thought, promote the Art-education, and cultivate the taste of those grown-up men and women who consider themselves too old to go to school, and whom the onward tendency of the times and the march of improvement have at once convinced of their deficiencies, and of the necessity of acquiring some knowledge of Art.

Without the knowledge which enables one to analyse the motives of the designer, and to appreciate his skill, the museum would be comparatively useless to the greater number of visitors. "Unless," Mr. Cole remarks, "museums and galleries are made subservient to purposes of education, they dwindle into very sleepy affairs." To supply the necessary information, lectures on subjects connected with the arts are given at certain intervals. That the public are beginning to appreciate the value of these advantages is evident from Mr. Cole's statement. He says, "In about fourteen weeks upwards of 27,000 persons have visited the museum which we have begun to form; and of these, as many as 2174 have paid as students, in about ten weeks. We open the Museum to the public generally on Mondays and Tuesdays, but reserve the Wednesdays, Thursdays, and Fridays, for the purposes of study. And we exact a fee of sixpence as the test that the visitor really comes to study, and desires to have the quiet necessary for prosecuting it. On these days every one is free to make any drawings of objects in the Museum without additional fee. The students, numbering about 500, are admitted without further fee."

The scheme for promoting the general education in Art, as far as it can be promoted, at present, by Government, is therefore complete. The Schools of Design educate those designed for commerce and Art-manufactures; the elementary schools teach drawing as a useful art to the people; while the Museum is available for those whose occupations permit them to reside in or visit the metropolis.

But there is a large class of persons to whom all these advantages are at present unavailable, and who have yet to become acquainted with the necessity and advantages of possessing the power to delineate simple objects, of the education of the eye, and of the cultivation of the taste. We allude to a very large proportion of those who are styled the better educated classes, and especially those whose education is now being carried on in different schools, public as

well as private, and male as well as female. In all of these there are some pupils who learn to draw, but the kind of drawing which they are taught is considered solely as an accomplishment, and is frequently esteemed second in importance to music. How few of those who have learnt drawing have been taught one principle of form or colour! How few aim higher than to be good copyists! How few of those who have learnt for years on the usual method, can represent correctly any simple form, or give by means of light and shade relief to any solid object which they see before them! The pupils rush at once to the higher walks of art, landscape and figures, instead of beginning with the elements. It is as if they would attain the summit of the hill at a bound, instead of climbing step by step from the base. No wonder, then, that so many fall short of the object at which they aim! We have reason to think that there are not many young ladies, even of those who have had the advantage of expensive masters for drawing, who could make their own designs for Berlin-wool work, or even transfer to the squared paper the groups of flowers they have painted. They manage these things better abroad. We remember to have seen at Paris, a retired French military officer, executing with great skill and apparent pleasure, a copy in Berlin-wool—for this employment is, in France, not considered as exclusively the privilege of ladies—a beautiful, and very large group of flowers; and with so much facility did he work, that in transferring the design to the canvas, he had no other guide than his eye, and was not only able to dispense with the usual mechanical contrivance of the net-work of squares, on which the pattern is generally painted, but even with the black outline which in this country is almost indispensable. This power of imitation he undoubtedly derived from the early discipline in practical drawing which forms an integral part of French military education. Drawing is also taught in our military and naval academies, but we have some doubt whether the system of instruction is so efficient, and so thoroughly practical, as that which is organised by the Department of Practical Art. One thing appears to us quite clear: viz., that if the middle classes do not mind what they are about, they will discover, before many years are over, that artisans and mechanics are better educated in Art matters than themselves.

Mr. Cole anticipates the time when schools, and especially public schools, will be desirous of availing themselves of the assistance of government in acquiring a practical knowledge of drawing; and he holds out a prospect that this assistance may, at a future time, be accorded. The system adopted by the Department of Practical Art requires not only an outlay of capital (about 10*l.* only), but as the pupils are taught from examples on a large scale and from models which cannot be conveniently carried by the master from house to house, a regular class-room would also be necessary. The system is therefore better adapted for classes than for private tuition.

In the great metropolis where the pupils are strangers to each other, the distinctions of class are broken down, and the students meet as equals, but in the large country towns the different grades of society do not mix for educational purposes; and the sons and daughters of the gentry, especially those who are placed in the more expensive schools, would not be permitted to attend classes, which were frequented by the children of tradesmen. We could mention instances, were it necessary, of the failure of classes from this cause. This exclusiveness is we think the great bar to the general adoption of the excellent plan of Art-education proposed by the Department of Practical Art.

"The facilities afforded by this department to all classes of the community, for acquiring education in Art, may," observes Mr. Cole, "thus be summed up. As far as practicable, on self-supporting principles, we shall endeavour to encourage and assist, but not supersede, all local efforts to introduce education in the elements of form and colour in schools of ALL kinds, and for all grades of society; to promote the establishment of special schools for the practice of advanced studies; to afford instruction in the specialities of the manufacture so far as they regulate the nature of the art to be applied; and lastly to establish a central branch with its local museums of Art and manufactures, applicable to direct instruction. In all these various ways, the principle will be to give assistance half-way, but no further. We shall submit all our proceedings to the test of the fullest publicity—we shall court suggestions and invite criticism; when we make mistakes, we shall endeavour to correct them. Our work is a fight against national ignorance in Art, to be won by persuasion and reason; we shall win it if we are able; if unable, we can only promise that the fault shall not be laid to our want of perseverance, watchfulness, or patience."

There is one feature in the government plan of Art-education which we view with peculiar satisfaction, and which we think will be welcomed with general approbation. We allude to the provision which is made for the profitable employment of females in a line for which they are admirably fitted. The classes for instruction in wood-engraving and chromo-lithography are exclusively appropriated to females. Besides these classes they have the advantage of general instruction in design, and in painting on porcelain. The opportunities which afford to females an honourable and efficient means of maintaining themselves are so rare, that we observe this arrangement with unfeigned pleasure.

We have devoted so much space to Mr. Cole's lecture that we can merely notice the excellent and instructive lecture of Mr. Redgrave. As Mr. Cole's explained the design and motives of the committee of management, so Mr. Redgrave's was an exposition of the method of teaching which it was intended to establish. After setting forth the advantages of drawing, Mr. Redgrave stated that one of the chief objects of the government in connection with that department was to cultivate and improve the public taste. For this end it was necessary that the student should go through a regular course; what was proper for the peer being good in kind, if not in degree, for the peasant. The government, he said, had now come to the conclusion that elementary instruction in drawing should be given to all classes, and the question arose what was the simplest and best means of effecting the object. In order to avoid the defects of former methods, a mixed system had been determined on.

Mr. Redgrave then proceeded to describe the method intended to be adopted. The elementary teaching he observed was divided into two courses, the first of which, commencing with straight lines and curves, comprised drawing from flat examples; the second course consisted of drawing from models, no others being used. He then explained the course of instruction for training-masters, and afterwards spoke of instruction in ornamental Art, and concluded with enumerating the advantages to be derived from the library, museum, and lectures.

M.

THE VERNON GALLERY.

THE SOUTH-SEA BUBBLE.

E. M. Ward, A.R.A., Painter. J. Carter, Engraver.
Size of the Picture, 6 ft. 2 in. by 4 ft. 3 in.

HAD Hogarth been living to see this picture, he would, we are persuaded, be the first to acknowledge its extraordinary merits as a work abounding with that peculiar character of human nature which he delighted to portray.

The South-Sea Bubble forms a passage in English history of no slight import; its results have not been without effect in the commercial world of even our own time. Dibdin sang of it many years after its occurrence:—

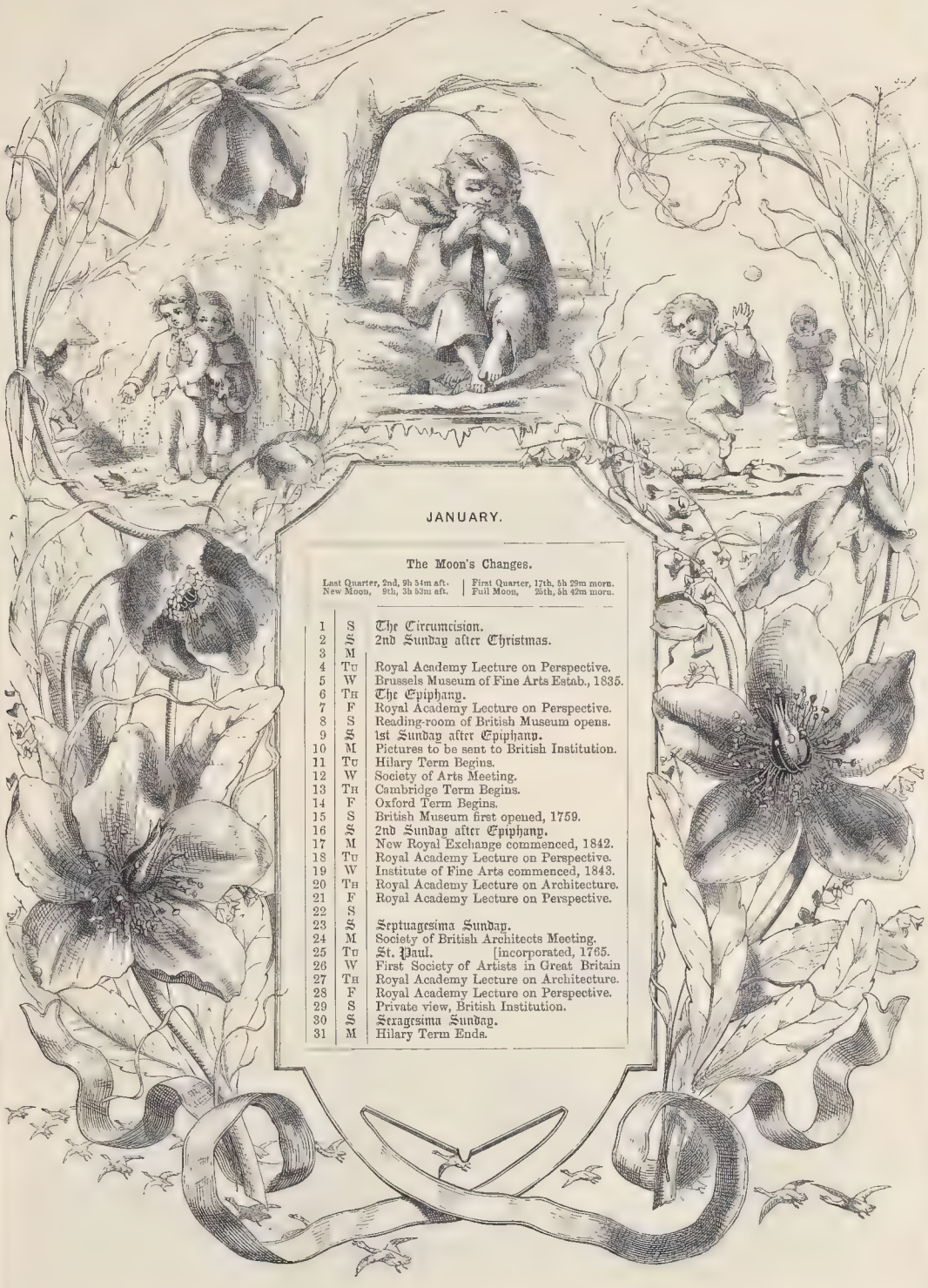
"The South-Sea Bubble now appears,
Which caused some smiles, some countless tears,
And set half Europe by the ears."

The history of this singular speculative mania may be told in a few words; this is necessary to understand rightly Mr. Ward's picture. Some years prior to the occurrence which it illustrates, a company of merchants and others was formed for trading to the South Seas. In 1720, a shrewd, clever man of the name of Blount, proposed to the government, on the part of the company, to buy up all the debts due by the government to other companies from which loans had been obtained, and thus to become the sole creditors of the state; or, in other words, to purchase the national debt. But inasmuch as the company had not, itself, sufficient funds for this purpose, the government empowered it to raise them by opening subscriptions to a scheme for trading to the South Seas, in a manner which, the directors affirmed, offered immense advantages. Every one, therefore, who was a creditor of the government was invited to exchange the stock he held, for that of the South Sea Company. Attracted by the promises held out, the books were no sooner opened, than crowds came in to exchange their stock, or to purchase the new stock of the company. "Exchange Alley," says Hume, "was filled with a strange concourse of statesmen and clergymen, whigs and tories, physicians, lawyers, tradesmen, and even with multitudes of females;" the whole nation seemed infected with a spirit of avaricious enterprise, and the stock increased to a surprising degree, to nearly ten times the value of what it was subscribed for. The infatuation prevailed from about April to September; at the commencement of the latter month the value of the stock began to decline. Several eminent goldsmiths and bankers who had lent large sums upon it, were compelled to abscond; and the ebb of the portentous tide was so violent, that it bore down every thing in its way; and there were but few families in the kingdom who were not more or less prejudicially affected by it, while many were totally ruined. "Public credit sustained a terrible shock, the nation was thrown into a dangerous ferment, and nothing was heard but the ravings of grief, despair, and disappointment."

There will be no difficulty now in comprehending the subject so ably depicted by the artist; it represents 'Change Alley in 1720, and we may presume, the day on which the bubble burst, for the door of the office is closed against both new subscribers hastening to purchase, and holders of stock who are desirous of knowing how the funds stand. The whole picture is full of character, so evident as scarcely to require pointing out: there are types of every class, from the beau in his silken court, and the jewelled dame in her satin dress, to the small tradesman who has beggared himself and his family in his desire "to make haste to become rich." The group sitting at the table on the right, are brokers dealing in stock for others, themselves heedless what turn the market may take; for the offices of the company were inadequate to the transaction of the business, and tables were brought out into the open air for the purpose. To the left is the pawnbroker's shop, the last resort of the penniless; a lady is there offering her jewels for money, that she also may become a buyer: the gallant in the centre of the picture is reading aloud the price of the stocks; we may readily conceive the intelligence he conveys to the bystanders. We could fill a page with our comments upon this fine composition, so full is it of character to invite reflection; it is no ill compliment to Mr. Ward to say he will never produce a more instructive and valuable picture; he may safely rest his reputation upon it. It was exhibited at the Royal Academy in 1847.

And Mr. Carter, the engraver, has produced a print he may well be proud of, far superior to his "Village Festival," excellent as that is. Every face is an exact fac-simile of the original, and is worked with microscopic delicacy. It was a long and tedious task, but the result is most satisfactory; and we doubt whether any plate issued from the Vernon Collection will be better appreciated by our readers, or more honourable to painter and engraver than this.


PAWNBROKER and JEWELLER
MONEY



JANUARY.

The Moon's Changes.

Last Quarter, 2nd, 9h 54m aft. | First Quarter, 17th, 5h 29m morn.
New Moon, 9th, 3h 53m aft. | Full Moon, 25th, 5h 42m morn.

1	S	The Circumcision.
2	S	2nd Sunday after Christmas.
3	M	
4	Tu	Royal Academy Lecture on Perspective.
5	W	Brussels Museum of Fine Arts Estab., 1835.
6	Th	The Epiphany.
7	F	Royal Academy Lecture on Perspective.
8	S	Reading-room of British Museum opens.
9	S	1st Sunday after Epiphany.
10	M	Pictures to be sent to British Institution.
11	Tu	Hilary Term Begins.
12	W	Society of Arts Meeting.
13	Th	Cambridge Term Begins.
14	F	Oxford Term Begins.
15	S	British Museum first opened, 1759.
16	S	2nd Sunday after Epiphany.
17	M	New Royal Exchange commenced, 1842.
18	Tu	Royal Academy Lecture on Perspective.
19	W	Institute of Fine Arts commenced, 1843.
20	Th	Royal Academy Lecture on Architecture.
21	F	Royal Academy Lecture on Perspective.
22	S	
23	S	Septuagesima Sunday.
24	M	Society of British Architects Meeting.
25	Tu	St. Paul. [incorporated, 1765.
26	W	First Society of Artists in Great Britain
27	Th	Royal Academy Lecture on Architecture.
28	F	Royal Academy Lecture on Perspective.
29	S	Private view, British Institution.
30	S	Sexagesima Sunday.
31	M	Hilary Term Ends.

Designed and Drawn on the Wood by Jane Hay. Engraved by G. & E. Dalziel.

PASSAGES IN THE VOYAGE OF LIFE.

DESIGNED AND DRAWN ON THE WOOD BY FELIX M. MILLER, SCULPTOR.



No. 1. Infancy: The Launch on the Voyage.



No. 2.—Childhood: Preparation for Guidance.

PASSAGES IN THE VOYAGE OF LIFE.

DESIGNED AND DRAWN ON THE WOOD BY FELIX M MILLER, SCULPTOR.



No 3—boyhood Instruction

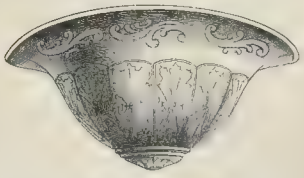


No.4.—Youth Love.

THE

PROGRESS OF ART-MANUFACTURE.

We recommence our series of papers, illustrating the progress of manufactured Art, by the



introduction of several designs copied from the Terra-Cotta productions of the Farnley Iron Company, situated at Wortley, near Leeds. About seven years ago, the proprietors, one of



whom, as lord of the manor of Farnley, possesses a title to all its minerals, erected a blast furnace on the estate; and in procuring the iron-stone it was found that the bed of fire-clay, which has



long been worked in the neighbourhood for the manufacture of fire-bricks of a superior quality, extended under their own property. This induced them to commence operations as makers of fire-

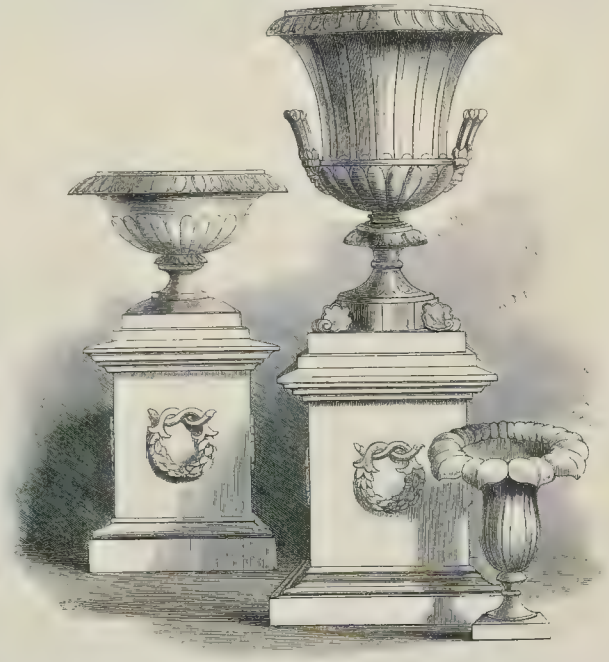


bricks, and among the clay they procured for this purpose, some was found of not sufficient strength, and which was thrown aside as useless till the government passed the Sanatory Bill, when the company embarked very largely in the manufacture of what they call sanatory tubes, used principally for draining; the valuable qualities of these tubes are, we understand, nowhere surpassed.

The terra-cotta employed in the manufacture of such ornamental works as we have engraved, is found on the estate in conjunction with that bed of clay most free from iron-stone, and which contains the most silica, as well as a very considerable portion of alumina. This clay is exten-



sively used in Leeds, and elsewhere in Yorkshire, for tobacco-pipes, being naturally of a clean white in colour, becoming, when exposed, of a rich stone tint. The several operations through which it passes while in the course of manipulation render it impervious to the weather, and capable of sustaining great heat; it is, therefore, peculiarly adapted for ornamental building

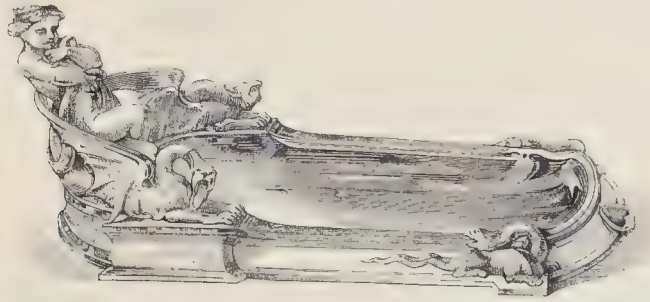


purposes—as chimnies, cornices, parapets, balustrades, mouldings, as well as for vases, fountains, &c. We have engraved the designs on this page from the original objects, and can, therefore, testify to the beauty of the material employed. Many of the designs are original, and all are good: indeed, few more satisfactory examples of excellence in works of this class have ever been submitted to us.

Messrs. Elkington & Co., of London and Birmingham, have produced many excellent works of Art-manufacture, which have given their establishment a deservedly high name among British manufacturers. The fine figure engraved below they are about to execute, as a statuette, in bronze. It is copied from a marble, also of statuette size, sculptured by Mr. J. S. Westmacott, and in the



possession of Theophilus Burnand, Esq., who has allowed Messrs. Elkington to reproduce it in the manner proposed. The subject, "Satan Overthrown," is borrowed from Milton's sublime description in "Paradise Lost," with which most of our readers are doubtless acquainted; it is one that has frequently occupied the sculptor's attention, as in the case of the noble groups by Michel-



Angelo and Flaxman. Mr. Westmacott is no copyist, however; he has treated his subject originally and most effectively; the attitude of the figure is conceived with great spirit. The engraving which follows it is from an elegant Cigar-Stand, manufactured by the same firm, from a design modelled by M. Jeannest. The ornamental device represents a group of Pluto and dragons.

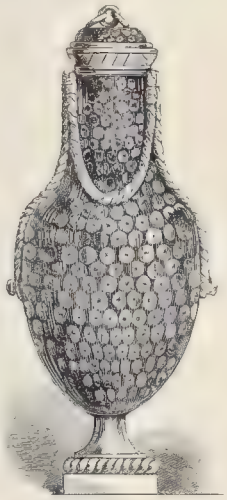


The engraving above is from a Knife Handle, designed by M. Matifat. The pattern is bold, but there is sufficient ornament of a delicate character in it to test the skill and ingenuity of the carver in pearl or ivory. M. Matifat is an artist of no ordinary talent in manufacturing Art.

Messrs. Daniell, of New Bond-street, enable us to place on this column three of the most recent issues of their house; they



have obtained high repute for the circulation of good productions only—productions of excellent manufacture and in pure taste.



The examples we here give were selected because they are the latest; they are, however, among the best. The one is a Bracket,



another is a very beautiful Vase, exceedingly rich in colour, and the third is the Centre-piece of an elegant dessert-service.



Drawn by T. B. Aylmer. Engraved by J. and G. P. Nicholls.

THE MARKET PLACE AT LIEGE.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

[It should be premised that these and the pages which are to follow are the result of several tours, of some duration, and commenced many years ago. Since the first time the writer landed at Antwerp great changes have taken place in the facilities of travelling, and many additional works have been written upon Art; but the general aspect of the scenes referred to remains unchanged; and the rules of Art, though much discussed, resolve themselves into the one fixed principle from which they started, viz., to represent Nature and Nature only, as she is to be found in her fairest aspect. To those who think with me, and will come prepared to search for her beauties, and discuss the notions, and often the inconsistencies of writers, with the hope of arriving at truth at last, I beg to offer a very hearty invitation for their company, while I retrace my steps, promising them perfect good humour and perfect impartiality.]

Goldsmith makes his Chinese philosopher, Lien Chi Altangi, write to his friend Fum Hoam,* that if "you ask an Englishman what nation in the world enjoys most freedom, he immediately answers his own—ask him in what that freedom consists, and he is instantly silent." Were the same question repeated in these locomotive days, the answer would undoubtedly be "in the liberty of running away from the land of his birth whenever he pleases." Then unfortunately his vaunted freedom has a limit: his leaving his own country is one thing, his entering another is altogether a different affair. To do this he must have a special recommendation to the care and consideration "of all Admirals, Generals, Governors, Commanders, &c. &c., as well Civil as Military" in the realms of those illustrious personages wherein he means to disport himself. He must have a passport in short. To obtain it he has to submit to a host of enquiries of a rather personal nature; some he answers, the others answer for themselves—his vocation may be what he chooses to assert, the length of his nose is no mystery. Fortified with this document, he is at liberty to march on with only occasional impediments.

As nine-tenths of the travelling English leave their vocation behind them when they are "going abroad," so their designation in their passport is usually "Gentilhomme Anglais." There is, however, a question often raised whether an artist would not find it advantageous to declare his profession, as he is precisely the one person who carries it everywhere with him: the very object of his going abroad at all is to practise it. Unless he assumes a "wide-awake," and cultivates a beard, he does not actually travel with any outward demonstration of the fact, but his equipage usually betrays the pursuit of its owner; still the matter may be in safe keeping between himself and the custom-house officers, and if he chooses to travel as a private gentleman he will find himself generally better regarded at hotels, where they judge of the pecuniary resources of an English artist by those of artists in their own country. Is it, therefore, more incumbent upon an artist than any other traveller to declare his actual profession? I think not. I am sure he will find quite as easy access to all galleries and museums for study, as a private gentleman, as if he had a Royal Academy diploma in his pocket-book. I do not know how matters may stand as to admission among the *members* of academies like those of Venice and Rome, but much of the



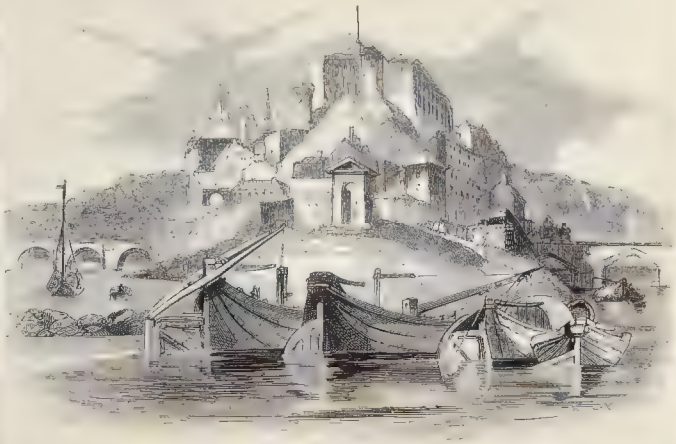
No. 6.—At Herve.

alarm I felt on first visiting Italy proved utterly groundless, and, usually, expensive.



No. 1.—Street in Antwerp.

For instance, on leaving Venice with some hundreds of careful drawings, made during



No. 4.—Namur.

nearly two years' patient daily labour out of doors, as far from home as Sicily and

* "Citizen of the World," Letter L. Let the reader refer also to a letter supposed to be written by a youth of that time from Antwerp, Letter XXXIV. Some of us are not much changed since then.

Malta, one was naturally anxious to preserve them from the rude handling of frontier officers. I went therefore, by advice, through the ceremony of a "declaration" before the President or Secretary of the Academy of Fine Arts, that they were of my own making, and that I was an artist; they were sealed up, and with, to me, very costly sealing-wax.* It happened, through the kindness of some most attentive friends who rose early to carry me in their own gondola to Mestre, that, under the guardianship of their own well-known and esteemed presence, the custom-house officers on the Lagunes allowed me to pass without even producing my keys; but when I began to move about on terra-firma, I soon learnt the prudence of destroying all vestiges of these conspicuous appendages. I found plain paper wrappers attracted no further attention than was easily diverted by a reference to my sketch-book and other paraphernalia. I did not so err on my next visit, some years later, and then I had a folio filled with mounted drawings. I do not believe the passport designation of "artiste peintre" will ever help the bearer to one single advantage which he would lose by travelling as a private gentleman; and I think he may avert many slights by avoiding any ostentatious declaration of his pursuits; and the assumption of an absurd and unnational costume, as so many do, may be accepted as the most ostentatious.† The amateur has just as ready access to the galleries as the artist. They meet on this ground on equal terms; whatever the artist requires to do, he must do as an English gentleman. If he is caught by a sentinel looking suspiciously at the most captivating of all utterly defenceless towers, he will be arrested as an engineer at least; an assurance to the contrary being guaranteed by all the lions, unicorns, orders of the garter and the thistle, &c. &c., in her Majesty's dominions, notwithstanding. Wherefore, Lien Chi Altangi might still remark that there was a limit to an Englishman's liberty.

Considering the firm resolve one had made, on leaving home, to bring back a drawing of everything worth having, it was perhaps remarkable that the first incident appealing to those feelings, which so often resolve themselves into pictures, occurred on our emerging from the morning mist, or, more correctly speaking, when the mist had dispersed, and was precisely one of those which fall within the category of impossibilities for that Art. My companions on the voyage to Antwerp were few in number, and not particularly remarkable in assortment: but of the number was a young couple with that pleasing sort of "incumbrance" which consisted of a little fellow who could just run about actively enough to keep his nurse in a state of constant alarm. In anticipation of our landing he was now dressed out in his most imposing gear, all white and feathered; glittering like a snowball in a sunbeam. The young pair landed almost in the arms of a noble-looking old gentleman, who had been waiting to receive them. The first salutations over, the husband was soon separated from the group by necessary attention to their goods and chattels, while the wife carried farther the thousand-and-one personal enquiries the solicitude of a young wife for an aged father-in-law (for so I had arranged the matter in my own mind) naturally suggests. The little fellow in hat and feathers was still on deck, playing with his nurse; the rest of the party had left the boat, so that the view along her deck was uninterrupted; all at once, as if in the hurry of her enquiries the child had been forgotten, its mother turned round, and seeing it, without uttering one word, simply looking in the old man's face, she pointed towards it. He obeyed the signal, and giving one devouring look of intense delight, embraced his daughter, printing on her forehead a kiss of evident joy and thankfulness at this realisation of



No. 7.—AT AIX-LA CHAPELLE.



No. 5.—THE OLD PALACE AT LIEGE.

* There may be difficulties about oil paintings, as they are always in fear of pictures by the old masters leaving the country; not being aware that we import them by *thousands* annually! without their being missed from their own collections.

† Since the commencement of recent revolutions this must be more than ever true, as an unshorn chin has now a political signification.

his fondest hopes. It needed no instruction to discover that this was the first sight of a grandchild, of whom he had probably heard so much as to be in danger of disappointment, and the boy was a thing to be proud of. Here we have "that variety of heads, forms, ages, sexes," (I fear I cannot say much about the "draperies,") which Reynolds makes essential. The sentiment was beautiful, the mere portraiture of the persons engaged was attractive; the circumstances, too, were obvious and "actually present;" but the knowledge of them was arrived at too progressively for the purpose of representation in one scene. In this particular it somewhat resembled the instance cited by Sir Joshua Reynolds, in proof of his arguments as to the choice of subjects, when he refers to the Earl of Bedford's covert reproof of King James II. for the judicial murder of his son, Lord William Russell.* The particular story referred to by Reynolds is not so generally known as he must have presumed, even while he censures his authority for not authenticating it by any correlative testimony. Sir Charles Eastlake refers to Sir Joshua in support of a similar opinion, and gives the story more at length: as this lies buried in a Parliamentary Report (of the Commissioners of the Fine Arts: appendix to Third Report, p. 31) it may still be unknown to many of our readers. It is this: "as soon as James entered the city he summoned an assembly of the peers, to ask their advice, and to make an apology to them for not having called a parliament. In passing to the council he met with a shock, perhaps as severe as any he had felt. Meeting the father of the unfortunate Lord Russell, the old Earl of Bedford, who had offered 100,000*l.* for his son's life, but which the King, when Duke of York, had prevailed with his brother to refuse, he said to the Earl, 'My lord, you are a good man, you have much interest with the peers, you can do me service with them to-day.' 'I once had a son,' answered the Earl, sighing, 'who could have served your Majesty on this occasion.' James was struck motionless."* Sir Charles goes on to say: "the question here is not whether a good picture could be made out of two persons in conversation, but whether the precise story could be told. It is evident that it could not; and that representation could not be equivalent to the description."



No. 2.—ANTWERP FROM A CROSS-ROAD.

Returning however to the actual, there are few places at which an artist could land with a better chance of at once finding material to his hand than Antwerp. If he is studying historical painting, he knows the churches and museum teem with the highest class of works of the Flemish school; if, on the other hand, landscape is his object, before he leaves the river he has had many distant views of the cathedral tower so well-known and so beautiful; he has not, perhaps, learned that much of the effect is produced by the use of metal instead of stone; nor does he care, so the desired result is attained. He has encountered endless old mills, picturesque in all their angles, and he has seen boats of every possible size and rig; from the frigate off Flushing, black and bristling, to the flat-bottomed gingerbread affair (in colour, not in make), tricked out with green and gold, and filled with substantial country dames, glorious in long-eared caps and red handkerchiefs. He lands tumbling over (No. 1) brazen milk-cans burnished to the utmost, baskets of the most graceful form though of rude materials, supplying in fact a model for the most popular of English



No. 3.—ON THE SCHELDT.

* Reynolds's Notes to Du Fresnoy, X., v. 101.

* "Dalrymple's Memoirs."

bouquet-holders. He passes from the Quays to the *Place Verte*; there the view of the cathedral is entire from earth to sky, and there he probably finds an hotel, and relieves himself of all domestic solicitude during his sojourn by depositing his baggage and engaging an apartment.

The views of the cathedral are better in the streets than from the river, unless at some very considerable distance; a fringe of whitewashed houses along the water's edge, as seen from the opposite bank, the Tête de Flanders, forms but a poor pedestal for so lofty a monument (No. 2.) It is much better seen, speaking pictorially, from some of the streets, or even the country roads. But the left bank of the river is a popular promenade, where may be often met groups of good costume, and good river-bank incidents; disused ferryboats reposing their ancient limbs on downy beds, half-sedge, half-mud; charming old posts and weirs: some country boats too, looking so rough and untidy, come to anchor here, as if ashamed to exhibit themselves among their showily dressed acquaintances opposite.

The Fish Market has a very picturesque lamp post and pump combined, unpromising names! surmounted with a marble figure of the Virgin trampling on Sin in the form of the serpent. As I had never seen a painting from it, and it is rich in colour, I was anxious to possess it. This, by the way, is near the quays on the right bank. The Bourse or Exchange here, is an object to sketch; it is of the Moorish, or Saracenic taste, as is the old palace at Liège: it, however, is not filled with so busy or gaily coloured a throng as the latter; the span of the arches is wider, the arch being a trefoil, and the columns are less heavy.

The museum and every church in Antwerp contain pictures of the highest class of Flemish Art: nearly all have good specimens of Rubens's gorgeous talent—he is the tutelary saint here, they show you what he is still worth to the city by a sort of pole-tax upon the passers through who dare not leave his works unseen; growing more and more convinced of his value from this increasing source of wealth, they have, two centuries after his death, erected a bronze statue to his memory! But as Reynolds has left an analytical criticism upon every picture of importance in all the Belgian cities,* which has been copied into the handbooks, it will be enough to make this passing reference to them.

Besides the pictures, the interior of the Belgian churches are, however, remarkable for a class of subject for the sketcher which he will not meet with further on in our tour, or but rarely and in less perfection. Disregarding Sir Joshua's sneer against the Dutch school, wherein the interiors and exteriors of churches, as subjects for painting, are classed with "a market woman with a hare in her hand, a man blowing a trumpet, or a boy blowing bubbles," * and thinking "there would be nothing to attract you to Antwerp were it not for the Rubens' pictures;" ideas which he would have assuredly abandoned had D. Roberts and L. Haghe been his contemporaries, let us dwell here upon the beauties of the confessionals and pulpits of carved wood. If the latter are sometimes eccentric, the former are usually unexceptionable; generally highly picturesque and always rich in colour. The pulpit in the cathedral at Antwerp is not in good taste for any purpose, still less for that to which it is applied, consisting as it does of a number of imaginary birds hopping about imaginary foliage; that in the church of Notre Dame at Brussels is very superior, "Elijah fed by the Ravens;" the palmtrees are admirable; still the subject has no relation to the purport for which it is used, any more than any other subject from sacred history. At St. Andrew's in Antwerp again is a very fine pulpit. In St. Jacques and St. Paul is a profusion of fine carving, principally confessionals. In the Hall of Justice at Bruges is a very fine mantel-piece of carved figures, if any one dare undertake to draw it after L. Haghe's pictures from it; and scattered through every town, will the sketcher find subjects of this class. There are again richly carved screens and high altars, often grand sepulchral monuments, (particularly that of Charles the Bold at Bruges,) from several of which we have of late years been accustomed to see pictures of such great excellence as to defy comparison with those "interiors" Sir Joshua saw in his tour. Every city too has its Town Hall, all worthy the attention of the architectural draughtsman; Brussels and Louvain, more especially. At Bruges the belfry or tower of the building "Les Halles," is fine, if you can get far enough off; but there is not any rising ground near the city, except a miserable artificial mound in a subscription garden outside the barrier. Malines too has an enormous tower and clock, belonging to the cathedral; here is one of Vandyke's greatest works, "The Crucifixion," also an elaborate pulpit, "The Conversion of St. Paul." I have never sketched anything at Malines, but from what I have seen of the place should expect to find the same difficulty as at Bruges, the want of rising ground: so that your view would be a road-side scene terminating in a tall tower, not a disagreeable composition, nor indeed unfrequent with those who can paint the figure or cattle well. On all the canals are large characteristic boats or barges, usually very gaudily coloured—those from Ghent to Bruges I am given to understand are disused, at least those large boats which carried passengers; the railway has interfered with even their existence; there are however still plenty of the rougher class. At Bruges they are not numerous, nor easily get-at-able from the closeness of the streets. On the quay at Ghent and by the *Allée Verte* at Brussells, as well as at Antwerp, they will generally be found, and under advantageous circumstances.

Supposing oneself at Brussells *en route* to the Rhine, (now however, since the dispersion of the Prince of Orange's collection of pictures, containing little except the Town Hall and the Church of St. Gudule to interest the sketcher,) the choice of route may, for the sake of Waterloo, carry him to Namur, and by the Meuse to Liège. Yet if he has Italy in view, I by no means recommend his stopping in Belgium at all; let that be a separate consideration, as well worthy a season to itself. The probability is that at Namur (No. 4) the first sight of the Meuse meeting the Sambre at the foot of the fortress with its most picturesque boats, will make him impatient for a run to Dinant, perhaps Luxembourg and the Moselle, thus crowding too much into the commencement of a tour, every portion of which will at intervals supply more than enough; and attempting all will make him in danger of adapting to his own case the exclamation of the exhausted sight-seer, when at last he arrived in a town without a palace or a museum, "Then thank God there is nothing to see," and be equally thankful there is nothing to sketch. The drive by the River Meuse to Huy, in the cabriolet, or banquette of the *diligence*, if it any longer exists, is very delightful to the sketcher, and much that is "good" may be found on the route. So from Huy to Liège the character of the scenery is very different to that about the cities we have mentioned. Still I fear he will nowhere find mountain and lake such as forms the back-ground in a popular work of an artist, whose works are all popular however, and which, in the large engraving from it, is called "A Scene in Belgium."

At Liege (No. 5) the most picturesque objects are the court-yard of the old archi-episcopal palace, now the Palace of Justice, and the Vegetable Market. The former, which is used as a bazaar and market-place, is surrounded by a colonnade, the columns of which are in the Moorish or Saracenic taste, each differing from the other both in outline and decoration. The span of the arch is not so wide as in the Bourse at Antwerp, and the pillars with their ornaments are altogether more massive; otherwise there is much general resemblance; but it is quite a mistake to compare it with the colonnade of the Doge's Palace at Venice, where the shafts of the pillars are perfectly straight, and, with the exception of the extreme corner ones, entirely without ornament; nor is there any material resemblance in the capitals, any more than in the shafts, though these have sculptured ornaments. There is always something to sketch in this court-yard; the costume in all its bearings is good, but it is one of the places wherein I have always found the people most annoying when one is at work. While making a drawing in the Vegetable Market, such a crowd collected that if I had not been raised on a small landing-place above their heads I must certainly have lost what I consider one of the most picturesque of scenes. A sort of Belgian Figaro, whose premises abutted on to the little terrace manfully came forward as a defender of the Fine-Arts, and successfully resisted every attempt at an escalade; but this sort of curiosity is contagious and the few first comers who can see what you are doing, stop and attract others who cannot, till the crowd becomes intolerable. The Church of St. Jacques here is the only one worthy of mention, for the carved traceries of the arches in the interior alone. But there are pretty spots about this coal-begrimed region; anyone staying here would do well to hunt about the river's banks and find his way to the meeting of the waters of the Meuse, the Ourthe, and the Vesdre.

Before we cross the Belgian frontier, let us carry back our thoughts to some of those cities we are leaving behind, particularly Ghent, and Antwerp where we landed, while we consider a little the question of conventionalities, or of traditions, a favourite word just now. Writing rather for those who will follow, than for those who have preceded me in the ways of experience, let me, from time to time, raise a warning voice to those sanguine spirits who go to Nature expecting to find she has done everything for them, if they can only see it; forgetting that Human Art cannot compete with Divine Nature, and that by expedients only we can produce contrasts, which are the ordinary results of her immutable laws.

Everybody has heard the question attributed to Sir George Beaumont, the Mecænas of Art of the last generation: "Where will you put your *brown* tree?" The story may be true or false; but it is universal, and does very well for conveying a notion of the conventional in all its stringency. Now every picture we have seen for ages, representing the streets of these cities, by Bon-

* Sir J. Reynolds's Works, Vol. ii., "Journey to Flanders and Holland."

nington, Roberts, Callow—whomsoever you can name—all give the most charming *brown* houses of every shade the palette can supply, at the corners of these streets; the dark masses, whence all the artifice of their light was to be produced; and these not representing merely houses brown by their being forgotten on the whitewashing-day, but time-worn, tottering, tumble-down looking old buildings, out of all possible approach to the laws of perspective, and infinitely valuable in producing the desired contrast.

Now let us consider in what state of mind the student of nature may be supposed to arrive at Antwerp. He has seen such views, as I have described, in every exhibition for years. They were beautiful of their kind, and are indelibly engraved on his memory. He reads, if only in his "Handbook," at all events in "Philip Van Artevelde," of the decayed splendour of ancient burgomasters, of the atrocities of the Inquisition under Alva: this name alone suffuses his ideas with a sombre Spanish hue; his friends, who do not sketch, tell him of the "Spanish houses," of women in "Spanish mantillas," &c., till, feeling all over like a Velasquez or Murillo, he re-adjusts his tackle, adds more umbers, exchanges his "Chinese white" for "liquid asphaltum," rushes up the Scheldt, —the morning dawns, the mist is dispersed, the city exposed to view—

"And, lo! 'twas white!"

and not only *white*. Here he has arrived at a most choice field of action: by universal consent, among most picturesque cities, rich with interiors and exteriors, market-places and their denizens, rivers and their navigators, he requires something more than mere topography — he desires to make pictures. His mind is full of the admiration of other men's works, their merits indicated by his special teacher perhaps; he has already succeeded in producing pictures of considerable attraction from amateur outlines, or some such sources, realised only by the knowledge he had of how those he found *great* in their Art would treat them; "not copying their touches, only their conceptions."* He starts on a mission of "humbly and earnestly following in the steps of nature,"† still, however, under the influence of practical teaching, which he has not learned to call "the rubbish of the schools,"‡ he nevertheless desires to be original; arranging himself for his first efforts in a street in Antwerp, terminating in a view of the cathedral, he finds the houses most provokingly upright, and as angular as a flower-stand; stiff and starch with whitewash, and beautifully relieved with emerald-green shutters; but where is the *brown* house? what is he now to do? Can he at once discard all long-established, because useful, maxims, in blind obedience to the mandates of even the most powerful critic landscape Art could ever call her own? No. The handmaiden may wait upon the mistress, but it will only be when it suits her purpose. As a painter, "he regards all nature with a view to his profession, and combines her beauties, or corrects her defects."§ In other words, he must borrow from one place what is wanting in another; he must *compose* if necessary, and the *rules of Art* alone can tell him when, unless he is indeed a Heaven-born genius. He must go to the same, or similar subjects, again and again, before he will find what he expects to see; because, while his picture must be natural, it must be also artist-like.

I know an instance of one of our most popular artists, who had not, when he first attained his popularity, ever been out of England, nor had he ever seen a mountain; but he had been accustomed to represent Swiss and Tyrolese scenery. I know a particular drawing by him, in the possession of a friend—a torrent dashing over the granite *débris* of a shattered mountain, surrounded by an amphitheatre of snowy peaks; it is called "A View in the Tyrol"—and which it would be treason to the owner to say was not drawn on the spot; indeed, so like nature is it, one would hesitate—but from the certainty that the artist never was there, nor had seen anything the least like it when he made the drawing—but it was the result of an intuitive perception of what was natural in the works of other men who had represented similar scenes. Yet so little was he prepared for what he did find in nature, that some time after, when travelling in Wales with a friend, and he then, for the first time, actually saw a mountain, having been left in the early part of the day in a point commanding a view of the Snowdon range, he was found late in the afternoon sitting in the same spot, *surrounded with the tatters of his failures*. No doubt at that time he expected to make a picture on the spot. Since then, I observe in all his sketches the selection of that object alone in the view which he thought worth having; and however large his paper, the rest is merely indicated, often scarcely even that. After much experience in drawing on the spot, possessed with a greediness to get all I could into my view, I believe it is better to take that alone which is good, but to do that thoroughly; half the mischief arising from dexterity of handling, is the want of detail in the hasty sketch from which the picture is painted: detail, not alone of form or pattern—but of light and shade — actual and transient, and of local characteristics.

Between Liège and Aix-la-Chapelle, there is not much to remark. When travelling with horses, and waiting to bait them at a little town called Hervé (No. 6), I killed the time by making a small drawing of one of those rustic contrivances for hanging a little more on an already overloaded waggon. After all, it is from trifles of this kind that the foreign air of a scene is produced.

At Aix, having done honour to the memory of Charlemagne, there is not much to detain the sketcher. The large space in front of the Town Hall (No. 7) is used, as is usual in continental cities, and indeed in our own provincial towns, for a market-place; here, as ever, is a busy scene, enlivened by countless gaudy kerchiefs instead of dingy bonnets. While drawing one of the smaller fountains here, some one good-naturedly invited me to come in-doors; the first-floor raised me rather high for the purpose, showing the top of the fountain, which is disagreeable. A story higher he had a room turned into a camera-obscura; on a large white disc was represented the prettiest scene imaginable, a perfect ant-heap, with the little creatures of every imaginable colour, for ever on the move, glittering with pans and baskets, white caps, and the never-failing red neck-kerchief thrown over them; or it reminded one of a glass filled with harlequin sugar-plums, in a state of agitation. "Can you not draw better from that?" asked he.*

* To be continued.

* Sir J. Reynolds.
† "Modern Painters," vol. i. part 2, sec. 6, chap iii.
‡ "Pre-Raphaelitism," p. 51.
§ Sir J. Reynolds's Second Discourse.

OBITUARY.

MR. WILLIAM ROBINSON.

WILLIAM ROBINSON was born at Leeds, in Yorkshire, in 1799. His first years were passed at school, where he was found a most refractory pupil; and to the annoyance of his tutor, he always preferred the pencil to his books or pen; constantly bargaining with the boys to draw pictures, while they worked his sums. All means being found ineffectual to deter him from his favourite study, at an early age he was removed from school only to meet greater difficulties in the pursuit of the art he loved. His father, being a stern man of decidedly practical views, saw nothing in his son's taste that was likely to conduce to his future advancement, and determined to annihilate every effort contrary to his wishes. Things now began to wear a desperate aspect, when young Robinson, with that energy and self-reliance which is ever the characteristic of genius, determined to throw aside all paternal authority, and stand upon his own responsibility; accordingly he set out to seek a master, and at length found a clock-dial enameller, to whom his father very reluctantly bound him apprentice. He now worked early and late to procure pocket-money to purchase materials for drawing; these he stealthily conveyed to his garret, and secreted in an old band-box. After the household had retired to rest, a thick tallow candle was produced from its hiding-place; and then, to use Etty's words, "he lit his lamp at both ends of the day," and laboured through the long midnight with untiring zeal. The term of his apprenticeship over, Mr. Robinson left his master, and received lessons in landscape painting from Mr. Rhodes, of Leeds; but feeling this branch of art was not the one in which his peculiar excellence lay, he commenced portrait painting, making use of every facility his native town afforded for improvement. By strict economy he was shortly in possession of a sufficient sum to take him to London, and he set out for the metropolis in 1820. Introductions had been furnished him to Sir T. Lawrence, who received him with a kindness that made a lasting impression on Mr. Robinson, and to which he always bore testimony with feelings of gratitude. He now became a pupil of Sir Thomas's, who with a noble generosity declined any remuneration; and at various times employed Mr. Robinson to work upon his own pictures. Sir Thomas Lawrence gave him an introduction to Mr. Fuseli, who, esteeming his work sufficiently meritorious, admitted him as a student in the Royal Academy. The climax of his high aspirings and ambitious hopes was now realised, and with a zealous heart and willing hand he laboured with new energy in the mart of his high calling. In 1823-4, Mr. Robinson had returned to his native town; where his talents soon found him a lucrative practice, and distinguished patronage. His portrait of the late Mr. M. T. Sadler, M.P., first gained him celebrity, and to Mr. Sadler's efforts Mr. Robinson owed much of his early practice. Amongst his first patrons we may name W. Beckett, Esq., M.P., to whom, we believe, Mr. Robinson was indebted for his introduction to Lord Grantham, now Earl de Grey. This nobleman, from the day of Mr. Robinson's introduction to his death, manifested great interest in his professional career. Earl de Grey honoured him by sitting for two portraits, one in his peer's robes, and the other as Colonel of the Yorkshire Hussars. These pictures were afterwards engraved. At subsequent periods, he painted the whole of Lord de Grey's family, Lady de Grey excepted; as well as the portrait of the late Earl of Enniskillen, brother to Lady de Grey. He was also employed by the noble Earl to copy, from various masters, other distinguished members of his lordship's family. About this period a subscription was raised among the members of the United Service Club, for the purpose of procuring portraits of several distinguished individuals. The committee, through Earl de Grey's interest, deputed Mr. Robinson to paint four of these pictures, one a portrait of the late Duke of Wellington. The Duke had been so frequently asked to sit, that the members of the committee to whom the management was confided did not feel themselves warranted in requesting such a favour, and it was resolved that a copy of the head and face, from some acknowledged portrait by Sir T. Lawrence, should be made, but that the Duke should be respectfully solicited for the use of his *sword*, *glass*, and *cloak*, &c. &c., so that there might be as much originality in the picture as possible. A three-quarter portrait by Lawrence, belonging to the late Mr. Arbuthnot, was lent for the head, and one of the committee was commissioned to speak to the Duke, and request the use of the appoint-

ments alluded to. When the circumstances were made known to him he assented immediately, and, with the greatest good-humour, said "he would give as many sittings as might be necessary to make the picture an original." This offer was gratefully accepted, and the picture having been as much advanced as possible, the Duke gave the sittings required. He ordered that the cloak should be sent, but the sword was *missing*, and nowhere to be found. It was one with a very peculiar silver hilt, that had been mounted in India, and which he afterwards very generally wore during the whole of the Peninsular war, and for which he had a particular value. It had been painted in the picture, by Lawrence, belonging to Sir R. Peel. A hasty sketch of the sword was made from memory, in order to convey to the artist some idea of its peculiar shape. As we mentioned before, Mr. Robinson had been occasionally employed by Sir Thomas Lawrence, and still had some acquaintance with the person who had been his servant. As this chance (remote as it was) of learning something about the sword thus offered itself, Mr. Robinson took the pencil sketch to the man, who said, "there was a large number of swords, canes, whips, parasols, &c., unreclaimed, which were still collected, and were to be sold with various effects in a short time." They visited the store, and *from the sketch* identified the *very sword* which had never been sent back to the Duke, who was not aware of its loss, and totally ignorant of where it was; and as it had no name, or cypher, or ticket attached to it, it was utterly unknown and unnoticed, and would have been sold by auction without comment or observation, in a very few weeks, had it not been for this fortunate circumstance. Application was immediately made to the executor, and the sword was returned to the Duke, very much to his surprise and gratification, at his last sitting. Our readers may remember a discussion, in which Mr. Heaphy was concerned, that appeared in the daily papers some months since, respecting this sword; it is therefore unnecessary for us to enter upon the matter, which, after all, is of little importance. The other portraits painted by Mr. Robinson for the United Service Club were, one of Lord Nelson, after Hoppner's picture in Greenwich Hospital; George III., after Sir W. Beechy; and Sir John Moore, made into a full-length, from a half-length by Lawrence. About this period Mr. Robinson was introduced, through the late Countess de Grey's generous influence, to some members of the Royal family, and had the distinguished honour to paint the portrait of Her Royal Highness the late Princess Sophia; he also copied, for the Duchess of Gloucester, a portrait of the late Duke of York. It would be useless to attempt, in a brief memoir like this, any enumeration of Mr. Robinson's numerous works; neither is it required. It is sufficient to know that he was an example, out of many, who rose by their own self-sustained energies through trials and disappointments, to a position which is ever the reward of those who persevere to the end. In disposition Mr. Robinson was extremely affectionate, and his manners were modest and unassuming. He died at his residence, in Leeds, at the early age of thirty-nine years, of decline, August 1839, leaving a family of young children unprovided for, but who now hold honourable positions in life; and one of the daughters practises, with some success, her father's profession. Though the death of this artist occurred so long since, there are circumstances connected with his career which we deem of sufficient interest just now to find a place in our columns, and we do not believe that any memoir of Mr. Robinson has yet been published.

THE EXHIBITION OF 1851.

SECOND REPORT OF THE COMMISSIONERS.

THE Commissioners for the Exhibition of 1851 have just issued a second, or supplementary report, addressed to Mr. Secretary Walpole, a copy of which has been forwarded to us. The document is not a lengthened one, but its value is considerable, as it brings forward prominently and authoritatively matters of high importance, which, notwithstanding they have been urged repeatedly in this and other public journals, have not received the attention they deserve. It is highly probable now that some efficient steps will be taken to supply the necessities of which the Fine Arts and the Industrial Arts of the country have so long felt the want.

In the first report issued by the Commissioners in April last, they stated the presumed surplus of funds arising from the Exhibition, after all outstanding liabilities were discharged, would be about 150,000*l.*; it now appears, from the balance sheet drawn up to the 1st of November, 1852, that it will amount in "round numbers" to 170,000*l.*; and also, in addition to this pecuniary fund, the Commissioners are in possession of a collection of articles presented by exhibitors and foreign governments, valued at 9000*l.* With respect to the appropriation of this surplus, the report furnishes us with an abstract of "suggestions and applications" on the subject of the disposal, many of which are in favour of "Mechanics' Institutions" and "Schools of Design," in the respective localities whence such applications have come. Some of the larger manufacturing places, such as Birmingham, Hull, Bristol, Sheffield, the Potteries, &c., advocate a "Central College of Arts and Manufactures in connexion with Provincial Schools." On this point the report says:—

"The answer which the Commissioners have returned to the different applications submitted to them, has been to show, by reference to their preliminary report to her Majesty, of the 6th of November last year, that they do not feel themselves to be in a position to comply with proposals which involve the surplus being applied to purposes of a limited, partial, or local character, or to returning to the different localities, in order to be there appropriated to local public objects connected with the progress of Art, Science, and Education, the amount of subscriptions originally raised in each place, which subscriptions were at the time made on the clear understanding that they must be 'absolute and definite.'

"The Commissioners would call especial attention to the memorials from the important manufacturing and commercial towns of Birmingham, Bristol, Halifax, Hull, Oldham, Sheffield, and the Staffordshire Potteries, which are appended to this report, and indicate clearly the strong feeling entertained by those well entitled to form an opinion on this subject, of the importance of establishments for instructing those engaged in trade and manufacture in the principles of Science and Art, on which their respective industries depend.

"These applications, and the general tone of public feeling, have confirmed the views of the Commissioners, as before expressed to her Majesty, that the requirement most felt by the country is an institution which, in the words already employed by them, should 'serve to increase the means of industrial education, and extend the influence of Science and Art upon productive industry.'"

Hence the Commissioners proceed to argue upon the policy of founding a "large institution," &c. &c., in the metropolis. A comparison of our limited efforts to educate the industrial classes with what is doing in other countries for a similar purpose, is little to the credit of a great and wealthy commercial nation like England. It is true we have numerous Schools of Design, and more than 200 institutions scattered throughout the country, professedly for mechanical and scientific culture, numbering upwards of 90,000 members, but from some cause or other which we care not to enter upon just now, their efficacy is feeble when compared with the results of similar institutions on the continent. Dr. Playfair, who has recently returned from abroad, tells the Commissioners that "in Germany 13,000 men annually receive the high technical and scientific training of the Trade Schools and Polytechnic Institutions, while more than 30,000 workmen are being systematically taught the elements of science and of Art, in schools which communicate instruction to them in their leisure hours;" while the best proof of the utility of such establishments is that there is a constantly increasing demand made by masters for the pupils reared at them.

"Besides the Trade Schools which are now scattered throughout Germany, there are important institutions, equivalent to Industrial Universities, in the capitals of nearly all the German states. Their systems of instruction have certain variations, but they are all agreed upon the general principle, that their object is to teach the principles of science and art upon which production depends, explaining fully the variations and nature of technical processes, but leaving them afterwards to be practically learned in the workshop or the factory. They rather teach a pupil how to be an intelligent manufacturer than profess to make him one at the institution. Elementary knowledge in science is rarely given at these higher schools, as the pupil who enters them must previously possess it, the courses of instruction there being devoted to the application of that knowledge. So essential to the progress of industry are these Technical Colleges considered, that even small states, such as the Grand Duchy of Baden, support them at great expense. Thus the Institution at Carlsruhe, situated in a large and commodious building, with every appliance of museums, laboratories, and workshops, teaches 330 pupils, with the aid of no less than 41 professors and teachers. In France the Ecole Centrale des Arts et Manufactures, a private institution raised by private capital, which has found and continues to receive the most ample remuneration in its success, annually educates 300 pupils in the highest branches of applied science and art; while its influence on industry has been found so important, that the Government and the Councils-General of 29 departments of France have established Exhibitions in connection with it, in order to educate poor persons of extraordinary talent. The pupils of this establishment find immediate employment on leaving the school, and already above 500 of them are known to be holding stations of much importance in almost all parts of the world. The school is now found to be too small for the demands of French industry, and its enlargement is under contemplation."

It appears that London contains at the present time about 100 societies having for their object the promotion of science and Art of every kind; and it is calculated that the sums annually expended upon these institutions reaches 160,000*l.*, no inconsiderable portion of which is consumed by house-rent, taxes, and "items of a similar nature, all of which outlay is of course deducted from the purposes of utility to which it might otherwise have been applied;" and that our national institutions, such as the British Museum, the Museum of Practical Geology, &c., involve a further annual outlay of 95,000*l.*, facts which, while they show "that much effort both on the part of the state and of the public is made for the promotion of science and Art, make it the greater subject of regret, that, owing to a want of unity and combination, they produce small direct benefit to industry:" this brings us to the main point considered in the Report.

The growing wants of almost every scientific and artistic institution in the metropolis are exemplified in the complaints constantly made for greater space for their operations; they have not "ample room and verge enough" to carry out their objects. The Royal Society, the School of Mines, the School of Design, the College of Chemistry, the Society of Arts, the Royal Academy, the National Gallery, the British Museum, and many others, are

"Cribbed, cabined, and confined."

in localities where they cannot expand if they even had the means of enlarging their boundaries.

"Having regard, then, to the different questions which we have now briefly touched upon, we beg to represent that it appears to us that the two things to be aimed at, as the preceding observations will serve to show, are the adoption of a *system*, and the securing of a *locality* where that system may be developed. We feel that we are best discharging the duties intrusted to us by her Majesty, by submitting for consideration and discussion, on the part of the public, such a system, and by ourselves providing such a locality, bearing in mind that the filling up of the plan that may be adopted must be left to the wants expressed, to the interest felt by the public at large, and to the voluntary efforts of institutions, societies, and individuals, aided by the efforts of government to develope more fully the institutions already founded by it, and which are so much appreciated by the public.

"In considering a system, comprehensive enough in its general features to embrace the extensive ramifications of industry, we have thought it best to adopt the classification of the Exhibition so far as regards its great divisions. This classification was found convenient in practice, and it is therefore to be presumed that it must have been founded on sound philosophic principles. The four divisions comprehended (1) the *Raw Materials* used for production; (2) the *Machinery* employed in rendering them fit for useful purposes; (3) the products themselves (*Manufactures*) in the state in which they are used; and (4) the *Fine Arts* employed in adorning them."

The Report then proceeds to consider the general subject under these heads, showing what the Metropolis already possesses in reference to each and all of them respectively, and what are its deficiencies; and then it refers to the proposed site of a New National Gallery, at Kensington, of which we made mention in the last number of the *Art-Journal*, but only in general terms. The particulars of the site and purchase are these; 21½ acres of land, having a frontage of between 500 and 600 feet, at Kensington Gore, have been bought at the price of 60,000*l.*; but inasmuch as this space would be totally inadequate for the purposes proposed by the commissioners, though ample for a National Gallery alone, another portion of ground, of 48 acres contiguous to the first lot purchased, has been secured for the sum of 153,500*l.*, of which amount, 15,000*l.* has been already paid by way of deposit. The commissioners did not authorise this last purchase until they had the assurance of Her Majesty's government that they would engage to recommend to parliament the contribution of a sum of like amount towards the purchases contemplated, "either for account of the Royal Commission, or for the joint account of the commission and the government, or for division between them, as might afterwards be determined."

"The total space that has thus been already secured by us contains nearly 70 acres: and it is very important to observe, that the present is the last opportunity of finding an unoccupied space in a desirable situation, within the limits of the Metropolis, which is so rapidly extending in a westerly direction."

The Report then recommends that Government shall make further purchases, so as to obtain altogether about 150 acres, and continues—

"The question of the apportionment of the ground among the different institutions to be erected upon it, or of its division between the Government and the Royal Commission, as already spoken of, must obviously be left for future consideration and arrangement. It appears to us, however, that it would be desirable that the new National Gallery, if placed in this locality, should occupy the advantageous and more elevated site fronting Hyde Park, on the Gore House estate, while an institution like the Commercial Museum, or Museum of Manufactures, already suggested by us, might be established on the corresponding site fronting the Brompton-road, at the further end of the property; the central portion containing a building in which the different societies might procure that juxtaposition, the means of effecting which, as we have before mentioned, they have been for several years considering; while the two sides might be devoted to the departments of Practical Art and of Practical Science."

The price paid, and to be paid, for these portions of land seems very great, and yet if we compare it with the average value of land in and about the metropolis and large provincial towns, it is by no means extravagant.

Our analysis of the Report, though brief, contains the gist of the whole matter; there is nothing in it to which we can conscientiously demur, for we believe the commissioners have made the best application of the surplus fund which they could, and it now remains for the country to carry out the project promptly and liberally.* The reasons assigned for the course they have pursued are shown in the following concluding paragraphs:—

"In the preceding part of the Report we have shown, by pointing to the many Institutions so liberally supported both by the Public and the State, the injustice of the reproach to this country, that it makes no efforts for the promotion of science and art; but we have confessed likewise, that though a larger amount of money is spent for those objects in this Metropolis than, perhaps, in any country, yet this is the only country which has neither supplied (in any practical or systematic shape) scientific or artistic instruction to its industrial population; nor provided, for men of science and art, a centre of action, and of exchange of the results of their labours, affording at the same time the means of establishing the connexion between them and the public which would secure permanent relations of reciprocal influence.

"Yet this country, as the centre of the commerce and industry of the world, would seem to require, more than any other, to have these wants supplied; and the Great Exhibition of 1851 has, in its results, convinced us that, unless they be speedily satisfied, this country will run serious risk of losing that position which is now its strength and pride.

"We believe that we have shown that want of space and want of system have hitherto been the main impediments to their being so satisfied. We have endeavoured to remove these, by procuring a spacious and unencumbered piece of ground, situated in a most favourable locality, and near the very spot on which the Crystal Palace displayed the products of the industry of all the nations of the earth,—and by suggesting a system based upon the scientific subdivision and arrangement of that vast collection, which left none of the industrial products or wants of man unrepresented.

"We propose to trust, for the carrying out of our plan, to the same principles which alone have rendered the execution of so large an undertaking as the Exhibition of 1851 possible within so limited a time; viz., the finding room and system, and leaving it to the voluntary efforts of individuals, corporations, and authorities, to carry out the promotion of the different interests with which they are themselves connected, on which they are dependant, and of which they are therefore the best guardians and judges.

"We intend to pursue these objects by the same means, namely, by affording instruction and recreation to the greatest number of human beings, and by acting on the conviction that all sciences and all arts have only one end—the promotion of the happiness of mankind, and that they cannot perfectly attain that end without combination and unity."

There is, however, one matter to which we feel bound to refer, before closing our remarks, as it seems to connect itself more especially with the Fine Arts of the country, which we have so long laboured—and, we trust, not ineffectually—to promote. The appendix to the report contains a copy of a memorial addressed to the Queen, signed by the President and several members of the Royal Academy; it is dated May, 1851, and it prays that, in the event of a new National Gallery being built, the whole of the edifice in Trafalgar Square shall be given up to the purposes of the Academy, because of the insufficiency of the present accommodation. The memorialists complain:—

1st, Of want of room for the Schools.

2nd, Of want of room for the annual Exhibition, especially for the Exhibition of Sculpture.

3rd, Of want of room for the accommodation of the officers of the Academy.

It is scarcely necessary to remind our readers how often we have reiterated these complaints, which the memorialists, in their document, prove to be undeniably just; while they demonstrate that, with increased accommodation, every branch of British Art must inevitably be more fully developed, and its progress consequently be most materially advanced. The present building, judiciously remodelled and altered, would be amply sufficient for every purpose of a great national Academy of the Fine Arts. We trust and believe it will be eventually secured to the Royal Academy.

The appendix contains other documents besides that under notice which emanates from the Royal Academy; there is one which purports to be a statement of accounts, but which tells nothing and means nothing on this important topic, concerning which most unhappily the public have been always "in the dark."

There are one or two items, however, far more intelligible than satisfactory.

Messrs. Clowes it appears have received 9267*l.* 12*s.* for "printing and preparation of Jury Reports."

How much more they have received for printing of all sorts and kinds, it is impossible to say; but the sum must have been immense; equally immense must be the sum Messrs. Spicer have received for *paper*. The public then will be unable even to guess why or wherefore Messrs. Spicer and Clowes should have been allowed "ON ACCOUNT OF LOSSES *One Thousand Six Hundred Pounds?*" And we think in common fairness some information on this head should have been supplied, especially if the above sum be in addition to the 2*d.* royalty on the shilling catalogues, which it is understood was remitted to Messrs. Spicer and Clowes:—we say "understood" because this, like so many other things, has been a secret arrangement of which the world is to know nothing.

While, then, we are by no means disposed to quarrel with the second Report of the Commissioners, but on the contrary, rejoice over the main features of it, we may be permitted to lament that there was not one among them bold enough to demand for the public a clear and distinct STATEMENT OF ACCOUNTS.

[Since the above was in type, the Chancellor of the Exchequer moved, in the House of Commons, for a vote of 150,000*l.*, for the purposes to which the Report refers. In his speech, Mr. Disraeli took an extended and comprehensive review of the state of the Fine and the Industrial Arts in the kingdom, urging the necessity of dealing liberally with measures so essential to the welfare of the community. After a short discussion, having reference chiefly to the management of the public property, the vote was agreed to. But it really makes us smile, to find what folly honourable gentlemen sometimes talk, when they enter upon topics of which they are profoundly ignorant. One member, for instance, gravely argues that because, in his opinion, England never has been great in Art, therefore she never can be; and that any attempt to instruct the people in such matters is an absurdity. "Not one of our great painters," he said, "ever knew how to draw; Reynolds never did, Lawrence never did. It was impossible to find any man in this country to do that which was of every-day occurrence in Italy—namely, to make an outline drawing of a great picture." Another honourable member, taking his text from Mr. Moore's letter in the *Times*, spoke of the "scrubbing-brush" being in daily operation at the National Gallery, "deteriorating the value of pictures." We cannot expect legislators, more than others, to know everything; but they ought, at least, to talk moderately and rationally upon subjects with which their acquaintance may be presumed to be very limited. *Ne sutor ultra crepidam.*

Thus, then, the first great step has at length been taken, *to place the Arts of Great Britain on a sure, lasting, and extended foundation*; and while we congratulate the country on the State-recognition of their necessities, we may, without arrogance, assume that, in a variety of ways, the columns of the *Art-Journal* have largely contributed to this result. There are many in Parliament who know and feel this, and who have not been slow to acknowledge it out of the House, though they have refrained from making mention of it within. For fourteen years have we been labouring to rouse the country to a sense of its requirements; our Journal, circulating its thousands monthly from one end of the kingdom to the other, and in channels where its influence could not fail of being effective, has hitherto fulfilled its mission of advancing the Arts, of causing them to be respected, and regarded as necessary to the well-being of the country. Our primary aim was one of no inferior magnitude; we have reason to feel pride that it is thus far accomplished amid so many discouragements as have fallen to our lot. Much, very much, yet remains to be done, and our zeal shall not abate one iota while we can serve the cause with which we have been so long and so closely identified.]

* The objections we put forth in our last number against this appropriation of "the surplus," were written under the impression that the sum was to be devoted solely to A NATIONAL GALLERY OF ART; we rejoice now to learn that the INDUSTRIAL ARTS are to be equally considered and aided. Our labour for many years has been earnestly directed to this issue—the combination of both for the benefit of each; we have striven to elevate the Manufactured Arts by connecting them more and more closely with the Fine Arts; and it is no small portion of our reward to know that this principle has been rapidly gaining ground, and is now generally recognised. For this, also, we have mainly to thank HIS ROYAL HIGHNESS PRINCE ALBERT; his wisdom has guided, and will continue to guide, the counsels of those in whose hands is the future of British Art; we have very few fears for that future, so long as, happily, the mind and energies of the Prince can be given to the subject.

PICTURE CLEANING IN THE NATIONAL GALLERY.

An entire column in the *Times* newspaper of November 29th has, in very violent phraseology, imputed injury, by cleaning, of nine pictures in the National Gallery. As the article is signed with the name and address of an obscure picture dealer, and as foul words are lavished in it on several gentlemen, whose estimation in society is beyond all controversy, it must, and will be, taken as a pitiable display of personal vindictiveness, prejudicial only to the writer. The high character and independence of the *Times* is discharged of all participation in the offence, by the insertion of the writer's name; and as this "appeal to the public" at large may not remain uncontroverted, it will be as well that we enlighten that public by a few simple truths relative to the matter.

We assert then, distinctly, and without hesitation, that no injury whatever has been done to any of the nine pictures which have been cleaned during the recess, but that, on the contrary, a great advantage has been conferred on all artists and students in Art, by the process these pictures have undergone. Nor will picture buyers who are merely amateurs, and not connoisseurs (mark the distinction), fail hence to derive infinite instruction for future acquisitions. The nine pictures, with exceptions we shall hereafter notice, are now seen with the purity and freshness in which the various great painters sent them forth from their hands to the world.

Three pictures by Claude have been cleaned, being the pair of large works known as the "Bouillon Claudes," and the small landscape with the "Annunciation." This last picture now displays the magical charms of the great painter; its freshness is extraordinary, yet it has not been fully cleaned, as some vestiges of the discoloured matter that had accumulated on the surface are still visible in the sky on the right hand, over the group of trees. The large landscape with the episode of Isaac and Rebecca is equally fresh, and, hung among other pictures that are dirty, has a look of newness; but a rigid examination of the surface does not evince the smallest abrasion of colour; it would, indeed, have much advantaged this picture, if a perpendicular crack arising from the seam of the canvas had been concealed by restoring the colour. The other large picture of a sea-port with the embarkation of the Queen of Sheba, known to artists as the "Flower-pot Claude," from a range of flower-pots on a small pier in the middle distance, is certainly much changed from its previous condition. The sun is painted in the east to indicate a sunrise; before it was cleaned it more nearly resembled the sun in one of our insular fogs; and we invite the lovers of nature to make a comparative inspection of a somewhat similar picture by Claude, pourtraying the embarkation of St. Ursula, on the opposite side of the room, now rioting in the plenitude of discoloured varnish. The greatest advantage to the Claudes that have been cleaned, equally with the two Canalettis, is the beautiful aerial perspective which is now developed in the extreme of perfection, and which was before invisible. The large embarkation picture gives all this with the enchanting morning air; the phenomena of nature are vividly given, and the spectator may almost feel the refreshing breeze of the morning that ripples the waves breaking on the shore. This picture shows not the smallest abrasion of colour, and the inscription is as perfect as before the cleaning: any assertion to the contrary is false.

The comparison that is invited by placing Turner's two large pictures near the Claudes would have been abortive, if they had stood in juxtaposition under other circumstances. The extraordinary freshness and daylight on the three Claudes are a great lesson to many of our landscape painters, who are infected by studying dirty pictures to the imitation of them in colours. The story of "where do you place your brown tree?" influences many persons both artists and lovers of Art. The late Sir G. Beaumont, who left so many fine works to the National Gallery, was an enthusiast for the liquorice hue of pictures, and tried one day to convince Constable he was right in the necessity of the brown tree, by placing an ancient Cremona fiddle on his lawn; the absurdity ended in his own conviction to the contrary.

Of the two Canalettis no more need be said than that they are now nearly as Canaletti himself could wish to see them. The view on the grand canal has not even been sufficiently cleaned in the sky. The distance of this picture is now a magical display of aerial perspective. If the public who view these two pictures will appeal to common-sense notions, and not be misled by picture-dealing quacks, let them look at the other two pictures by Canaletti (uncleaned), in the same room, and the little picture by Panini also there: they may learn something about Art, as artists displayed it, and how the trading fraternity in Art mystify its best qualities for unmistakeable ends.

No picture could be more unfortunately placed than the "Plague of Ashdod" by Nicholas Poussin between the two, now brilliant, Canalettis. The vicious red grounds used by this painter have caused his pictures to become dark, and hastened their decay, of which this example bears evident proof. It has been cleaned with great care, but it is right to say that it was cleaned some years ago when in possession of the Duke of Northumberland. Being now placed between the Canalettis with its varnish completely chilled on the surface, all circumstances combined, it undoubtedly has a disparaging look. Not the least blame is attributable nevertheless to the late cleaning, but the mode of execution, and its perishable nature, the opacity of treatment without glazings, the position in the gallery, and the chilled varnish combine to give an unfortunate impression to visitors. The picture upon which the greatest outcry has been made is the "St. Bavon" by Rubens, and something of its history may explain its present condition. A large picture of the central portion of this subject was painted by Rubens, and it still remains in the church of St. Bavon at Ghent. The picture in the National Gallery is on three panels, the two side ones containing an extension of the composition, not seen in the picture at Ghent, and these side panels have often been disputed to be by the hand of Rubens; there is some justification of such an opinion by a less masterly execution. We cannot regard the picture in the National Gallery to be a sketch, as usually understood, being highly finished in the details; the naked back of the kneeling figure immediately in front is one of the artist's most elaborate treatments of flesh tints. When this picture was brought from the Cornega Palace at Genoa, and became possessed by the Rev. W. Holwell Carr, it was in the most deplorable progress of decay. This gentleman had it put into its present condition by an indifferent English artist, who himself painted in many of the obliterated heads, and other parts. Now the picture has been cleaned from the scum which obscured most of these ill-assorted additions it can only be viewed as a splendid ruin. Of the picture by Paul Veronese, "The Consecration of a Bishop:" every one who can estimate his brilliant and sparkling lights must have for years past regretted a condition on the surface similar to a varnish of treacle, totally obscuring the very qualities that constitute the glory of the master; and so far from the process of clearing off this veil of filth having been carried out, it has, on the contrary, not been restored to its full lustre. There remains the Guercino to be noticed, to which the common sense application of eyesight is only wanting to inform any artist of the augmented value of the picture to students of Art.

Two questions arise on this and similar occasions. Does the continuance of dirt, decaying varnish, and other deposits on the surface of pictures, contribute to their preservation? Certainly not. Secondly—Does the view of pictures in their original condition of colour, as completed by the great masters, contribute to the improvement of Art, and benefit students; or are they more improved and benefitted by viewing them when covered with a saturation of hues resembling liquorice or treacle? We suppose this question to require no answer. To the sceptical, if any such exist, we would invite them to examine the condition of the two large pictures by Guido, of "Perseus and Andromeda," and of "Venus attired by the Graces," presented by his Majesty William IV. Let such persons view the surface of these graceful female figures, and if any other feeling can arise than the most repulsive sensations of human disease in its most loathsome symptoms over the entire skin, they must be insensible to the greatest of charms with which nature has invested feminine beauty.

We have now gone through the catalogue of imputed misdeeds, and it has been a pleasure to verify by ocular investigation, that, in lieu of mischief, a benefit has been conferred on Art. It is certainly contrary to the interest of the dishonourable portion of the picture-dealing craft, and unless denounced might lead by similar means to sad results on their fraudulent pursuits. The best advice that could be given to possessors of dark brown pictures acquired from this class of dealers, is certainly not to submit them to a cleaning which might incontinently and inconveniently develope a mass of "dupery," very unpleasant to discover when one is the victim, and the rogue is too slippery to pursue.

Of Mr. Morris Moore, whose signature is attached to the abusive epistle to which we have referred, we only know that he is an artist, to whom the term "eminent," at which he sneers, is not likely to be attached; that he is a picture-dealer, and a "discoverer" of Raffaelles, we have reason to know. Notwithstanding all his efforts, however, in written or verbal eloquence, he may be assured that we do not need his Raffaelles to enrich our National Gallery: and that we are as little likely to find in their discoverer a future keeper of our pictorial treasures.

A word or two on the management of our National Gallery. It is to be regretted that, when pictures are cleaned, there is no sufficient space to hang them separately from the dirty pictures; the Gallery still certainly offers a better arrangement than the one now pursued. And the chilled varnish on many of the pictures impede a due examination, while with the unlearned it passes for damage; this is particularly observable in the large picture of the "Boar-Hunt," by Velasquez, and on several others; but it might easily be remedied during the two latter days of the week, when the Gallery is closed—excepting to students.

Under the present constitution of trusteeship, without any sum at disposal for immediate purchase, and with the delays and ceremonies of application to the treasury, every opportunity of acquisition is marred. The trustees, consisting of a few gentlemen of the highest rank in the United Kingdom, are called to meet once a month during the London season, or the duration of Parliament; from the variety of other engagements of these distinguished persons, and their occasional absence, very few ever assemble, and there is a general belief, out of doors, that one trustee, not deeply learned in Art, and a constant attendant, influences materially the determination of others. We have heard that Lord Garvagh would have ceded the Aldobrandini Raffaelle to the trustees, and that this trustee objected to the cost of this priceless picture. Another great evil is the delay in replying to offers; surely it would be wise, and something business like, to summon a meeting upon any offer of consequence. The collection of antique pictures at Kensington Palace, known as the Wallerstein Collection, was offered to the trustees last year, and the secretary of the Prince Wallerstein remained in London for six months without receiving the answer, which at length proved a negative. It is no question here whether this collection was or was not a suitable acquisition; it only refers to the inconvenience and expense of a stranger's sojourn in London, and an apparent absence of courtesy in not transmitting any answer for six months.

The purchase of Marshal Soult's Titian has been already commented on, both in Parliament and by the public press: it is the consequent evil of the delays inherent in the present constitution of management. Another view must also be taken of this excess of price at the

sale, over the previous offer of purchasing it privately. Marshal Soult, during his lifetime, made occasional sales, privately, as he wanted money, and when this picture was offered, for 1000 guineas, to the trustees by M. Nieuwenburg, the state of affairs in France was the reverse of encouraging. It was the immediate want of money that induced the Marshal to sell the "Pool of Bethesda" by Murillo, to Mr. Tomline, some time before. If the price, therefore, paid for the Titian at public auction is a great advance, it is easily accounted for by the improved political condition of France, and the picture's higher valuation by the biddings of others desiring to possess it.

The "Giorgione," Mr. Morris Moore says with his accustomed "slang," was "burked," as too bad to be hung. It is a purchase made by the Marquis of Lansdowne for his own collection, and had nothing in connection with the National Gallery. The Marquis's fine taste and appreciation of Art is at once an answer to the pitiful insinuation of its being a "daub."

THE CRYSTAL PALACE AT PENGE PARK.

We have abstained from making note of the progress of this marvellous structure; to describe it piecemeal would be unjust: if we refer to it now it is to direct the attention of our readers less to the building than to its furnishing; and with a view to induce manufacturers, who are accustomed to look to us for information, and, in a degree, for guidance, to avail themselves of the safest and best means of publicity which the present age—fertile of benefits in this respect—has yet supplied to them.

We have reason to believe that applications for "space" in which to exhibit the productions of British industry, have been quite as numerous as the Directors expected them to be; but we know also that many of the most extensive and important of our "producers" in Art-manufacture have as yet made no move in order to render this very valuable channel available for their just and fitting purpose of making their improvements known to the public.

Manufacturers and producers, generally, are now pretty well aware of the value of publicity—duly and rightly obtained. It was not always so: when, about ten years ago, we commenced in this journal the plan which has since been its peculiar and distinguishing feature—the close association of the Industrial, with the Fine, Arts, we had to overcome a general prejudice against publicity; to describe and engrave an invented or improved production was very frequently considered a sure way to court piracy and invite competition; and for a very long time, we had to argue in vain against an idea now known to be as erroneous as we then stated it to be. Publicity in this country is the only road to honour: it is everywhere profitable, but in England the public is the only fountain of fame; and it is impossible for the public to reward a work concerning the merits of which it is ignorant.

At the Crystal Palace, then, arrangements will be made by which publicity is certain, and recompense sure; it must be visited, not by thousands but by millions, during the year; these will have leisure to examine, and no doubt will frequently go, in order to examine, the articles of which they stand in need. At this depôt, examples should be found of everything good in every branch of Art that ministers to human wants and luxuries: eventually it will be so; but those will be unwise who put off the advantage offered them, until their more shrewd and clear-sighted neighbours have taken leading prizes.

That "buyers" of all ranks, and with all imaginable wants, will go to this Crystal Palace, in the hope of there finding hints as to the best designers and the best makers, is quite certain; even to the Pantechnicon—the great depôt of carriages—thousands go who do not buy, but who are there assisted to see their way as to where they can most advantageously make purchases.

We hope, then, that manufacturers and producers generally will, without delay, give this very important matter due consideration. So valuable an opportunity of displaying national produce has never been supplied by any nation of the world. At the Great Exhibition in Hyde Park, there was this disadvantage—articles once placed could not be removed, or changed, or augmented: at the New Crystal Palace, on the contrary, the contributor may act as he pleases with the space which becomes his property: the article of rarity or beauty just finished, may be shown there publicly for a time before delivery: the present importations may be there shown—and there sold, or, at all events, there "ordered:" the work that is to be considered a sample may be there deposited, for reference: in short, all the requirements of the producer, so far as they regard the making his productions widely and beneficially known, will be there entirely and effectually at his command, without the hazard of trade jealousies or rival interests; and they will be displayed with such "accessaries and means to boot," as no private gallery or establishment, however large and brilliant, could by any possibility supply to him.

We repeat, publicity is the safest stimulant, as well as the surest recompense of improvement; and, in a word, publicity freed from any embarrassing or derogatory accompaniments will be obtained at the Crystal Palace.

We are not without a view to our own interest in tendering the advice we here offer: for it is our intention to report monthly in this *Journal* concerning the progress the industrial arts are making—as it will be here evidenced: these Reports will be of course illustrated by engravings. We shall thus more completely aid the manufacturer than we have done in the Reports of Progress periodically published in our *Journal*: for often when we engrave and describe a work, we have no way of directing the public as to where it may be examined, the manufacturer sometimes residing a long way off. Under the circumstances to which we now refer, we shall be able at once to point out the object for examination by those to whom it is interesting.

It is scarcely necessary to add that we shall by no means limit our Reports to this very narrow view of a gigantic subject: the whole world will be ransacked in order that its rarest and most beautiful products may be collected in this Crystal Palace: it will be amazingly rich in *suggestions* in every branch of Art and Art-manufacture: these resources will, we believe, be freely opened to us: and through us to our subscribers and the public.

Probably in our next number, we shall enter more fully into details relative to the plans we now barely refer to, as rendering the Crystal Palace a vast storehouse of instruction, and as certain to exercise a prodigiously beneficial influence upon British Art, by bringing together an amazing number of the best lessons of the best masters of all countries, gathered from the experience which past ages have bequeathed to the present generation.

LEGENDS OF THE MADONNA.*

If Mrs. Jameson were not one of the most pleasing and elegant of our writers on Art, she would at least be entitled to praise as among the most industrious and learned in all that pertains to art-lore. Another large volume, interspersed with numerous illustrative etchings and woodcuts, being the third of the series of Sacred and Legendary Art, is before us. The subject, we should think, is one, which, from the authoress' delicate appreciation of the beauties of the female character, must have been peculiarly grateful to her; we can imagine the feelings with which she contemplated the beautiful character of the Virgin, as well in the scanty notices of her life transmitted to us by St. Luke, as in the more ample, but less authentic, traditions of those who reverenced and worshipped her under the appellations of the Mother of God, the Queen of Heaven, Sponsa Dei, Vergine Gloriosa, Virgo Sapientissima, La Madonna Purissima, Our Lady of Mercy, or under the more mournful title of Mater Dolorosa.

The work of Mrs. Jameson, which is preceded by a long and interesting introduction, may be considered as divided into three distinct heads; the first gives an historical summary of the Worship of the Virgin; the second relates the history of the Virgin herself; the third, and most important, is that which developes, by reference to and descriptions of numerous paintings, the hidden meaning concealed under emblematical representations; the thoughts that lie too deep to be read by those that run, which animated and inspired those great old masters of Art, and filled them with holy enthusiasm when they painted the most lovely of all groups, that of the Madonna and Child.

"A mother," observes Mrs. Jameson, "holding her child in her arms is no very complex subject; but like a very simple air constructed on a few expressive notes, which, when harmonised, is susceptible of a thousand modulations, and variations, and accompaniments, while the original *motif* never loses its power to speak to the heart, so it is with the *Madonna and Child*—a subject so consecrated by its antiquity, so hallowed by its profound significance, so endeared by its associations with the softest and deepest of our human sympathies, that the mind has never wearied of its repetition, nor the eye become satiated with its beauty. Those who refuse to give it the honour due to a religious representation, yet regard it with a tender half-unwilling homage; and when the glorified type of what is purest, holiest, loftiest, in womanhood, stands before us, arrayed in all the majesty and beauty that accomplished Art, inspired by faith and love, could lend her, and bearing her divine Son, rather enthroned than sustained on her maternal bosom, 'we look, and the heart is in heaven!' and it is difficult, very difficult, to refrain from an *Ora pro nobis!*"

This brief extract will suffice to show the spirit with which Mrs. Jameson has entered upon her task; the guiding principle of which is contained in the first paragraph of the introduction: "Through all the most beautiful and precious productions of human genius and human skill which the middle ages and the *renaissance* have bequeathed to us, we trace, more or less developed, more or less apparent, present in shape before us, or suggested through inevitable associations, one prevailing idea; it is that of an impersonation in the feminine character of beneficence, purity, and power, standing between an offended Deity and poor, sinning, suffering humanity, and clothed in the visible form of Mary the mother of our Lord." To interpret the pictorial language in which this one prevailing idea has been transmitted to the present time, and to explain the various phases and modifications which it experienced during the course of ten centuries, is the principal object of the work before us, and Mrs. Jameson has accomplished this object with her usual ability.

We must notice briefly the history of the worship of the Virgin, as related in the pages

* "Legends of the Madonna." By Mrs. Jameson. Published by Longman & Co., London.

before us. Mrs. Jameson informs us how the worship of the Madonna was engrafted upon the relics of paganism, how the Virgin mother was invested with the characteristics of Ceres, and of the Diana of the Ephesians; how the early representations of the Madonna and child recalled to mind the Egyptian Horus on the knees of Isis. She then tells us how the worship of the Virgin can be traced with certainty to the very commencement of the fifth century, and how it continued to increase, in spite of the opposition of the Nestorians and Iconoclasts, until the year 842, when Theodora, the widow of the last and most cruel of the Iconoclasts, established the Virgin on her throne. The devotion to the Madonna was unbounded till the time of the Crusades. Up to this period her personal history was limited to the brief notices contained in the Gospels. The intercourse with the East, however, introduced the Apocryphal Gospels to the west of Europe; and the legends they contained were worked up into ballads, stories, and dramas, and gradually incorporated into the teaching of the church.

Mrs. Jameson takes a rapid yet comprehensive survey of the history of Art as exemplified in the representations of the Virgin from the tenth to the seventeenth centuries. She touches on the softening influence, "the fit of compunction," which in the thirteenth century seized all Italy, and which showed itself in the enthusiasm excited by Cimabue's great Madonna, which made the people dance with joy when it was uncovered before them. She tells us that in the following century, and during the days of chivalry, the title of "Our Lady" first came into general use, because the Virgin was the lady "of all hearts," whose colours all were proud to wear. She alludes to the influences, the greatest of which was that of Dante (the friend of Giotto), which operated in the fourteenth century, to modify and improve Italian art; to its progressive development in the fifteenth century, in which the spiritual was still in advance of material influences, "the comprehensive power of fancy using more and more the apprehensive power of imitation, and both working together, till their 'blended might' achieved its full fruition in the works of Raphael."

We can only glance, in passing, at Mrs. Jameson's remarks on the revival of classical literature, which, while it added personal beauty to the representations of the Virgin, "was the commencement of that thoroughly pagan taste which, in the following century, demoralised Christian art." From this period, she adds, are dated portrait virgins, one of the earliest and most scandalous examples of which was Giulia Farnese, in the character of the Madonna, and Alexander VI. (the infamous Borgia), kneeling at her feet in the character of a votary. It was for preaching against such profanations as this that Savonarola perished at the stake; but not until Botticelli, Lorenzo di Credi, and Fra Bartolomeo, had felt and acknowledged his influence.

The beginning of the sixteenth century was the great era of Italian art and genius. At this period, the reign of taste, we are told, superseded that of faith, and painting assumed a decorative character. Sacred and profane subjects divided the attention of the painter. "The same artist," observes Mrs. Jameson, "who painted a Leda, or a Psyche, or a Venus, one day, painted for the same patron a Virgin of Mercy, or a 'Mater Purissima," on the morrow. Towards the close of this century religious art experienced a revolution; spiritual art expired, and was succeeded by theological art, in which the guidance of the painter's pencil was under the control of the church, and the treasures of wealth, and the productions of genius, were alike lavished upon "that miraculous house which angels had borne over land and sea, and set down at Loretto; and upon that miraculous, bejewelled, and brocaded Madonna, enshrined within it."

In the seventeenth century, the Eclectic School of the Carracci were remarkable for their attachment to the Madonna. Yet we learn from Mrs. Jameson, that "hand in hand with this development of taste and feeling in the appreciation of natural sentiment and beauty, we find the associations of a peculiar and specific sanctity remaining with the old Byzantine type." This Byzantine type, it must be remembered, was a theological symbol, not a representation. "The moral type," says Mrs. Jameson, "was too nearly allied to the human and the real to satisfy faith. It is the ugly, dark-coloured, ancient Greek Madonna, which had all along the credit of being miraculous; 'and to this day,' says Kügler, 'the Neapolitan lemonade-seller will allow no other than a formal Greek Madonna, with olive-green complexion and veiled head, to be set up in his booth.'" "These pictures," she adds, "are not so much idols as *fetiches*. The most lovely Madonna by Raffaele would not have the same effect: Guido himself, who painted such lovely Virgins, went every Saturday to pray before the little black *Madonna della Guardia*, and, as we are assured, held this old Eastern relic in devout veneration."

It is to the Spanish School that Mrs. Jameson ascribes the finest Madonnas of the seventeenth century, but these, she remarks, are more remarkable for their intensely human and sympathetic character than for their realisation of the spiritual Conception of the Virgin.

With some remarks on Jesuitism in art, and on the Immaculate Conception—the favourite subject of Guido and Murillo—on which she enlarges in another place (pp. 45-58), Mrs. Jameson concludes her sketch of the influences which modified in a general way the pictures of the Madonna.

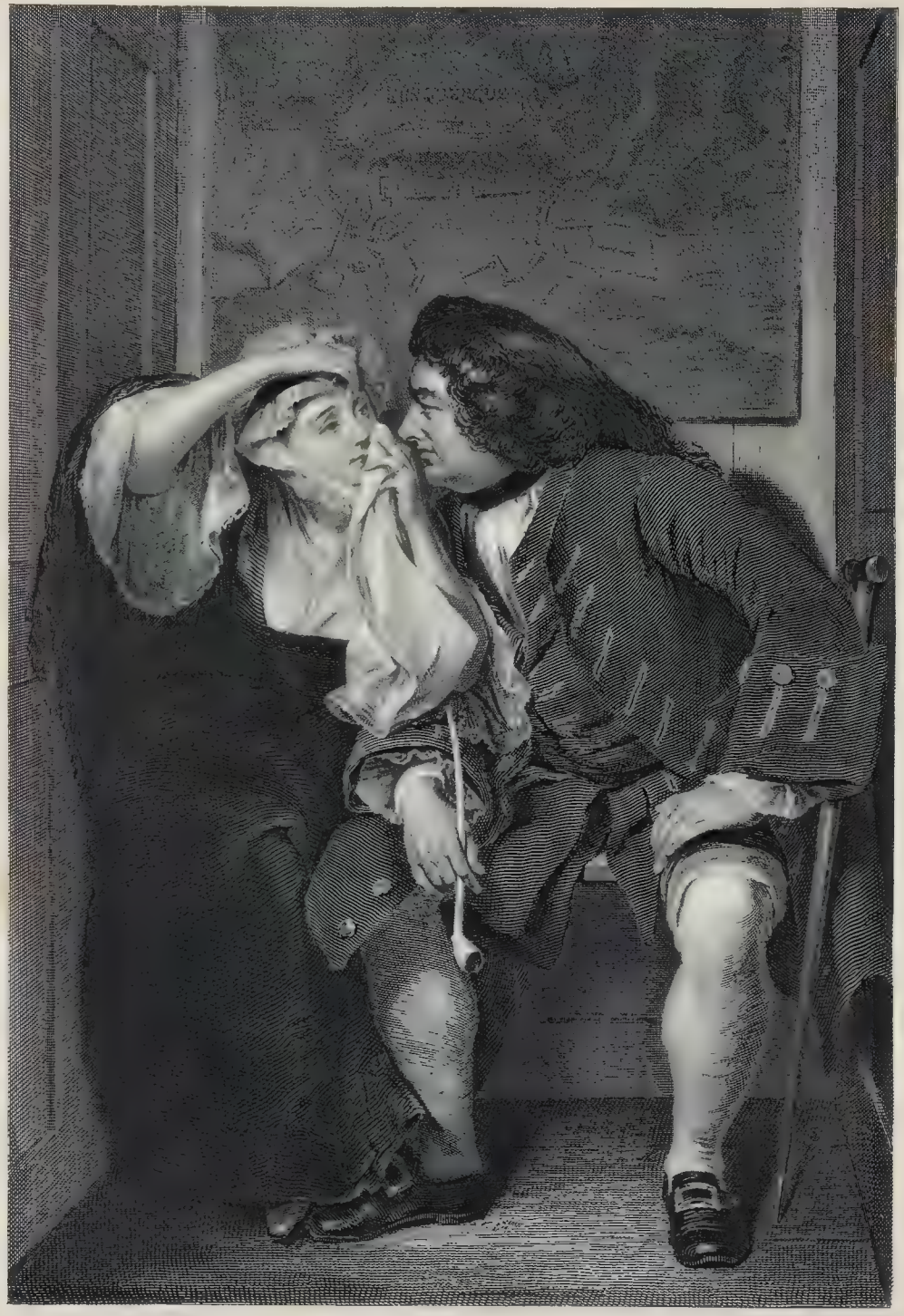
We regret that our space will not allow us to notice the symbols and attributes of the Virgin, or her appropriate dress, or to extract the description given in the work, on the authority of Epiphanius, of the person of the Virgin, or the remarks of the authoress on the Madonna di San Sisto, the only picture which embodies her ideal of the Virgin. We cannot, however, forbear noticing her happy adaptation of the old legend, that St. Luke the Evangelist was a painter, and that, in this capacity, he had painted the portrait of the Virgin. "St. Luke," Mrs. Jameson remarks, "was early regarded as the great authority, with respect to the few Scripture particulars relating to the character and life of Mary; so that, in the figurative sense, he may be said to have *painted* that portrait of her which has since been received as the perfect type of womanhood." She then instances the noble, trustful humility of Mary when she receives the salutation of the Angel;—the decision, energy, and promptitude of her character shown in her visit to Elizabeth;—the proof of her intellectual power in the beautiful hymn she has left us,—"My soul doth magnify the Lord;"—the contemplative character of her mind, "she kept all these sayings and pondered them in her heart;"—her maternal devotion to her Son, whom she attended throughout His ministry;—and lastly, "the sublime fortitude with which she followed her Son to the death-scene, stood beside the cross till all was finished, and then went home, and *lived*;—for she was to be to us an example of all that a woman could endure, as well as all that a woman could be, and act out in her earthly life. Such was the character of Mary; such the *portrait* really *painted* by St. Luke; and, as it seems to me, these scattered, artless, unintentional notices of conduct and character converge into the most perfect moral type of the intellectual, tender, simple, and heroic woman, that ever was placed before us for our edification and example."

Without some knowledge of the Apocryphal Gospels, to which we have before alluded, the subjects of many Italian pictures cannot be understood. The English traveller, unless attracted by the beauty of the forms, the colour, or the composition, looks with an uninterested, because unintelligent, eye upon the pictures illustrative of the life of the Virgin and her parents, with whose names even he is unacquainted. With a view to the better understanding of Italian pictures, selections from the Apocryphal Gospels were translated and published some years ago by Lady Callcott, but the book is by no means common. Mrs. Jameson draws largely, in the historical part of her work, upon traditionary sources for the personal history of the Virgin, which she illustrates not only by reference to well-known pictures, but by numerous woodcuts and etchings. She divides this part of her subject into four parts. the first of which contains the early history of the Virgin from her birth to her marriage with Joseph, the period when she is first mentioned in Scripture. We have here the legend of Joachim and Anna, her father and mother; of the nativity of the Virgin; the Presentation in the Temple, familiarised, at least by name, to those who have visited Venice, by the celebrated painting by Titian, now in the Academy; and lastly, the Marriage of the Virgin—a favourite topic with painters, the details of which are totally unintelligible to those unacquainted with the legends respecting it.

The second part comprises the period between the marriage of the Virgin and the return from Egypt. The events are chiefly taken from the Scripture, but the details are worked out from the legendary histories which were current in the middle ages. The pictorial treatment varied accordingly as they were considered as mysteries or as events. Among the Scriptural subjects are the Annunciation, the Visitation, the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, the Purification, the Flight into Egypt, and the Return from Egypt. The third part relates to a period of the deepest interest to the Christian, that which intervened between the sojourn in Egypt and the Crucifixion. To this period belong the groups called "Holy Families," which Mrs. Jameson distinguishes into *devotional* and *domestic*, or *historical* groups, according as the action of the figures is addressed to the spectator, or to each other. To this period also belongs the subject called a "Riposo." These two classes of pictures comprehend some of the most beautiful works of Christian art. The Marriage of Cana has furnished the theme for some of the most gorgeous displays of Venetian skill, while the remaining events, namely, the Crucifixion, the Descent from the Cross, and the Entombment, have called forth the most sublime and affecting efforts of genius. The fourth part comprises the life of the Virgin, from the Resurrection of our Lord to the Assumption. With the exception of the Ascension of our Lord and the Descent of the Holy Ghost (in which Mary is introduced), the subjects are legendary. The last subject in the volume is the Coronation of the Virgin in heaven, where "in beatitude past utterance, in blessed fruition of all that faith creates and love desires, amid angel hymns and starry glories, ends the pictured life of Mary, mother of our Lord."

Every lover of ancient Sacred Art must feel greatly indebted to Mrs. Jameson for the pains she has taken, in this and her preceding volumes, to make it intelligible, by clearing up many of the mysteries which, to the superficial observer, shroud it and rob it of half its beauties. The works of the old painters are not those insipid and meaningless productions of genius we are sometimes apt to consider them; but they not unfrequently require an interpreter, not to point out the skill of the artist as a draughtsman or a colourist, but to explain the true meaning of what he has illustrated.

We observe, with great regret, that the accomplished authoress alludes, in the preface, to the failing sight of those eyes which have been almost worn out in the service of the art which she loves, and which, in her, has found so skilful and delightful an interpreter. Mrs. Jameson's self-appointed task is not yet over, and we shall look forward with pleasure to the work she is now preparing on "The Scriptural and Legendary Life of our Lord, and of his Precursor, St. John the Baptist;" but we would suggest that sight so valuable to the cause of art should be reserved for labours which no person is so well qualified to perform as Mrs. Jameson; and that the execution of illustrations on so small a scale as those in the work before us should, in future, be intrusted to more youthful eyes. To scrutinise too closely the etchings and woodcuts of the present elegant volume, with the evidences of Mrs. Jameson's industry, of her research, of her great knowledge, and true feeling for art before us, would, as has been said by a great writer on another occasion, "be like trying Manlius in sight of the Capitol."





THE VERNON GALLERY.

UNCLE TOBY AND THE WIDOW.

C. R. Leslie, R.A., Painter. L. Stocks, Engraver.
Size of the Picture, 3 ft. 4½ in. by 1 ft. 9½ in.

STERNE'S "Tristram Shandy" was a favourite book with our fathers and grandfathers, when works of fiction were far less superabundant than they now are: in those days they were rare, now we are so inundated with them that to keep pace with the torrent, even where there is inclination so to do, is impossible; and no one scarcely, at the present time, ever thinks to revert to the novel of the past century. But "Tristram Shandy" has some amusing scenes in it, and Mr. Leslie has here very humorously illustrated one.

The Widow Wadman is most desirous to make a breach in the heart of Captain Shandy, or Uncle Toby, and finds a suitable opportunity for commencing operations, as she sees him seated one day in his summer house, or "Sentry-box," in which hangs a plan of the Siege of Dunkirk.

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approached the door of my Uncle Toby's Sentry-box—'a mote—or sand—or something—I know not what, has got into this eye of mine—do look into it,—it is not in the white.'

"In saying which Mrs. Wadman edged herself close in beside my uncle Toby, and squeezing herself down upon the corner of his bench, she gave him an opportunity of doing it without rising up—'Do look into it,' said she.

* * * * *

"I see him yonder with his pipe pendulous in his hand, the ashes falling out of it—looking, and looking—then rubbing his eyes,—and looking again, with twice the good-nature that ever Galileo looked for a spot in the sun.

* * * * *

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman; my uncle looked with might and main into the pupil."

The expression of these two faces is wonderfully felicitous; the enquiring look of the captain and the archness of the widow could could not be rendered with more natural unaffectedness. "Uncle Toby" is a portrait of Bannister, the celebrated comedian. The picture was exhibited at the Royal Academy in 1831.

ART IN CONTINENTAL STATES.

PARIS.—The President received, on the 26th November, at a private audience at the Palace of St. Cloud, a deputation of the Central Committee of Artists (industrial Art), composed of the president, Van Tenac, L. Garneray, E. Thomas, Viger Duvignau, Gamen-Dupasquier, J. Klagmann, Chabal-Dussurguy, C. E. Clerget, A. Couder, J. Dieterle, V. Paillard, and Lienard; painters, sculptors, and manufacturers of artistic productions, employed at the government manufactories of Sèvres, Gobelins, &c. The President of the society addressed Louis Napoleon, and explained the design of the society, being the promotion of the Fine Arts in connection with industry, the regeneration of religious Art, and the amelioration of the social condition of industrial artists. He laid before the Prince the following requests:—1st, an organised Special Exhibition of the works of Industrial Art; 2nd, the creation of a Museum of Industrial Art; 3rd, the foundation of a Central School of Fine Arts applied to industry. This triple institution would be very favourable to the development of the supremacy of French industry, and render it capable of coping with foreign productions. M. Romieu, who has already done so much for the Fine Arts in general, has felt the importance of these questions, and has nominated M. Clerget as a fit person to send to England in order to study more closely the question as developed in that country. Interrogated by the Prince, M. Clerget explained in few words that the idea expressed by the committee was already realised in London by the creation of a Museum of Practical Art at Marlborough House. A remark made by the Prince on the possession of L'Ecole des Arts et Metiérs, M. Clerget answered—what the committee requested was the creation of such an establishment, and that all the manufacturing districts of England possessed special schools. In specifying the limits of Industrial Art, M. Dieterle explained the equivocal situation in which the artist of eminence might be placed—for example, a sculptor having executed a candelabrum may see it refused at the Salon du Louvre, on the pretext of its being *Industrial*, and at the Exhibition of Industry an an *object of the Fine Arts*. M. V. Paillard, the well-known bronze manufacturer, showed in a few words the necessity of confiding the education of young industrial artists to special professors. The President then asked a note of these different objects, and will give it his particular attention. M. E. Thomas then presented the Prince with a statuette of Napoleon III., and received many commendations on its execution.—M. Lazerges has just finished the ceiling of the Salon Louis XIV., in the Tuileries.—A report has been spread that, in consequence of Jerome Bonsparte's inhabiting the Tuileries, there will be no Exhibition this year. We do not think this likely; *en attendant*, the time for sending in the paintings, &c., is from the 1st to the 15th February, and to be opened on the 15th March.—The *façade* of the Hôtel de Cluny, which was much deteriorated, has been completely restored; the large battlements of the wall have been re-established, the arms of the Abbaye sculptured on the large gate, and the gate itself completely renovated with great care and success.—A new varnish has been invented by Messrs. Sohneé, *frères*, for the preservation of plaster figures, making them hard without gloss, which will no doubt prove very useful.—An excellent plan has been adopted for the preservation of several fine statues of our ancient school, by Pujet, Coustou, Bouchardon, &c., the originals of which are fast perishing in the open air, in the gardens of Versailles, the Tuileries, &c. These are to be removed into the Louvre, and good copies will be executed by clever sculptors for the gardens: in a few years those *chef-d'œuvres* would have been totally destroyed.—M. Signol is giving the finishing touch to his chapel, in the church of St. Sulpice; it is well spoken of.—The monument to the memory of Daguerre has been inaugurated at Bry-sur-Marne, amidst a large concourse of persons, artists and others.—The church at the Villette has been decorated entirely by M. J. Bremond. in a very remarkable manner—simple and primitive; the religious feeling has been well carried out, both by the artist and by M. Lequeux, in the Greek style.—One of the oldest academicians, M. Huré, is deceased, at the advanced age of eighty-four: he was found dead in his bed. M. Huré was an eminent architect; it was he who finished the church of the Madeline.—M. Sechan has commenced, in the interior of the Pantheon, the necessary religious paintings relative to the opening of this church, the inauguration of which is spoken of as to take place on the 3rd of this month.—Horace Vernet has sold all his property, &c., quitted France, and retired to Algeria. Many reports are abroad respecting this singular resolution: as we are unable to give the right one we abstain.—M. Ingres has undertaken the task of painting the ceiling, in the hotel which was to have been painted by H. Vernet: the subject is the "Apotheosis of Napoleon I."—Paris, changed as it already is, is still to be much more so; many projects of alteration are spoken of. The Palais de Justice is to be isolated, also the church of St. Roch; and a new opening is being made to the Luxembourg Gardens.—The preparations for the Irish Exhibition go on well, but slowly; the Duc de Luynes has given orders to M. Froment-Meurice to dispatch the various fine objects he has in hand, in time for the Exhibition. There are, however, three things against us—that is, the new year, the furnishing the Tuileries—as the new Emperor purchases all the fine things sent him for inspection—and the New York Exhibition opens about the same period; we shall, notwithstanding, be certain of a splendid display from Paris.—The Théâtre of the Tuileries, and all the Palaces, have been sumptuously restored and furnished. Several rooms are in preparation in the Louvre under the title of "Musée Imperial" and "Royal," and will shortly be opened. Relics of historic interest and of antiquity are to be there preserved, amongst which will be seen the uniform of Chasseurs; sword and spurs worn by General Bonaparte in the battle of Marengo; the coronation robes, sceptre, &c. All public museums are carefully explored, in order to find articles fit to be placed therein.—The Count de Niewerkerque has opened his salons at the Louvre as usual; numerous invitations have been sent to artists.

CHEMICAL GLEANINGS.

Daguerreotype Pictures with the Natural Colours of the Objects represented.—At the sitting of the Paris Academy of Sciences, November 8th, M. Niepce St. Victor exhibited some Daguerreotype pictures, in which the natural colours of the objects represented were given of a more or less permanent character. M. Niepce is fully assured that nothing more is required than a suitable preparation of the silvered plate in order to obtain every colour. "I commenced," says M. Niepce, "by taking representations of coloured engravings, then of artificial and natural flowers, and afterwards of the figure of a doll, dressed in clothes of various colours, of which gold and silver lace always formed a part. I succeeded in obtaining all the colours of the objects, and what is both curious and extraordinary, the gold and silver was always depicted of its natural metallic lustre; rock crystal, alabaster, and porcelain were also represented of their natural appearance. A singular peculiarity was observable in taking representations of precious stones and glass; a deep green placed before the object glass gave a yellow instead of a green picture, whilst a light green glass placed alongside a dark green was correctly represented. The great difficulty is in obtaining several colours at one time; this, however, is possible, and I have often obtained this result. I have noticed that the light colours are reproduced much better as well as more quickly than deep colours; that is to say, that the nearer the colours approach to white, the more readily are they reproduced, whilst the nearer the colours approach to black, the more difficult are they of reproduction. Thus white light, instead of hindering the reproduction of the colours, tends, on the contrary, to facilitate it. The production of the colours of the objects is effected as well by means of a camera lined with white paper, as by the ordinary darkened camera. The same results are also obtained when a dark camera lined with mirrors is employed. The colour most difficult to obtain with all the others is the deep green of foliage, whilst the light green is very well represented, especially if it be taken from some shiny object like that of glazed green paper. To obtain the deep green colours, the plate must be warmed previous to exposure to the light, whilst to obtain most of the other colours, and especially the fine white, it is necessary that the sensitive coating on the plate should be brought by means of *heat* to a cherry red colour. The following are some practical points which M. Niepce considers likely to lead to a complete solution of the problem of heliochromy. If on the removal of the plate from the bath it is simply dried, without raising the temperature to the point at which it changes colour, and be now exposed to the light covered with a coloured engraving, a representation of the engraving with all its colours will be obtained after a very short exposure; most frequently, however, the colours are not visible; only some of them appear when the exposure to the light has been sufficiently prolonged, such as the greens, the reds, and sometimes the blues; the other colours, and frequently all the colours, though certainly there, yet remain latent; a proof of this is seen in the following fact. If we take a plug of cotton impregnated with ammonia, which has already been used to clean a plate, and gently rub the plate, a representation of the object in all its colours will gradually make its appearance. In this case the superficial coating of chloride of silver is removed by the rubbing, and the under and deeper layer in immediate contact with the plate, and on which the picture is delineated, is brought out. It will thus be seen that all we have to do is to find a substance which brings out the picture, and which perhaps at the same time fixes the colours; the problem would then be entirely resolved." M. Arago, after communicating the above to the Academy, mentioned a peculiarity which M. Niepce had omitted, though one of the most important results. This peculiarity is, that the impression of the light on the prepared plate is not the same at all hours of the day; it is greater in the morning and in the afternoon than in the middle of the day, and it is less at

2 P.M. than at 10 A.M.; M. Daguerre noticed this latter fact. The alteration which the colours undergo is also not the same on the exposure of the plate to the light at one hour as another; the colours are less fugitive when the plate is exposed in the afternoon than in the morning.

Vulcanisation of Gutta-Percha.—The advantages which have accrued from the *vulcanisation*, as it is called, of india rubber are well known. Not only is the power of elasticity increased, and its facility of bearing high temperatures without decomposition, but it is also rendered insoluble in oils, naphtha, and turpentine, all of which affect common india-rubber. Many attempts have been made to alter the properties, by vulcanisation, of gutta-percha in a similar manner, but hitherto without success, except the object should happen to be secured by a process recently devised by an American, Mr. John Rider, of New York, and for which he has protected himself by the American patent-law. The novelty of his process consists, firstly, in heating the gutta-percha before vulcanisation to such a degree as to expel its most volatile ingredients, which can generally be effected at a temperature from 285° to 430° F.; then incorporating with it a hyposulphate, either alone, or in combination with metallic sulphurets, or whiting, or magnesia, or with all of them together, and then subjecting the mixture to a temperature of from 285° to 320° F.

ART IN THE PROVINCES.

EDINBURGH. — The members of the Royal Scottish Academy have recently elected as associates of that institution Messrs. M'Ian and Ross, painters, and Mr. Brodie, sculptor. We are only acquainted with the works of the first-named gentleman, whom we congratulate on attaining a position to which his merits fully entitle him; he has painted several clever pictures of Scottish history. While writing of this Academy, it is only just in us to qualify some remarks we recently made with reference to the intended sale of one of Etty's fine pictures in their possession. It was considered by some of the members that, as they had five specimens of the pencil of this great colourist, it would benefit the schools of the Academy to sell one, and purchase instead a work by some other great painter, such as Turner, Mulready, or Delaroche, to vary the collection, and to open a new subject of study for the pupils. Such an exchange, so to speak, would doubtless be most advantageous, and though we should regret to know the Etty's were separated, yet if the interests of the Academy seem to require it, and the sale can be effected without any breach of faith, circumstances would justify the disposal. At all events, so far as our former observations extend, we certainly should not have expressed our opinion so strongly had we been in possession of all the facts of the case.

BATH.—The Bath Graphic Society held their first meeting for the season on Tuesday. The success attending their former meetings induced the committee to engage the Octagon, at the Assembly Rooms, which, already decorated with portraits, scenic blinds by Absolon, and statuettes, is admirably adapted for the purpose. This meeting partakes of the nature of an exhibition, rather more than the London meetings of the same class; the number of amateurs, and the admission of ladies, requiring something more than would satisfy artists met to discuss merely professional topics; consequently many county families are subscribers; indeed one of the county members is president. The contributions included beautiful samples of Sèvres china, from the collection of P. Sheppard, Esq.; golden salver and ewer, from the Marquis of Thomond, who sent also a fine Sir Joshua; chasings in silver gilt, by Benvenuto Cellini, from the cabinet of Sir William Holburn, Bart.; with antique gold and silver plate, from Messrs. Wright, and Mr. Harris, &c.; Mr. Broderip most kindly lent a magnificent picture by Lance, and another—the "Mountain Stream," by Lee; while Mr. Maud, their most zealous ally, sent his new acquisition—the large picture of the "Bull Fight," by Ward, painted in the heyday of his ambition to eclipse the Rubens landscape now in the national collection; also others by Herring, Bright, Barrett, &c.; Ward's study for his picture of "Change Alley" was there, and Maddox's "Golden Age" was kindly lent by Mr. Lamb; with many other choice pictures.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY AND THE ENGRAVERS.—It seems that at length the body of engravers, who have for so many years, from one generation to another, been fighting their way to places in the great council of the Fine Arts, will be admitted; the Queen, as the head of the Royal Academy, having recommended to its members, that the petition of the engravers should be granted. We know that many of the most distinguished academicians have felt the justice of the claim, and have long been prepared to admit it, but there were difficulties in the way not easily removable; and even now we do not quite see how the matter can be arranged satisfactorily to all parties. The first point to be settled is the number to be elected; and then who are to be chosen, and when, and how. According to the rules of the Academy all full members must be elected from the associates; but if this is adhered to, the gentlemen who have rejected the lesser honours, Messrs. Burnet, Doo, Goodall, Robinson, &c., who are not young men now, and, moreover, who have been the originators of the recent movement, stand little chance of reaping the reward of their exertions, although unquestionably standing at the head of their profession. Again, will such elections take place only as vacancies occur? if so, their chances are more remote than ever. The only way of meeting the difficulty, as appears to us, is to extend the academical body altogether, say, by six full members and four associates; the four associates might be elected at once, from engravers of repute, who would not object to the grade with an early prospect of advancing; and four out of the proposed six new academicians might be filled up from those holding the lower rank, and also from the new ones, the latter at once being elevated to the higher dignity *by accumulation*, as university men sometimes do. This is presuming that four will be the number elected, and certainly it is not too large a proportion. But the question of adding to the numerical strength of the Academy is one not likely to be entertained; there seems to be a degree of impenetrability in that magic word "forty," which resists every attempt to break through, though we are satisfied it might be done without injury to the society; on the contrary, we believe the Academy would be largely benefited by it, in the estimation of the whole artist-world and of the public, and in their own additional power. We admit, however, that this question is one of considerable delicacy, and that many persons, whose opinions are entitled to the highest consideration and respect, differ from us *in toto*. But we must wait patiently to see what steps are taken; we know that among the "forty" are very many of liberal and enlightened views, fully alive to the interests of the society, and prepared to carry out wise and just measures of progress; we trust they will not be thwarted in their purpose by others whose minds are prejudiced in favour of the "good old ways."

NATIONAL GALLERY.—The two pictures by the late J. M. W. Turner, of "Carthage," and the "Sun rising through a Mist," have been placed in the great room in juxtaposition with the finest Claudes, agreeably to the desire expressed in Turner's will. The comparison thus invited, and so fully tested, will be appreciated with delight by the admirers of the British school of painting, as placing it in the highest class of landscape, equal to any other; and probably many persons will regard these pictures as the greatest perfection hitherto achieved of grand poetical composition invested with the charms of colour.

CITY COMMISSIONS TO SCULPTORS.—Next to that passage in Her Majesty's speech to Parliament which acknowledges ART and establishes its right to national support, there has been no event of modern times more gratifying than that we now announce; viz., that the city of London has commissioned six British sculptors to execute six statues in marble to decorate the Egyptian Hall of the Mansion House.* The artists who have received commissions are Baily, Mac Dowell, Marshall, Foley, Thrupp, and Lough—four of them at all events being the best "men of the Art." A clear proof that "jobbing," and patronage are to be considered *after* the credit of the city and the glory of Art. The details have not yet been arranged; nor is it we believe quite certain, as yet, whether the statues will be historic or ideal.

THE DUBLIN EXHIBITION.—It is desirable to inform artists that a book will be placed in the building with true prices entered therein of such pictures, &c., as are for sale, to which intending purchasers may refer, and that no commission or charges will be made by the committee on works sold. The workmen employed on the building are making rapid progress, and the edifice is beginning to assume "shape and feature." We continue to receive most satisfactory accounts of the preparations which the British and foreign manufacturers are making to contribute to its success; but we are desirous still of urging upon those who have not yet promised their support, to put themselves at once in communication with Mr. Roney, the indefatigable secretary. There should be no backwardness in promoting an object that promises so much good to Ireland, and which cannot be without its advantages to the contributors.

MR. WORNUM has recently delivered three lectures to the members of the Society of Arts, and the students of the Government School of Ornamental Art. The subject of these discourses respectively were Egyptian, Greek, and Roman ornament. Their universal interest, the lecturer's extensive knowledge of all matters connected with them, and his able method of treating them, could not fail to attract a crowded audience to the room; while a large number of drawings, illustrating the forms and various effects of decorative art, threw much light on Mr. Wornum's able criticisms.

THE CRYPT OF GERARD'S HALL has been carefully taken to pieces, and each stone marked; and there is a probability that it may be re-erected in the grounds of the Crystal Palace at Sydenham, a very appropriate locality, where it could be seen to greater advantage than ever, and would have its uses among the instructive wonders to be gathered there from all quarters of the globe. The company of directors have applied to the city, and their decision is favourable. It would be curious if Temple Bar should some day find a home there also; it would be no ungraceful addition to a public garden.

THE PANOPTICON.—The exterior of this building is a striking novelty in London; and the interior is being fitted in an equally novel way. A vast dome covers the area, richly painted in the Saracenic taste, and relieved by gilding; the character of the decorations throughout are in the same style. Every exertion is being made to complete the entire preparations for opening the building at Easter. The enormous organ by Messrs. Hill, is erecting. Laboratories of the most perfect kind are in progress, the wish of the committee being to make this the most perfect home for modern science in London. The optical diorama is to achieve something greater than has hitherto been done; and it is in contemplation to exhibit fancy scenes by our greatest artists, accompanied by classic music. Weber's opera of "Oberon" is spoken of as one work selected; and artists have been invited to compete in designs for this purpose. Some fine statuary has been secured; "The Bashful Beggar," engraved in our number of last November, among the number, as well as many good works of a higher class.

* We presume to claim the merit of having set this movement a-foot: towards the close of 1851, we had the honour to dine with the Lord Mayor, at a semi-private dinner at the Mansion House, when we took occasion to point out to his lordship the coldly naked character of the walls, and especially the several niches which, although made when the building was erected, had never received occupants. In answer, the great expense was urged: we replied that the expenditure might be gradual, by an annual grant sufficient to purchase one or two statues, and that meanwhile the niches might be filled by plaster casts of statues by British sculptors. This is precisely what the city magnates are doing, except that they are purchasing six instead of two. All honour to them! This is indeed very cheering to Art, and speaks trumpet-tongued of its auspicious future.

THE GREAT EXHIBITION.—All traces of the enormous Palace of Crystal constructed in Hyde Park are now removed; the ground upon which it stood is levelled, and prepared for sowing grass in the spring; the spot will soon regain its original appearance.

DISCOVERY OF MARBLE STATUES IN WINDSOR FOREST.—It is often the province of a journalist to relate the discovery of statues and other valuable works that have lain hidden in the earth for centuries; and but for such incident they would in all probability never have been preserved, or descended to us. But whenever such treasures are exhumed, the mind naturally wanders away to the once favoured cities of Greece and Italy, and reverts to that period when they fell before barbarism. Yet, strange as it may appear, and it is almost beyond belief,—in Windsor Forest, miles away from any habitation, for many and many long years have slept statues in marble of the rarest excellence; why, or at what period such works were, or could be cast aside, nothing is known; and how they came there is a question equally without a solution; yet so it is. The first knowledge that there were such treasures arose from one of the woodmen employed about the park stating his desire to have a figure that was lying, partly buried in the earth, in one of the covers, at the same time asking permission to place it on his garden walk. The request was granted, horses and chains went to work; it was dragged forth, and in a short space of time found a pedestal and a coat of whitewash at the woodman's home. As soon as it was placed, His Royal Highness Prince Albert, ever wakeful to the interests of Art, yet under the circumstances never deeming it could be of any worth, proceeded to its new locality, when to his surprise he saw, as he pronounced it, a work of great beauty and value. With the taste and judgment of His Royal Highness, matters were not permitted to remain here, but going to the spot from whence the statue came, he saw sufficient to direct that further search be made. And no fewer than four other statues, a colossal group of three figures, and numerous fragments were revealed. It may be here stated that without a guide it is almost impossible to reach the parts of the forest where they have been so long. But our readers will remember the statue of His Majesty George III. at the end of the Long Walk; on arriving there, the thick wooded part has to be penetrated, bearing slightly to the left hand, and to the distance of about a mile, but there is no kind of path or track in any direction: two miles beyond this is the nearest house. To see them in such a place and at such a time, trees growing over and around them, with hazel wood springing up between, brought forcibly to the mind Stevens's discovery in central America; it was the same "picture in little." At this time Mr. Thornycroft was communicated with to report upon their restoration; that done, it was thought desirable to have them brought to London, and three of the statues and the largest group are now in his studio. With the exception of one, which is a Greek statue in Parian marble, they are all by the same artist—Pietro Francavelia, or, Latinised, Petrus Francavelius. Each work is inscribed with his name and dated. The subject of the great group, "Venus defending a Nymph from a Faun," is treated most masterly. It is the last dated of his works, and notwithstanding the consummate knowledge it displays in composition, drawing, and anatomy, yet there may be traced in it a slight leaning towards that affectation of grace, which so disfigures and distinguishes the works of his immediate followers, by whom the study of nature was abandoned. Her simple beauty was indeed too homely for men to contemplate who gave themselves up to what they misnamed *idealism*, but the realm of fancy has narrower limits than they in their ignorance supposed; and, as a consequence, their conceptions were of a beauty which nature in her truth disowned, and in distempered dreams, forgetting her pure laws, they produced, as we too often see, the fantastic and artificial graces of the drawing-room, which so degraded Art. Francavelia rose superior to all this; he was worthy of his great master John de Bologna; and, as his statues of Moses and Aaron, at Florence, show, he feared not to attempt the solemn grandeur or the dignity of Michael Angelo; and in one of the figures at Mr. Thornycroft's, the most mutilated, probably that of Samson forcing the hands bound behind with cords, the violent effort to free himself, gives great scope for muscular action and anatomical display, of which we have in this work an exceedingly fine example. One of the statues, judging from a quaint but not unusual device of a child blowing with flowers, indicated as mixing with the breath, the figure young in form, and partly in repose, is, it may be presumed, intended to represent Æolus. The most perfect is the Apollo, a statue full of youthful beauty; he is represented kneeling with one knee upon a rock, the right arm resting upon the lyre, the body leaning slightly forward; the head, surrounded by a wreath of bays, is turned towards the right shoulder, as if in the act of listening: the whole action of the figure is that of great ease and elegance. The sculptor's name seems to have taken various forms; thus we have Francavelius, Franchevilla, and Franca Villa; he was born at Cambray, about 1538, which place he left early in life to study in Italy, as already stated, and became the pupil of the celebrated John de Bologna. His productions are known and prized, both in France and Italy.

THE GRAPHIC.—This Society held its first meeting for the season in the library of University College, which, it may be remembered, has been liberally granted by the authorities for these occasions. Some of the members withdrew on account, it may be, of being placed by this change at a greater distance from the place of meeting than they were when the Society met at the Thatched House Tavern. The Society has been augmented by, we believe, the admission of upwards of thirty members. The library forms an ample and commodious saloon, between which and the old place of meeting, in point of convenience, no comparison can be instituted. Among the works exhibited were F. Goodall's "Raising the Maypole," many admirable drawings and sketches by Lawrence, Wilkie, Bright, Richmond; pictures by Lance and others; several anonymous portfolios, and an engraving of very high merit by Willmore, after Stanfield's picture "Wind against Tide."

SHAKSPEARE'S HOUSE.—At last the Government have taken the position they ought to have done long since, and have accepted the birth-place of England's greatest bard, and become its future custodians; an Act is to be shortly introduced before Parliament giving the Board of Public Works this responsible position. That it is a very responsible position cannot be doubted, for the house at present is in much danger by age and neglect, and unless something be done soon it will save all further trouble to anybody by falling to pieces. The houses on each side of the birth-place, originally part of John Shakspeare's tenement, have now been unoccupied for a long period; for it was impossible either to keep tenants or to let them anew, till some final arrangement was made by the Committee who had purchased the premises. When we consider the time which has elapsed since the sale, the large sum of money collected by various means, and the unsatisfactory appearance of begging-books, in the very room where the bard was born, opened for fresh monies till within the last few months, we are glad to see the affair, so far as the committee are concerned, at an end: but that end should not come until their proceedings have been published, accounts audited, and some acknowledgment made toward those who have subscribed. It is easy enough to turn these things over to a Government, and so for a Committee to rid themselves of all responsibility in future; but it is only fair that the public in general, who have purchased the house, and subscribed so large a sum, should know how the money has been spent. At present we know of none of the Committee willing or able to do this; nor have heard of one subscriber who has had a receipt for his money. It is due to the nation as well as to the Committee, that some public notice be given of what money has been received, and how it has been expended.

REVIEWS.

THE ELEMENTS OF PICTURESQUE SCENERY, &c. By HENRY TWINING. Published by LONGMAN & Co., London.

Simplicity is the last quality we arrive at in all things—in art-literature it is yet a remote property. The German school long ago complained that Goethe, Wieland, Schlegel, and others who aspired to elevate the art of Germany, were wholly unintelligible; and so it is with many among ourselves who have dictated—assumedly *ex cathedrâ*, to the painters of our own school. Of all that is put forth by writers ignorant of the practice of art, a very insignificant portion is available to the painter. Neither the poet nor the philosopher can write for the painter, because they know not the limit of the means of expression in art. The most useful book to the student is that which teaches him how far the phenomena of nature are imitable by the means and appliances of art, and the method of working out this imitation. The painter can best afford available information as to the practice of art; but very often communications which might have been valuable are rendered unintelligible by what is intended to be fine writing. In his preface, the author of the work before us says:—"It must, however, be evident that descriptions which are intended, in some measure, to supersede studies made with the brush, should unite, as far as possible, a systematic arrangement of the facts described such as is best suited for their retention in the memory, with a style simple and unexaggerated. Such embellished portraitures as please, chiefly because they dazzle the imagination, would be ill adapted for the purpose of imparting information which is destined to become practically available." By such impressions the author is actuated, and he writes in such a manner as to be at once understood. The headings, under the sections into which the work is divided, are—"On Sight"—"Rocks"—"Description of the active Volcano"—"Glaciers"—"Description of Trees"—"Buildings"—"Ruins"—"Figures in the Landscape." Much of the book is devoted to a consideration of foreign scenery. We wish it had been limited to a description of that of these islands, which we maintain, in its combinations, and on a limited scale, surpasses, in picturesque essential, the landscape material of every other country. Within hail of Snowdon, or Ben Cruachan, or any of the Scottish bens or lochs, we may see in half an hour even changing phases and phantasms that half a year, with the pen and the brush, would be insufficient to describe. A great section of our painters have long devoted themselves to foreign scenery, especially that of Southern Europe, which is incomparably more easy to paint than our home material. Many English artists have given a large share of attention to the characteristics of various trees, and their success in painting this indispensable component of nature has transcended that of the painters of all modern schools, though not some of the masters of the palmy time of the Dutch school—as Hobbima, who dwelt in the woods and roosted with the birds—or Ruysdael, or both—but we have more freshness of colour—their almost universal brown is a manner of their school. Under the head "British Park and Forest Trees," considerable space is devoted to the varieties which figure in landscape composition. "A scene," says the author, "which does not exhibit a tree under some form, becomes a waste—a desert, a coast-scene—a quarry, or some other characteristic portrait of inanimate nature, but scarcely constitutes a landscape. The presence of trees is, therefore, most essential to rural scenery, and their appearance is intimately associated with rural and pastoral habits." The book, as the production of a practical painter, deals with the materials of which it treats in a plain and simple style, purely with a view to execution in his views of nature. The author, never losing sight of pictorial delineation, shows an originality of thought from which an earnest aspirant may obtain much valuable knowledge.

HOMES OF AMERICAN AUTHORS. Published by PUTNAM & Co., New York. S. LOW & Co. London.

The plan of this book is excellent; it is a picture gallery of portraits and landscapes, exhibiting the features of many of the principal literary men of America, and their residences. The homes of authors, whose names are household words in their own country, have an interest far beyond those of other individuals, however elevated in position; it is there that thoughts are developed, ideas are matured, and influences are cherished, which time scatters over the whole surface of society, in words

that live through ages, for edification, amusement, or delight. We regard the stately castle, and the richly decorated mansion, with a feeling somewhat akin to admiration; the grandeur of these impresses us: but the more humble dwellings of the poet, the philosopher, the historian, and others upon whose minds Providence has stamped the majesty of intellect for the welfare of their fellows, seem to us to demand higher sentiments—those of love and admiration,—inasmuch as they are the abodes, generally, of noble and elevated spirits, "born to enrich the world." The compiler of this volume says in his preface:—"Although there are no Abbotsfords, which have been reared from the earnings of the pen among our authors' homes, yet we feel a degree of pride in showing our countrymen how comfortably housed many of their favourite authors are, in spite of the imputed neglect with which native talent has been treated. Authorship in America, notwithstanding the want of an international copyright which has been so sorely felt by literary labourers, has at last become a profession which men may live by." Certainly, if the engravings that adorn the book convey a faithful idea of the residences of American authors, and we have no doubt they do, literature in the States is a far more profitable vocation than in England. We will venture to affirm that no one could point out six English authors, entirely dependent upon their literary exertions, so well housed as any of the seventeen whose homes appear here; possibly if an international copyright act between the two countries were in existence, the disparity would not be so evident; for we believe English authors have more ground of complaint on this score than American—Mrs. Stowe always excepted. However, we will not argue this question now, but will express our gratification that there is somewhere a country where authorship is a profession that men may live by, and in luxury too, to judge by the elegant rural abodes of Washington Irving, the late J. F. Cooper, Emerson, Longfellow, Prescott, Lowell, &c. &c. America has good reason to be proud in the knowledge that her sons of genius can pursue their labours in the retirement of her rich and beautiful home scenery. The text of this volume consists of biographical sketches of the writers whose names are introduced into it, from several well known pens. The engravings and woodcuts are very carefully executed, and some fac-similes of manuscripts of the various authors form most interesting *addenda* to the other contents of a very entertaining book.

THE SKETCHER'S MANUAL. By F. HOWARD. Published by DARTON & Co., London.

The dedication of this book to the late President of the Royal Academy, Sir M. A. Shee, dated so far back as 1837, and some observations contained in the preface, assure us of its not being a recently written work, though we do not remember to have seen it before. Fifteen years is a long period for a book to have been before the public without the demand for a second edition, but the fact is not necessarily a proof of any deficiency of merit on the part of the author's performance, for Mr. Howard's "Sketcher's Manual" is an example that proves the contrary in the most satisfactory manner to our minds. Notwithstanding there is in it much that seems almost useless repetition, as in the various rules and illustrations under the head of "arrangement," all of which lead but to one end, and might judiciously have been classed together, this defect may be overlooked in consideration of the general instruction conveyed throughout his book; moreover it is only by heaping "precept upon precept," rule upon rule, that many students of Art are initiated into its mysteries; and so probably Mr. Howard thought. His aim is to show the young artist or the amateur how to make a picture by the most simple principles of composition, limiting his instruction however to landscape painting, except where figures are introduced as objects of secondary importance. Light and shadow are the principal matters discussed, and in plain, untechnical language that may be readily comprehended; and as these, next to form, are the most essential qualities of excellence in a picture, which, in fact, derives all its power and effect, pictorially, from their proper management, they cannot be too frequently and forcibly urged upon the student. There is an old story of a Quaker who is reported to have said to his son; "Make money, *honestly*, if you can, but make money;" and so Mr. Howard insists in his preface, that a "picture must be made honestly if you can, but make a picture," by which he would permit rules to be disregarded and the truths of nature violated, to attain a certain end. This is a dangerous doctrine to teach a young artist, one too totally unnecessary, for the laws of natural effects are amply sufficient in themselves for every purpose he may require. It is not because Reynolds and Turner may have thought fit occasionally to work in opposition to those laws, that the example of such authorities is to be imitated: there is no middle course between truth and error; whatever approaches the latter should be studiously shunned, even though it may be overlooked by those who regard not effects through the causes producing them.

PICTURES FROM SICILY. By the Author of "Forty Days in the Desert." Published by A. HALL, VIRTUE, & Co., London.

We always welcome a book from the hands of Mr. W. H. Bartlett, because it is certain of containing much that is agreeable and instructive to read, and much also pleasant to look upon, his pen and pencil working harmoniously together. He is a traveller who turns his note-book and his sketch-book to good account for his own reputation, and no less so for the benefit of his readers. His "Pictures from Sicily" may not, perhaps, show the vivid colouring and grandeur of composition exhibited in the scenery of other countries he has visited and described, but they are scarcely less picturesque in character, and have abundance of historic interest. A country possessed at successive periods by Greeks, Carthaginians, Romans, Saracens, Normans, Germans, French, Spaniards, and, lastly, Italians,—for each of these respective races at one time or another held dominion there—must have some memorials of departed greatness worthy of record. It seems to have been Mr. Bartlett's chief object to trace out where these are to be found amid the beautiful natural scenery of the island, as in the elegant ruin of Grecian architecture, and in towns and cities where temple and cathedral shine forth in the fanciful but rich adornments of the Byzantine, Saracenic, and Norman styles. Upwards of thirty highly-finished vignette engravings upon steel, besides some woodcuts, constitute the illustrations to this volume; they embrace many of the most interesting and notable objects in Sicily. The text is not only an excellent historical and topographical description of the place, but it forms a valuable guide-book for future travellers in an island whose beauties are manifold, and of a nature to woo the tourists in multitudes to its shores. Our notice comes too late to commend the volume as a Christmas present, yet in time to speak of it as a worthy "new year's gift."

SACRED PRINTS FOR THE SCHOOL AND THE COTTAGE. Edited by the Rev. H. J. ROSE, B.D., and the Rev. J. W. BURGON, M.A. Published by HERING & REMINGTON, London.

Several months since, we announced the preparation of a work, by a number of clergymen and others interested in the moral welfare of the poorer classes, the object of which was to give a wide circulation to a series of cheap prints, that might really adorn the humble apartment, as well as edify its inhabitants: "to familiarise the eyes of labouring poor with forms of beauty, and to connect those forms with images of piety, holiness, and virtue." An undertaking so noble in its nature, and so calculated to produce lasting benefits, would well entitle it to our support, even were the results, so far as the plan has been hitherto carried out, less satisfactory than they are. To show how determined the editors are, that only the highest order of Art-talent should contribute to their design, we find in the twelve prints, constituting the first part of the work now before us, that they have pressed into their service the genius of Raffaelle, of Ludovico Caracci, of Murillo, Reynolds, Overbeck, Hübner, Veit, and Fuhrich, —names that are in themselves a guarantee of all that is excellent. The prints are well coloured, and on a scale sufficiently large for framing: they are surrounded with an ornamental border, containing texts of Scripture applicable to the subject of the picture, so that the heart may receive instruction while the eye is gratified. It is not too much to hope that these prints, which, we understand, can be sold at about eight-pence each, will supersede the absurd, and too frequently low, representations which so often disfigure the homes of our artisans and peasantry.

THE STAG AT BAY. Engraved by C. MOTTRAM, after the Picture by Sir E. LANDSEER, R.A. Published by T. M'LEAN, London.

A real "gem" of an engraving of the same subject which has long been familiar to the public through the larger print, and which, therefore, needs no detailed description. It is engraved by Mr. Mottram with much delicacy, and will constitute a pleasing addition to the portfolio of the collector.

ANCIENT AND MODERN COLOURS, FROM THE EARLIEST PERIODS TO THE PRESENT TIME, WITH THEIR CHEMICAL AND ARTISTIC PROPERTIES. By WILLIAM LINTON. Published by LONGMAN & Co., London.

Few men have examined the history of colours so zealously as Mr. Linton has done, and his researches throw considerable light upon many of the pigments employed by the ancients, of which previously we had but a very doubtful knowledge. The little work now given to the public by this celebrated landscape-painter contains, in the most condensed form, everything of any value which has ever been written on the ancient colours. A most searching examination is made of the colours found on the Egyptian tombs and Assyrian palaces, and we are made acquainted with facts concerning the chemical knowledge of these ancient people, which were lost to us in the mysteries of ancient chronicles. Mr. Linton must have laboured hard, and certainly the result of his industry is a small book of great interest and value. Of modern colours Mr. Linton can speak with more correctness than most artists, as he is one of the very few artists who have paid any attention to the chemistry of colours, and instituted fair experiments on their permanency under different circumstances. All artists will act wisely in studying the result of Mr. Linton's inquiries.

THE OLD FOREST RANGER. By MAJOR WALTER CAMPBELL. Published by A. HALL, VIRTUE, & Co., London.

Major Campbell in Asia, and Lieutenant Gordon Cumming in Africa—*par fratrum nobile*—seem to have been the sworn enemies of the brute race in those quarters of the world respectively, and to have pursued their game with the daring and coolness essential to the successful issue of such dangerous amusement, and with the insatiable excitement it is likely to produce. We confess, however, to have so little sympathy with such sports, that we would much rather read Watty Campbell's (the "Jungle Wallah") reminiscences of his sporting days than have been his companion in the Neilgherry Hills, and elsewhere; though we are sure he is a hearty good fellow, and would have done his best to make one comfortable, and as safe as circumstances would admit. A book which has reached a third edition, as this has, is beyond criticism, for the public has already put the stamp of approbation upon it; and the fact is not to be marvelled at, for it is full of wild adventure, and most amusing incident, of which thousands, who "have no stomach for the fight," like to hear.

HISTORY IN RUINS. By G. GODWIN, F.R.S. Published by CHAPMAN & HALL, London.

Mr. Godwin has done wisely to publish, in a separate form, this series of papers, which we read with much interest when they appeared in our contemporary the *Builder*, entitled "A Series of Letters to a Lady." They embrace a concise, but for those to whom they are more especially addressed, a sufficiently copious history of architecture, with the characteristics of the various styles that have prevailed in all ages and countries; and as the author has judiciously divested them of all unnecessary professional technicalities, they must be perused with pleasure as well as profit by the uninitiated. We have long felt the want of such a little work as this, to recommend to our young friends, who have applied to us in their extremity; we shall have no like difficulty for the future.

THE FUNERAL CAR OF THE DUKE OF WELLINGTON. Published by DAY & SON, and ACKERMAN & Co., London.

Thousands on the day of the funeral had a glance of the magnificent car, which bore the dead hero to his grave; and many thousands more may have received some idea of it from the numerous prints already published; but this is the only illustration which conveys anything like a correct notion of the grandeur of the whole composition, and of the artistic merits of its complicated details. The drawing was made by authority, from the designs furnished by the artists who were employed to construct it, so that there is no doubt of its being faithfully represented. Our business now is not to criticise the design, but the print; else there are some parts we might take objection to, although, as a whole, it was well worthy of the use to which it was applied; and taking into consideration the short time allowed for preparation, the marvel is it came forth so well. Messrs. Day's print is most carefully executed, and sufficiently large to show the ornamental details to advantage.

THE ART-JOURNAL.



London, February 1, 1858.

DECORATIVE ART

ANALYTICALLY CONSIDERED.*

CHAPTER IV.

WE now come to a division of our subject, which, easy as it may appear in comparison with what we have already attempted, presents some formidable difficulties of a technical character, which nothing but the patient attention of the reader will enable us to surmount; inasmuch as we cannot, like the lecturer, produce, for the instruction of our auditors, specimens of Decorative Art, wherewith to appeal to their outward senses, while their understandings are engaged in considering the value of our remarks: on the contrary, the reader must sit, like Justice, blindfold; and having heard our case, decide. That this is to our disadvantage must be manifest; but we would rather address ourselves wholly to the mental vision than afford to carping critics an opportunity—by means of graphic illustrations, presented through the necessarily imperfect medium of black and white, (the only resource at the journalist's command),—of drawing conclusions adverse to our theory, before they had taken the trouble to understand it. To remedy as far as may be the difficulty under which we labour, we shall in the present chapter give as practical a shape as possible to our remarks; with the double purpose of showing what effect the carrying out of the views we have advanced would have upon Ornamental design, and of taxing the reader's attention as lightly as circumstances will admit of, while bringing under examination the chief branches of the Art-manufactures. The present and next-succeeding paper will be confined to a review of that class of decoration which we have designated as physically appreciable—from its appeal to the eye, rather than to the mind; leaving for a future opportunity the consideration of symbolical design, which has the power not only of pleasing the eye, but of stimulating the affections, and recalling to mind the heroic deeds and virtues of past ages. It will be convenient to recapitulate in brief the rules which directly, or by implication, the preceding chapters have set forth as the basis for all physically appreciable ornamentation.

I. In all manufactures, ornament must hold a place subordinate to that of utility; when, by its exuberance, ornament interferes with utility, it is misplaced and vulgar.

II. All good ornament will have its origin in the works of nature; and the best will be that which is suggestive of its origin.*

III. Close resemblances of natural forms are inadmissible for decorative purposes: in the adaptation of such forms, there must be evidence of man's inventive faculty, both in the mode of their representation and in their use.

IV. Representations of organic or inorganic forms which have received an artificial appearance from the hands of man, are unsuited to the use of the designer.

V. Isolated patterns or devices are in general to be avoided; but when repetitions of a pattern occur on the same surface,—as in diapers,—the arrangement of the repeats must be such as to give the effect of a continuous pattern,—that is, of each repeat being a portion of a large design.

VI. In designing for manufactures not being tissues, the construction or the distribution of the ornament should, in general, be controlled by the basic form or structural peculiarity of the article under treatment.

In support of the views embodied in these rules we have contented ourselves with advancing arguments which are believed to have their foundation in reason; it now remains for us to contrast the effects which would result from an adherence to our rules with those that are presented where a total disregard of their provisions is manifest. By this means we trust we shall be enabled to demonstrate at least where pure taste is absent and vulgarity present; for as all mundane affairs are properly amenable to reason, we have a right to conclude that whatever is not conformable thereto, and will not bear the test of analytical examination, is faulty; and therefore, whatever is set up as the standard of taste, must, to be entitled to that position, present nothing that is opposed to reason. Our review of the Art-manufactures must necessarily be a very sketchy one, for the subject, if minutely examined, would bear an almost endless extension; but our present purpose will be answered when the reader is enabled to estimate the value of the system of decoration which we propose should take the place of the irrational styles of ornament which now prevail, and are in general esteem throughout Europe. Let us first direct our attention to the

CERAMIC MANUFACTURES.

The primary thing to be considered by the manufacturer of articles susceptible of ornamentation, no matter what the branch of industry, is the nature of the material in which he works, that is, its manipulative and persistent qualities. According to our system, he will receive it as an axiom that everything must be in reality what it appears to be—the material of which any article is composed must never be disguised, except for some purpose of utility; as when glazing is used to destroy the natural porosity of clay; but in such case the intimate blending of the two substances may be said to constitute a new material, distinct from porous clay. Of the manipulative quality of his material, whatever that may be, the manufacturer requires no reminding; for of that he is in general too free to avail himself. Taking, then, into consideration the persistent quality of the fired clay, whether glazed, or unglazed, or forming a semi-vitreous mass, as in the best porcelain, the potter sees in his material a hard fragile substance; and bearing in mind the risks to which his ware is subject, his reason will direct him to increase its strength by employing as much material in its structure as convenience of handling and elegance of appearance will admit of. But this is very far from being the undeviating practice of potters; since it is no uncommon thing to see costly tea services composed of a kind of net-work, intended, perhaps, as an imitation of the "honeycomb open work" of the lace-maker, and overlaying or surrounding a solid lining of brilliantly coloured porcelain, which glows through the interstices like a satin slip under a lace gown. This kind of manufacture, of which the Great Exhibition afforded many specimens, is fit only to be exposed to view under the protection of a glass case; for it is obvious that utility is wholly sacrificed to appearance. In this satin-slip-porcelain, as it may justly be termed, we find the result of a disregard of Rule I., which by placing ornament in a subordinate place to utility, offers a preventive to the class of mistakes of which this is a fair example. Having spoken of constructive ornament, let us pass on to applied ornament, and examine the prevailing mode of applying ornament as an addition to, or an enrichment of, a basic form. Our notes on the Great Exhibition will furnish us with some examples for comment. We have in mind a vase of elegant proportions, approaching in form to a claret jug. But how is this decorated so as not to detract from its utility? Festoons of flowers (naturally instead of conventionally treated) are hung around it, carried by a band of little Cupids perched upon the shoulder of the vase. It is needless to say that the little gentry, besides being liable at any moment to be knocked off their perch by the dusting-brush of the housemaid—a matter not to be disregarded by the manufacturer—are so palpably additions, parts superadded to the already complete vase, that they can only be looked upon by the man of taste as impertinences. This class of ornament is also an infraction of Rule I. It should be borne in mind that an essential characteristic of good ornament is that it grows, so to speak, out of the basic form of the article to which it belongs. Thus, if an ornament, no matter how chaste it may be in itself, or however well it may, in other respects, comply with the rules laid down, has the appearance of having been stuck on as an afterthought—as is the case with the Wedgewood ware, in which the pure white ornaments in their thin parts scarcely hide the colour of the ground beneath them—the pleasure it affords must of necessity be transient: such ornament is in truth an excrescence; there is a want of unity in the several parts; and for its loss no grace of outline or richness of colouring will compensate. Fashion may, and often does, give a run to goods thus decorated, but they must ere long become valueless; whereas with all good designs which grow out of, and therefore form an integral portion of, the article to which they pertain, the effect will be the reverse: they may not from their modest bearing strike the observer so much at first sight, but unlike impertinent or intrusive decoration, they will realise the assertion of the poet, that

> "A thing of beauty is a joy for ever."

A very favourite mode of ornamenting vases is to form on the surface one or more panels, by means of moulded or coloured borders, and to insert therein paintings after Mulready, Landseer, or some other favourite master. This practice is objectionable on many grounds. According to Rule VI. the basic form should control the distribution of the ornament; but here, instead of deve-

* Continued from p. 295, vol. iv., New Series.

* It will be remembered that we are not now speaking of Symbolical ornament, which, as we have before said, may properly be derived from human work.

loping that form, the panellings tend to destroy it. Then as to the picture, that not being a typical, but an imitative representation of nature, and calculated to awaken feelings akin to those which the scene depicted by the artist would, if presented to the spectator, itself call forth, is, according to our definition of Decorative Art,* altogether out of place when doing duty as a decoration. If, however, it be urged that the picture is intended as a work of Fine Art, and is therefore properly imitative, then we object to it on the score that it is wrongly applied; for pictures should be painted on flat surfaces, and not on surfaces of either regular or irregular convexity, like a vase: otherwise they will appear distorted; even if it be possible for the retina of the eye to take in the whole image at a glance. A good illustration of this impropriety of placing pictures upon the round was furnished by a vase of great pretensions and capacity contained in the Great Exhibition. Set in a panel such as we have described, and embracing the whole available surface on one side of the vase, was an elaborately finished drawing of the transept of the building, and presenting the appearance, when viewed at a little distance, of an inflated balloon; the bulging or ovular form of the body of the vase having compelled the artist, in order to keep his vertical lines perpendicular, to distort the drawing, and gradually increase the space between the side columns, until, at the spring of the arched roof, the building measured in breadth nearly double the length of the base line. A practice has recently been revived of ornamenting porcelain vases, cups, &c., with imitation jewels. An instance of this is presented in the collection at Marlborough House, and very properly discountenanced in the "Observations" appended to the catalogue. This comes under the condemnation of Rule IV., which defines as inadmissible the representation of natural objects when endowed with an artificial appearance, whether by cutting, splitting, or polishing. When pottery ware is made to imitate metal, or basket-work, or the bark of a tree, or marble, it is to be condemned as essentially base, and opposed to Rules II. and III. The Museum of Practical Art affords us an example, marked P 51 in the Catalogue, of a rusticated flower-pot bound round with a fillet of acorns in imitation metal; but it is left without comment in the Catalogue. An imitation marble jug has, however, found a place in the "false principles" ward.

The above remarks will sufficiently indicate the nature of the objections to which the ornamentation adopted throughout the pottery manufactures is amenable; it would be needless therefore, even if it were practicable, to bring under review the endless variety of articles which pertain to that branch of industry. Rarely, except in the imitation of ancient work, is an example to be found of ornament constructed and applied according to the principles which we, in many respects in common (we are happy to say) with Mr. Redgrave and Mr. Owen Jones, are striving to enforce. We can speak with confidence of but one branch of ceramic manufactures as in a great measure free from puerilities and false taste, and that is encaustic tiles. Two circumstances have tended to this result: 1st, the modern manufacture originated in a desire to imitate ancient work of pure or simple design; and, 2ndly, the use to which the ware is applied, necessitating a flat and durable surface, does not admit of extrinsic ornament. In this manufacture, geometrical patterns have generally prevailed,—this kind of ornament alone being suited for extensive floor surfaces, from the property it possesses of enabling the eye to judge of distances; but wherever the means of over ornamenting has been at hand, it has, with few exceptions, been made use of; and the imitative representation of flowers, fruits, and insects, has been carried out to the fullest possible extent.

We have said thus much against the prevailing mode of decorating articles in earthenware, and it will be naturally asked, what will you give us in exchange for the system which you condemn? In reply we would say we desire to offer nothing new in principle, but shall be content to see a return to those principles of design which the Egyptians employed, which the Greeks further developed, and the Romans adopted; and which the Indians at the present day carry out with more or less success through all their manufactures. We do not say, copy the patterns afforded by such examples; for new patterns must, and ought to arise, not by shaking them out of a kaleidoscope, nor by the use of Mr. Hay's harmonic ratios, but naturally, by the pressure, as it were, of circumstances acting upon the fertile brain of the designer. Our rule is never to let a pattern suggest, but always follow, the structural form of the article which is to carry it; let the pattern be continuous, not in isolated or fragmentary portions—a repetition device, wherever that is admissible, as it will most frequently be in vases, covers, cups, basins, plates, &c.; and never let slip the opportunity (which is rather to be coveted than neglected) of developing the form of a vessel by a properly distributed ornament. Thus in decorating the annular lip of a vase, mark by the distribution of the ornament that overlays it its gradually increasing diameter; in the same way indicate the decreasing diameter of the neck as it tapers upward, or the swelling of the vase from its base upwards, by some ornament possessing radial members (like the arms of the star-fish), which by tapering as the diameter of the vessel increases, or by expanding with the increasing width of surface into more elaborate figures, will strongly mark the changes in the vase's constructive form. Rings of colour should, in general, be used to denote the several starting points of the changing curves in the outline of the vase; for by such means the eye is greatly assisted in appreciating the play of line which the object presents. It should be remembered that there is a certain æsthetic value in the unadorned surface of every material that is susceptible of carrying ornament; and that this value consists chiefly in the contrast it presents to the ornamented parts: an excess of decoration which is very prevalent in French goods, instead of enhancing, is therefore positively detrimental to the appearance of any article. Leaving then some portion of the surface bare we should, to complete our vase, span the body with a band of flowers, treated conventionally or in the flat manner we have already attempted to explain. Or, in place thereof, we should employ figures, as in the Etruscan vases, not isolated, but in bands forming a continuity of subject. The figures should however be treated so as to exhibit merely the generic form of humanity;—expression, for the reason stated in our first chapter, being out of place, and also contrary to the general practice of the ancients, although at one period representations of the grotesque were not uncommon. In ornamenting shallow domestic utensils, as plates, basins, &c. instead of employing for a central device a cattle-piece, a ruined castle, or a group of the Graces—either of which would necessitate the twirling round of the article when laid before you, to bring the top of the picture uppermost—we should propose an uncovered centre, more especially if the surface is to receive viands; for to blot out the Graces, for example, with strawberries and cream would indeed be a desecration. But if a central ornament must needs be applied, let it be a radiating pattern, that it may never offend the eye by being presented upside down,—a position in which no artist, however humble, would like to have his works exhibited. By the following out these rules, our pottery and china-ware would gain a charm which the most exquisite imitative paintings or mouldings of floral or other natural products will ever fail to impart; and thus, what is not without consideration to the purchaser, the production, on which at one period he set his heart, would always possess for him the same æsthetic value; for the fitness of the ornament to its place, whereby the charm is obtained, must ever remain undisturbed by the fluctuations of fashion. These remarks refer in a greater or less degree to all the branches of Art-manufacture of which we shall have occasion to speak; and as their application under varied circumstances will, in general, be obvious, it will be unnecessary to do more than recall them to mind as we proceed in our review.

* Vide Chapter I.

GLASS.

This material unquestionably possesses so much beauty in itself, that it requires and can receive little enhancement of its charms from the hands of the ornamentor. Lustrous and translucent by nature, it demands but the retention of these qualities to secure the admiration of all beholders. But not satisfied with the natural appearance of this emblem of purity, we must, it would seem, give it some extrinsic charms. We must cloud it, that it may attain the opacity of china; or grind it, to remove both its transparency and lustre; or by some fantastical trick, make it assume the appearance of burnished metal; and then we have really attained to something commendable. As respects the configuration of glass vessels, this should receive even more attention from the designer than when clay or any opaque substance is his medium; for it is possible in part to redeem a graceless form by well studied, elaborate ornament; but glass is a material that is susceptible of very slight decoration. When therefore the proper construction, as respects the utility of the vessel, is determined on, its outline should be well considered, and modelled to suit the construction. For the same reason that we object to the clouding or opalising of glass, viz., because purity, speaking æsthetically, is the quality in glass the most to be esteemed, we look upon the introduction of colour into the pot-metal, whenever it is to be used to reflect light, as a deterioration rather than an enrichment: the proper application of coloured glass is where light is to be transmitted. To ornament transparent glass vessels by enamelling, as in Bohemian glass, is to lose fully half the effect of the enamel painting, which, to show out in full force, requires the relief of an opaque ground. A sense of failure is experienced by the like use of transparent colours, whether applied by flashing, by staining, or otherwise, because they are dependent on transmitted light for their development. Glass then, it is obvious, requires a peculiar kind of treatment; it is not

enough to transpose an elegant pattern from a china vase to a glass ewer; for though modern skill might allow of its being copied tint for tint, the effect of the pattern might be wholly lost by transposition. As a rule we may state that gold is the only medium suited for the decoration of glass vessels; but for a very obvious reason it must never be applied to lamp shades, or any surface used to transmit light. In such cases, and in such only, is frosted or ground glass admissible, relieved or not, as taste may dictate, by lustrous ornamentation. As respects the cutting of glass, we think there are limits within which the glass-cutter should be confined. It is somewhat difficult to define these, as without the presence of angles there would be little play of light, and no prismatic effects, on which the richness of glass mainly depends. Perhaps a sufficient bar to tawdriness and puerilities would be set up by limiting him to these two conditions, viz., that the constructive strength of the article decorated must not be sensibly deteriorated by deep cutting; and that the outline elevation of the article must not be indented or jagged. This rule, while it indirectly condemns cross-cutting, a prevailing and most objectionable practice, leaves him full scope to make what vertical cuts he pleases, so long as they are not too deep; and gives him even more latitude when working on a horizontal plane. A word or two more on glass and we have done. Within the last three years an ingenious mode of silvering glass, called Drayton's process, has been introduced. Possessing great facilities over the old mode, it has enabled manufacturers to astonish the world with flagons, goblets, ewers, &c., having the appearance of silver, but wrought, where the surface was not covered with frosted ornaments, to a most remarkable brilliancy; and this at a price for which the like articles could not be produced even in copper. The new manufacture has, we believe, found ready purchasers, and is likely to become a permanent branch of Decorative Art. But wherein consists its merits (we speak not of the process of silvering, but merely of its application)? If there be not merit in deceit, we deny the possession of any to this manufacture. That it is a clever deceit we readily admit; but we must at the same time protest against so gross a perversion of a beautiful material and an admirable process.

METAL WORK.

It may be received as a certain fact in connection with Decorative Art, that wherever manipulative and adaptative facilities prevail, there we shall find ornamentation at a very low ebb. All metals, from their fusible quality, are as easily moulded into any required shape as clay; while the baser sort, from their texture, combine the strength of stone with a near approximation to the lightness of wood; and are withal less costly when used as substitutes therefor, whether for useful or ornamental work. It is therefore not to be wondered at that iron, zinc and lead should have usurped the place of these materials; and that their indiscriminate application should have tended to debase many branches of Decorative Art. From this cause architecture has suffered considerably. Although we cannot, in the abstract, object to the visible use of iron supports—notwithstanding that much of our street architecture seems, from the employment of cast-iron pillars, built on so ticklish a plan as to be open, at any moment, to sudden demolition, from so trifling a casualty as the backing of a restive horse, or the rushing of a mad bull into a plate glass window—yet where, as in many churches, dwarf imitations of gothic shafts, supporting galleries, are brought into juxta-position with shafts of massive stone, we cannot but set down the innovation as barbarous. The same remark applies wherever iron is used as a substitute for stone, and is made to assume architectural features: this mimicry is the more objectionable when the metal is painted in imitation of the material it has supplanted. That iron is destined, at no very distant day, to effect a great change in architecture we feel confident; but then its introduction must be accompanied by a style peculiar to itself, which will be consistent in all its parts, and by its lightness and grace, make it patent to all beholders what is the nature of the material employed. Iron and stone used indiscriminately in the same building for the like purposes, say for support, can never harmonise; from the necessary difference in the amount of material required in the two cases to afford the same degree of efficient resistance. It is obvious enough therefore why the adoption in iron pillars of the constructive figure of stone shafts, or even the contiguous use of these materials for the like purpose, is so offensive to every person of taste and discernment.* We have said perhaps enough to show that iron may be misapplied, and that before a new adaptation of a material is determined on, something more than its textural suitability should be taken into account. The proper application of materials would of itself afford subject-matter for a chapter, and that of some interest, for we do not remember to have seen it discussed; and yet we can scarcely raise our eyes without encountering some example which outrages common sense,—as the use of glass for the handles of fire-irons, for door-knobs, and the heads of walking canes; of porcelain, without a frame, for brooches; of cast-iron for the frame and *wicker* bottom of chairs; and of earthenware tree trunks for garden seats. We must not however enlarge upon this topic, but proceed with all convenient brevity to show the bearing of our rules upon the manufacture of metals. Iron and alloys of the baser metals are very properly used for fences and gates both plain and ornamental. This application of metals affords the designer a happy opportunity of subjecting his ornament to structural utility. For example:—The use of a fence is twofold, first, to protect from inadvertent intrusion, and second, to deter the daring marauder. Thus, as fences are commonly constructed, we have each vertical bar ending with a spear head, which very appropriately denotes their offensive character. In general their defensive character is represented, by a flat-faced filling-in between the main-stays, without projections, or salient angles being presented to the passer-by. This very necessary precaution has, however, been disregarded by the designer of the British Museum railing: for the pillars of the hand-rail, on which the lions *sejant* are so absurdly stuck, present a sharp angle instead of a flat side to the pavement.

It is usual when a fruit or flower is adopted as a terminal to the chief supports of cast-iron railings, to represent that object in the round: we have lately noticed an objectionable departure from this practice, in the railings set around the New Hall in Lincoln's Inn. A fleur-de-lis, which is the subject of the terminals, is indicated, after the manner of cardboard modelling, by four flat half-profile figures of the flower, set at right angles to each other, and forming a cross in plan view. This is perhaps copied from some old wrought-iron work, made (before the days of steam-hammers) when the strength of the smith limited him to the thickness of metal which he could beat into form; and thus an absurdity is perpetrated by copying an heretofore unavoidable defect. Examples like this lead us to see the desirableness of treating ornament not merely according to its application, which is a matter now almost wholly disregarded, but by a much finer distinction, viz., according to the means to be employed in its production. Thus, although wrought and cast-iron (and the same remark applies to other metals) may, in many cases, be properly enough employed indiscriminately, the one for the other, yet the designs for the two manufactures must be constructed on very different plans; and for this simple reason, that in wrought-iron great strength may be obtained with the use of little material; whereas, the only way of getting an equal amount of strength in cast-iron is by using a greater weight of metal: if this fact is kept in view, the designer will not fail to suit his design to the process by which it is to be carried out.

We have, as yet, said nothing of symmetry and its relation to ornamental design. In its way, symmetry, "the opposition of equal quantities to each other," as it has been well defined, is a very useful ingredient; for it is the sole meritorious feature of many passable designs; and its absence allows of the last stage of degradation in ornament being attained. Nevertheless, there are instances in which the attempt to decorate with symmetrical ornament leads to unavoidable failure. For example: a staircase railing, if designed with a view to symmetry, will of necessity be unsymmetrical: it is, in fact, an attempt to fill a rhomboid panel with a figure that will not fit it. Yet this practice is very common, although it ensures the distortion of the design whenever the panel is on the incline; while it allows of its righting itself, like an asthmatic man, on arriving at the landing. To avoid this incongruity, the metal work of staircases should be ornamented on the plan of the continuous scroll which will follow an ascending as well as a horizontal line without distortion. The desire to obtain symmetrical beauty or a geometrical distribution of ornament, has often led the artist astray in designing for cast-metal gates. Thus in the, as far as respects workmanship, noble bronze gates of the marble arch, Hyde Park, and also in those exhibited by the Colebrookdale Company in the Crystal Palace, we look in vain for an indication in the ornament of a most important structural feature, which, according to Rule VI., should mark the fact that it is a pair of gates, and not an immovable fence that is before us. This omission is structurally as well as artistically incorrect; for it is expedient, for the proper maintenance of the gates, that the ornament, which, by following the panels of the framing—at once a guard or fence and a bracing to the structure—should accumulate, so to speak, near the hinges, so as to carry and distribute the strain. Instead of this treatment, examples of which are

* On this subject the late Mr. Pugin in his "Christian Architecture" says—"Iron is so much stronger a material than stone that it requires, of course, a much smaller substance to attain equal strength; hence, to be consistent, the mullions of cast-iron tracery must be so reduced as to look painfully thin, devoid of shadow, and out of all proportion to the openings in which they are fixed. If, to overcome these objections, the castings are made of the same dimensions as stone, a great inconsistency with respect to the material is incurred, and, what will be a more powerful argument with most people, treble the cost of the usual material."

constantly to be met with in mediæval work, all the panels are filled in with symmetrical ornament; as if the intention were to resist a vertical pressure, rather than a one-sided strain. We have spoken in disparagement of attached ornament in pottery ware; this practice of applying ready-made ornament is even more prevalent in the branches of manufacture now under consideration, as included under the term "metal work," and at the same time admits of less excuse. Metallic imitations of basket-work, creeping plants, and gothic tracery are frequently to be found encasing vessels of glass, porcelain, and metal, as well as lamp pillars, chandeliers, and other articles composed of the same materials, which require no such protection. These enrichments when they do not represent architectural or other human work, are close imitations of natural productions, and detract from the utility of the article to which they are applied. In relation to this class of extrinsic meretricious ornament, Mr. Redgrave makes the following judicious observation:—"It cannot be too often repeated that imitative trees and foliage, flowers that are like the growth of the hothouse electrotyped, and which dangle and shake with every movement, as much almost as would their prototypes on their natural stems, are not ornament, are in the worst possible taste for any useful purpose, and have a flimsy and tinsel-like appearance, as much beneath the impressive effect in metal of every mere plain surface as they are wide of any pretensions to fitness or propriety." The use in excess of metal ornaments is an error to which manufacturers are prone, from the fact that a good contrast of colour, and a great variety of elegant form is thereby very cheaply attainable. We think it may be relied on, as an infallible rule, that wherever metal ornament may be broken away without defacing the article to which it has been applied, there is an example of false application. The contrast of colour which overlaid metals affords, as bronze upon burnished steel, gold upon silver, is an effect which should not be disregarded; we cannot, however, bear with excrescences, such as those we have just denoted; on the contrary, we must be able to trace a consistent unity in every design, and that at whatever apparent sacrifice of attractive power. Inlaying and enamelling are valuable adjuncts, but they must not be used in excess of the ground they are intended to enrich. When metal is inlayed into metal the ground should be the less costly, for to enrich with a metal that possesses a less intrinsic value than that it displaces, is a misnomer. Of gold and silversmiths' work we have little to say. Lacking the assistance of judicious patronage, this branch of manufacture has now descended to the lowest degree of debasement; for in it are accumulated well nigh all the errors which false taste and conceit could get together. There is, however, some excuse for modern workers in gold and silver, in the fact that their art was long ago corrupted by some of the greatest artists which Europe has produced; and that to these men is in great part owing the present vitiated taste which finds delight in contemplating the racing cups, the epergnes, the salvers, and other testimonials or commemorative plate, for which—through the growing wealth, and we would hope the growing virtue also, of the country—there is now so great a demand. In saying thus much in palliation of the faults of our workmen, we cannot shut our eyes to the fact, that there is no redeeming merit in the larger portion of modern works executed in the precious metals; whereas in the older works—some admirable examples of which are to be found in Mr. Shaw's "Dresses and Decorations of the Middle Ages," and in Mr. Digby Wyatt's recent publication entitled "Metal-Work and its Artistic Design,"—however fantastical the designs may be, there is such evidence of artistic feeling about the treatment, that we are led, in spite of our better judgment, to acquiesce in the monstrosities which they too frequently present. It is clear, however, that a new style of ornamentation is wanting for this class of works; for to arrive at the true market-value of any given specimen, it is only necessary to weigh it: when melted down it will fetch as much as when displaying all the garish embossings, and chasings, and frost-work, which the experienced workman is capable of heaping together.* Before a better style can be attained it will be necessary for the designer to realise fully the distinction we have drawn between Decorative Art and Fine Art, and to determine at starting whether the work to be performed shall belong to the one branch or the other. If he adopt the latter, let him labour with the same feeling and intent as if he were hewing out his ideas in marble; and by no means degrade his design by making it subserve some menial duty. On the other hand if it be a decorated article of utility that is required, let him symbolise its use, if he will, keeping it clear of the characteristics of Fine Art, which have been already fully set forth; or treat it with conventional representations of natural forms, according to the system explained in the preceding chapters. There is one remark which we have to make having especial reference to works in the precious metals, and with it we shall conclude our hasty review of "metal-work." It is to this effect:—That when jewels are set in drinking cups, snuff-boxes, or any other articles not being personal ornaments, they are misplaced; unless indeed they are employed in the spirit of Mr. Ruskin's "Lamp of Sacrifice," which "prompts us to the offering of precious things merely because they are precious," without regard to mundane proprieties. Our reason for objecting to this practice arises simply, from the fact, that the beauty of jewels depends on their power of emitting or reflecting light; and that to exercise this function efficiently, the light must be intermittent, or given off in flashes; which effect cannot be obtained except by a constant change of position of the reflecting surfaces, such as that to which they are subject when applied as personal ornaments.

A. V. N.

* From this censure, we must exculpate the works emanating from the few followers of Mr. Pugin; but when we have done this we believe we have done strict justice to the modern Decorate-Art productions in the precious metals.

THE VERNON GALLERY.

FAIR-TIME.

W. Mulready, R.A., Painter. H. Bourne, Engraver.
Size of the Picture, 2 ft. 7 in. by 2 ft. 2 in.

The history of this picture carries us into a far distant period of the life of the artist, for although it hung in the Royal Academy so recently as 1840, it was commenced by Mr. Mulready upwards of forty years since. When it came into Mr. Vernon's collection we do not exactly know, but we have heard that it was frequently touched upon, yet not finally finished till it passed into the hands of its late owner. It follows as a matter of course that the work evidences the painter's old manner, his point and humour of character, his subdued tone of colour, sufficient, but not elaborate, finish, while it lacks the brilliancy which forms so conspicuous a feature in his later compositions.

It may be doubted whether Mr. Mulready would have contemplated such a subject in his more advanced practice: pictures of drunken clowns and boors seem exclusively the property of the old Dutch and Flemish painters, and it seems almost a pity to have interfered with the notoriety they have gained for their successful representations of these not very inviting themes. But if the subject be not of the most refined, it loses much of its vulgarity and all its grossness in his delicate manner of handling it; intoxication is here only offensive because under any circumstances it must be nothing less; yet it is so mingled with fun and humour that even the young urchins clinging around the foremost figure show no alarm at the non-temperance movement, especially when it is conducted upon liberal principles as it seems to be in this case. The only parties scandalised by it are the worthy occupiers of the cottage, whom we take to be the village schoolmaster and his wife; the former regards the offenders against morality and the public peace with a look of pity, the latter with a ludicrous expression of contempt. The group of figures is very skilfully arranged, and drawn with the artist's wonted ability. The only indication of "Fair-Time" except the two merry fellows in the picture, is seen in the distant tents in the background of the composition.

DRESS—AS A FINE ART.*

By Mrs. Merrifield.

Part II.

We fear from Mr. Planché's extracts that the evil was perpetuated by the poets and romance writers of the Norman period; and we are sure that the novelists of our own times have much to answer for on this score. Had they not been for ever praising "taper waists," tight-lacing would have shared the fate of other fashions, and have been banished from all civilised society. Similar blame does not attach to the painter and sculptor. The creations of their invention are modelled upon the true principles of proportion and beauty, and in their works a small waist and foot is always accompanied by a slender form. In the mind of the poet and novelist the same associations may take place; when a writer describes the slender waist or small foot, he probably sees *mentally* the whole slender figure. The small waist is a *proportionate* part of the figure of his creation. But there is this difference between the painter and sculptor, and the novelist. The works of the first two address themselves to the eye, and every part of the form is present to the spectator, consequently, as regards form, nothing is left to the imagination. With respect to the poet and novelist, their creations are almost entirely mental ones; their descriptions touch upon a few striking points only, and are seldom so full as to fill up the entire form; much is, therefore, necessarily left to the imagination of the reader. Now the fashion in which the reader will supply the details left undetermined by the poet and novelist, and fill up their scanty and shadowy outlines, depends entirely upon his knowledge of form; consequently if this be small, the images which arise in the mind of the reader from the perusal of works of genius are confused and imperfect, and the proportions of one class of forms are assigned to or mingled with those of others, without the slightest regard to truth and nature. When we say, therefore, that writers leave much to the imagination, it may too frequently be understood, to the

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ignorance of the reader; for the imaginations of those acquainted with form and proportion, who generally constitute the minority, always create well-proportioned ideal forms; while the ideal productions of the uneducated, whether expressed by the pencil, the chisel, or the pen, are always ill-proportioned and defective.

The most efficient method of putting an end to the practice of tight-lacing will be, not merely to point out its unhealthiness, and even dangerous consequences, because these, though imminent, are uncertain—every lady who resorts to the practice hoping that she individually may escape the penalty—but to prove that the practice, so far from adding to the beauty of the figure, actually deteriorates it. This is an effect, not doubtful like the former case, but an actual and positive fact; and, therefore, it supplies a good and sufficient reason, and one which the most obtuse intellect can comprehend, for avoiding the practice. Young ladies will sometimes, it is said, run the risk of ill-health for the sake of the interest that in some cases attaches to "delicate health;" but is there any one who would like to be told that, by tight-lacing, she makes her figure not only deformed, but positively ugly? This, however, is the plain unvarnished truth; and by asserting it, we are striking at the root of the evil. The remedy is easy: give to every young lady a general knowledge of form, and of the principles of beauty as applied to the human frame, and when these are better understood and acted on, tight-lacing will die a natural death.

The study of form, on scientific principles, has hitherto been limited entirely to men; and if some women have attained this knowledge, it has been by their own unassisted efforts—that is to say, without the advantages which men derive from lectures and academical studies. In this, as in other acquirements, the pursuit of knowledge, as regards women, is always attended with difficulties. While fully concurring in the propriety of having separate schools for male and female students, we do think that a knowledge of form may be communicated to all persons, and that a young woman will not make the worse wife, or mother, for understanding the economy of the human frame, and for having acquired the power of appreciating its beauties. We fear that there are still some persons whose minds are so contracted as to think that, not only studies of this nature, but even the contemplation of undraped statuary, are derogatory to the delicacy and purity of the female mind; but we are satisfied that the thinking part of the community will approve the course we recommend. Dr. Southwood Smith, who is so honourably distinguished by his endeavours to promote the sanatory condition of the people, strenuously advocates the necessity of giving to all women a knowledge of the structure and functions of the body, with a view to the proper discharge of their duties as mothers. He remarks * on this subject: "I look upon that notion of delicacy which would exclude women from knowledge calculated in an extraordinary degree to open, exalt, and purify their minds, and to fit them for the performance of their duties, as alike degrading to those to whom it affects to show respect, and debasing to the mind that entertains it."

At the present time, the knowledge of what constitutes true beauty of form is, perhaps, best acquired by the contemplation of good pictures and sculpture. This may not be in the power of everybody; casts, however, may be frequently obtained from the best statues; and many of the finest works of painting are rendered familiar to us by engravings. The *Art-Journal* has done much in diffusing a taste for Art, by the engravings it contains from statues, and from the fine works of English Art in the "Vernon Gallery." Engravings, however, can of course represent a statue in one point of view only; but casts are now so cheap as to be within the reach of all persons. Small models of the "Greek Slave" are not unfrequently offered by the Italian image-vendors for one shilling; and, although these are not sharp enough to draw from, the form is sufficiently correct to study the general proportions of the figure; and as this figure is more upright than statues usually are, it may be found exceedingly useful for the above purpose. One of these casts, or, if possible, a sharper and better cast of a female figure, should be found on the *toilette* of every young lady, who is desirous of obtaining a knowledge of the proportions and beauties of the figure.

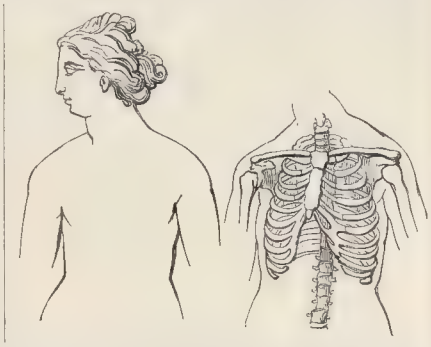
We believe it will always be found that the beauty of a figure depends not only upon the symmetry of the parts individually, but upon the harmony and proportion of each part to the rest. The varieties of the human form have been classed under the general heads of, the broad, the proportionate, and the slender.

The first betokens strength, and what beauty soever, of a peculiar kind, it may display in the figure of the Hercules, it is not adapted to set off the charms of the female sex. If, however, each individual part bears a proportionate relation to the whole, the figure will not be without its attraction. It is only when the proportions of two or three of the classes are united in one individual, that the figure becomes ungrateful and remarkable. The athletic—if the term may be applied to females—form of the country girl would appear ridiculous with the small waist, and the white and taper fingers and small feet, of the individuals who come under the denomination of slender forms. The tall and delicate figure would lose its beauty if united to the large and broad hands which pertain to the stronger type. A small waist and foot are as great a blemish to an individual of the broad variety as a large waist and foot are to the slender. "There is a harmony," says Dr. Wampen, "between all the parts in each kind of form, but each integral is only suited to its own kind of form. True beauty consists not only in the harmony of the elements, but in their being suitable to the kind of form." Were this fundamental truth but thoroughly understood, small waists and small feet would be at a discount. When they are recognised *as small*, they have ceased to be beautiful, because they are disproportionate. Where every part of a figure is perfectly proportioned to the rest, no single parts appear either large or small.

The ill-effects of the stays in a sanatory point of view have been frequently pointed out, and we hope are now understood. It will, therefore, be unnecessary to enlarge on this head. We have asserted that stays are detrimental to beauty of form, we shall now endeavour to show in what particulars.

The natural form of the part of the trunk which forms the waist is not absolutely cylindrical, but is flattened considerably in front and back, so that the breadth is much greater from side to side than from front to back. This was undoubtedly contrived for wise purposes, yet fashion, with its usual caprice, has interfered with nature, and by promulgating the pernicious error that a rounded form of the waist is more beautiful than the flattened form adopted by nature, has endeavoured to effect this change by means of the stays, which force the lower ribs closer together, and so produce the desired form. Nothing can be more ungraceful than the sudden diminution in the size of the waist occasioned by the compression of the ribs, as compared with the gently undulating line of nature; yet we are sorry to say, nothing is more common. A glance at the cuts from the work of Sommæring will explain our meaning more clearly than words. The upper figure represents the natural waist of the Venus of antiquity; the lower figure that of a lady of the modern period. The diagram beside each shows the structure of the ribs of each.

It will be seen that by the pressure of the stays, the arch formed by the lower ribs is entirely closed, and the waist becomes four or five inches smaller than it was intended by nature. Is it any wonder, that persons so deformed should have bad health, or that they should produce unhealthy offspring? Is it any wonder that so many young mothers should have to lament the loss of their first-born? We have frequently traced tight-lacing in connection with this sad event, and we cannot help looking upon it as cause and effect.





* Preface to "Philosophy of Health."

By way of further illustration we refer our readers to some of the numerous engravings from statues in the *Art-Journal*, which though very beautiful, are not distinguished by small waists. We may mention as examples Bailey's "Graces," * Marshall's "Dancing Girl Reposing," † "The Toilet," ‡ by Wickmann, "The Bavaria," § by Schwanthaler, and "The Psyche," ‖ by Theed.

There is another effect produced by tight-lacing, which is too ungraceful in its results to be overlooked—namely, that a pressure on one part is frequently, from the elasticity of the figure, compensated by an enlargement in another part. It has been frequently urged by inconsiderate persons that, where there is a tendency to corpulency, stays are necessary to limit exuberant growth, and confine the form within the limits of gentility. We believe that this is entirely a mistake, and that if the waist be compressed, greater fulness will be perceptible both above and below, just as when one ties a string tight round the middle of a pillow, it is rendered fuller at each end. With reference to the waist, as to everything else, the *juste milieu* is literally the thing to be desired.

It has been already observed, that a small waist is beautiful only when it is accompanied by a slender and small figure; but, as the part of the trunk, immediately beneath the arms, is filled with powerful muscles, these, when developed by exercise, impart a breadth to this part of the figure which, by comparison, causes the waist to appear small. A familiar example of this, in the male figure, presents itself in the Hercules, the waist of which appears disproportionately small, yet it is really of the normal size, its apparent smallness being occasioned by the prodigious development of the muscles of the upper part of the body.

The true way of diminishing the apparent size of the waist, is, as we have remarked above, by increasing the power of the muscles of the upper part of the frame. This can only be done by exercise; and, as the habits of society, as now constituted, preclude the employment of young ladies in household duties, they are obliged to find a substitute for this healthy exertion in calisthenics. There was a time, when even the Queens of Spain did not disdain to employ their royal hands in making sausages; and to such perfection was this culinary accomplishment carried at one period, that it is upon record that the Emperor Charles V., after his retirement from the cares and dignities of the Empire, longed for sausages "of the kind which Queen Juaña, now in glory, used to pride herself in making in the Flemish fashion." ¶ This is really like going back to the old times, when—

"The Queen of Hearts, she made some tarts."

In our own country, some fifty years ago, the young ladies of the ancient city of Norwich were not considered to have completed their education, until they had spent some months under the tuition of the first confectioner in the city, in learning to make cakes and pastry; an art which they afterwards continued when they possessed houses of their own. This wholesome discipline of beating eggs and whipping creams, kneading biscuits and gingerbread, was calculated to preserve their health and afford sufficient exercise to the muscles of the arms and shoulders, without having recourse to artificial modes of exertion.

* Engraved in *Art-Journal* for 1850, p. 280.
† Engraved in *Art-Journal* for 1850, p. 315.
‡ Engraved in *Art-Journal* for 1851, p. 238.
§ Engraved in *Art-Journal* for 1851, p. 280.
‖ Engraved in *Art-Journal* for 1851, p. 304.
¶ See Mr. Stirling's "Cloister Life of Charles V."

It does not appear that the ancients set the same value upon a small waist as the moderns, for in their draped female figures, the whole circuit of the waist is seldom visible, some folds of the drapery being suffered to fall over a part, thus leaving its exact extent to the imagination. The same remark is applicable to the great Italian painters, who seldom marked the whole contour of the waist, unless when painting portraits, in which case the costume was of course observed.

It was not so, however, with the shoulders, the true width of which was always seen; and how voluminous soever the folds of the drapery around the body, it was never arranged so as to add to the width of the shoulders. Narrow shoulders and broad hips are esteemed beauties in the female figure, while in the male figure the broad shoulders and narrow hips are most admired.

The costume of the modern Greeks is frequently very graceful, and it adapts itself well to the figure, the movements of which it does not restrain. The prevailing characteristics of the costume are a long robe reaching to the ground, with full sleeves, very wide at the bands. This dress is frequently embroidered with a graceful pattern round the skirt and sleeves. Over it is worn a pelisse which reaches only to the knees, and is open in front; either without any sleeves or with tight ones, finishing at the elbows, beneath which are seen the full sleeves of the long robe. The drapery over the bust is full, and is sometimes confined at the waist by a belt; at others it is suffered to hang loosely until it meets the broad sash-like girdle which encircles the hips, and which hangs so loosely that the hands are rested in its folds as in a pocket.



PEASANT FROM THE ENVIRONS OF ATHENS.

The drapery generally terminates at the throat under a necklace of coins or jewels. The most usual form of head-dress is a veil so voluminous as to cover the head and shoulders; one end of the veil is frequently thrown over the shoulder, or gathered into a knot behind. The shoes, apparently worn only for walking, consist generally of a very thick sole, with a cap over the toes.

One glance at the graceful figures in the wood-cuts is sufficient to show how unnecessary stays are to the beauty of the figure.



SHEPHERDESS OF ARCADIA.

The modern Greek costumes which we have selected for our illustrations, from the beautiful work of M. de Stackelberg,* suggest several points for consideration, and some for our imitation. The dress is long and flowing, and high in the neck. It does not add to the width of the shoulders; it conceals the exact size of the waist by the loose pelisse which is open in front; it falls in a graceful and flowing line from the arm-pits, narrowing a little at the waist, and spreading gently over the hips, when the skirt falls by its own weight into large folds, instead of curving suddenly from an unnaturally small waist over a hideous bustle, and increasing in size downwards to the hem of the dress, like a bell, as in the present English costume.

The two following cuts are selected from the "Illustrated London News." † The one



represents out-door costume, the other in-

* "Costumes et Peuples de la Grèce Moderne." Published at Rome, 1825.
† The Volume for 1851—July to December, pp. 20 and 117.

door. Many such are scattered through the pages of our amusing and valuable contemporary. For the out-door costume we beg to refer our readers to the large woodcut in the same volume. (pp. 424-5). If a traveller from a distant country, unacquainted with the English and French fashions, were to contemplate this cut, he would be puzzled to account for the remarkable shape of the ladies, who all, more or less, resemble the figure we have selected for our illustration; and, if he is anything of a naturalist, he will set them down in his own mind as belonging to a new species of the genus *homo*. Looking at this and other prints of the day, we should think that the artists intended to convey a satire on the ladies' dress, if we did not frequently meet with such figures in real life.

The lady in the evening dress is from a large woodcut in the same journal (p. 117), representing a ball. This costume, with



much pretension to elegance, exhibits most of the faults of the modern style of dress. It combines the indecently low dress, with the pinched waist, and the hoop petticoat. In the figure of the woman of Mitylene, the



WOMAN OF MITYLENE.

true form and width of the shoulders is apparent, and the form of the bust is indicated, but not exposed, through the loosely fitting drapery which covers it. In the figure of the Athenian peasant (*ante*, p. 42), the loose drapery over the bust is confined at the waist by a broad band, while the hips are encircled by the sash-like girdle in which the figure rests her hands. The skirt of the pelisse appears double, and the short sleeve, embroidered at the edge, shows the full sleeve of the under drapery, also richly embroidered. In the second figure from the environs of Athens, we



WOMAN FROM THE ENVIRONS OF ATHENS.

observe that the skirt of the pelisse, instead of being set on in gathers or plaits, as our dresses are, is "gored," or sloped away at the top, where it unites almost imperceptibly with the body, giving rise to undulating lines, instead of sudden transitions and curves. In the cut of the Arcadian peasant (*ante*, p. 42), the pelisse is shortened almost to a spencer or *côte hardie*, and it wants the graceful flow of the longer skirt, for which the closely-fitting embroidered apron is no compensation. This figure is useful in showing that tight bodies may be fitted to the figure without stays. The heavy rolled girdle on the hips is no improvement. The dress of the Algerine woman, so far as it is represented in the annexed woodcut, (copied from the "Illustrated London News") bears a strong resemblance to the Greek costume, and is very graceful. It is not deformed either by the pinched waist, or the stays.



ALGERINE WOMAN.

In the tenth century the French costume somewhat resembled that of the modern Greeks; the former, however, had not the short pelisse, but in its place the ladies wore a long veil, which covered the head and reached nearly to the feet.



FRENCH COSTUME TENTH CENTURY.

The Greek and Oriental costume has always been a favourite with painters; the "Vernon Gallery" furnishes us with two illustrations; and the excellent engravings of these subjects in the *Art-Journal* enable us to compare the costumes of the two figures while at a distance from the originals. The graceful figure of the "Greek Girl,"* painted by Sir Charles Eastlake, is not compressed by stays, but is easy and natural. The white under-drapery is confined at the waist, which is short, by a broad girdle, which appears to encircle it more than



THE ARCHON'S WIFE.

once, and adds to the apparent length of the waist; the open jacket, without a collar, falls gracefully from the shoulders, and

* Engraved in *Art-Journal*, for 1850, p. 263.

conceals the limits of the waist; everything is easy, natural, and graceful. M. de Stackelberg's beautiful figure of the "Archon's Wife," shows the district whence Sir C. Eastlake drew his model. There is the same flowing hair—from which hang carnations, as in the picture in the "Vernon Gallery"—the same cap, the same necklace. But in the Baron's figure, we find the waist encircled with a broad band, six or seven inches in width, while the lady rests her hand on the sash-like girdle, which falls round the hips.

Turn we now to Pickersgill's "Syrian Maid:"* here we see the artist has taken a painter's license, and represented the fair Oriental in stays, which we believe are happily unknown in the East. How stiff and constrained does this figure appear, after looking at Sir C. Eastlake's beautiful "Greek Girl;" how unnatural the form of the chest! The limits of the waist are not visible, it is true, in the "Syrian Maid," but the shadow is so arranged, that the rounded form, to which we have before alluded, and which fashion deems necessary, is plainly perceptible; and an impression is made that the waist is small and pinched.

We could mention some cases in which the girdle is omitted altogether, without any detriment to the gracefulness of the figure. Such dresses, however, though illustrative of the principle, are not adapted to the costume of real life. In sculpture, however, they frequently occur. We may mention Gibson's statue of Her Majesty,† the female figure in M'Dougall's "Triumph of Love,"‡ and "Penelope,"§ by Wyatt. But the drapery of statues can, however, scarcely be taken as a precedent for that of the living subject, and although we mention that the girdle is sometimes dispensed with, we are far from advocating this in practice,—nay, we consider the sash or girdle is indispensable: all that we stipulate for is that it should not be so tight as to compress the figure or impede circulation.

In concluding our remarks on this subject, we would observe that the best means of improving the figure are to secure freedom of motion by the use of light and roomy clothing, and to strengthen the muscles by exercise. We may also observe that singing is not only beneficial to the lungs, but that it strengthens the muscles and increases the size of the chest, and consequently makes the waist appear smaller. Singing and other suitable exercises, in which both arms are used equally, will improve the figure more than all the backboards in the world.

* Engraved in *Art-Journal* for 1850, p. 75.
† Engraved in *Art-Journal* for 1846, p. 139.
‡ Engraved in *Art-Journal* for 1849, p. 8.
§ Engraved in *Art-Journal* for 1849, p. 184.

APSLEY HOUSE.

If one act more than another on the part of the Duke of Wellington would tend to elevate his Grace in public opinion, and be universally appreciated, it is that he has lately performed in throwing open Apsley House to a people deeply interested in all that relates to his time-honoured father; it is a gracious recognition of their feelings and desires—not of their mere curiosity—to know something more concerning the latter than they learned from what he said and did beyond the walls of his mansion. At the time we are writing this the public are admitted on Tuesdays, Thursdays, and Saturdays, from ten to three, on the receipt of tickets from Mr. Mitchell, of Bond Street, in answer to written applications with name and address. As at present announced the privilege of visiting the house expires with the past month; whether it will be extended, as we sincerely trust it may be, we have yet to ascertain.*

The daily journals have reported all that it was necessary to say respecting Apsley House and its internal arrangements; and as our readers are doubtless sufficiently acquainted with these, we shall pass on at once to enumerate the principal Art-treasures it contains.

In the hall, which the visitor first enters, he is attracted by a reduced copy, in bronze, of the statue of the Duke's old companion in arms, Marshal Blucher, by Rauch, the famous German sculptor; the original of this work is erected at Breslau. The busts of Wellington by Steele, of Castlereagh by Chantrey, and of Pitt by Nollekens, of Spencer Perceval, Colonel Gurwood, Colonel Ponsonby, &c., are in the waiting-room to the right of the hall. Passing to the principal staircase we find Canova's colossal statue of Napoleon, crowned with laurels and holding a bronze figure of Victory in his right hand, and a sceptre in his left; this noble statue was presented to the Duke by the Allied Sovereigns. They who have seen Chaudet's statue of Napoleon, in the museum of Berlin, consider it conveys a better idea of the emperor's form and countenance than Canova's; the latter is certainly not seen to the best advantage under the light of a dome filled with yellow glass. The staircase conducts the visitor to a drawing-room overlooking Piccadilly; this apartment is not large, but it contains a few fine pictures by ancient and modern painters; "Card-Players," by Caravaggio; "A Smoking Party," by Brouwer; and a cabinet-sized portrait of the renowned "Duke of Marlborough on horseback:" there also are Wilkie's well-known picture of the "Chelsea Pensioners," John Burnet's equally popular work of the "Greenwich Pensioners;" and Sir E. Landseer's "Van Amburgh in the Den with the Wild Beasts." The adjoining apartment, which is another drawing-room, whose windows also overlook Piccadilly, has little to attract the attention of visitors in quest of pictures unless we except copies, the size of the originals, of four of Raffaelle's works, which the late Duke had copied when the originals were carried from Spain to Paris; they have since been restored to their old quarters. The subjects are the "Pearl," the "Madonna with the Fish;" "Visitation," and the "Spasimo di Sicilia." The other pictures that bear them company are the "Melton Hunt," by F. Grant, R.A.; "Napoleon studying the Map of Italy," by E. M. Ward, A.R.A.; Landseer's "Highland Whiskey Still," and portraits of the Duke's old and valued friend, the late Mr. Arbuthnot, of William Pitt, Pope Pius VII., and Marshal Soult. Two very fine Sèvres vases will be found well worthy of notice; they were presented by Louis XVIII.

The next room into which visitors are conducted is that they would naturally be most desirous of seeing; less, possibly, by many for what it contains, than because in it Wellington was accustomed to give his grand annual banquet on the anniversary of Waterloo. The apartment is termed the "Picture Gallery;" it is the principal room in the mansion, having windows which overlook the park, and it holds the most valuable Art-treasures within Apsley House; these, however, are not many, for the late Duke was not a collector in the ordinary acceptation of the term. He occasionally gave commissions, and sometimes, though very rarely, bought pictures; but the majority of his acquisitions were, we believe, presents from those who desired to show him honour and regard. The gallery is hung with yellow damask, a colour by no means adapted to exhibit pictures with the best effect; the dressings of the furniture, too, is of the same hue, and the ceiling glitters with gilded ornaments. The most remarkable picture in the collection hangs here; it is a small one, about fourteen inches by sixteen inches, painted on panel by Correggio, the subject "Christ on the Mount of Olives," a copy of which, once supposed to be the original, is in our National Gallery. This gem has ever been regarded among the most marvellous productions of Art for expression, exquisite manipulation, and richness of colour. Joseph Buonaparte *acquired* it in Spain, from the royal collection at Madrid; after the battle of Vittoria it was found in the ex-king's carriage, and sent back by Wellington to its rightful owner, who then made the Duke a present of it. Several portraits by Velasquez, all of fine quality, hang here, as does his "Water-Carrier," an engraving from which was given in the *Art-Journal* two or three months since. We also noticed some examples of Jan Steen's pencil, two especially excellent, "A Physician attending a Sick Girl," an "Interior," with numerous figures; a "Peasant's Wedding," by Teniers; "Boors Drinking," by Ostade, from the Choiseul Gallery; and two small "Claudes" of a right good order. In the centre of the room are two noble candelabra of Russian porphyry, presented by the Emperor Nicholas, and at the side two beautiful vases of Swedish porphyry, the gift of the late King of Sweden.

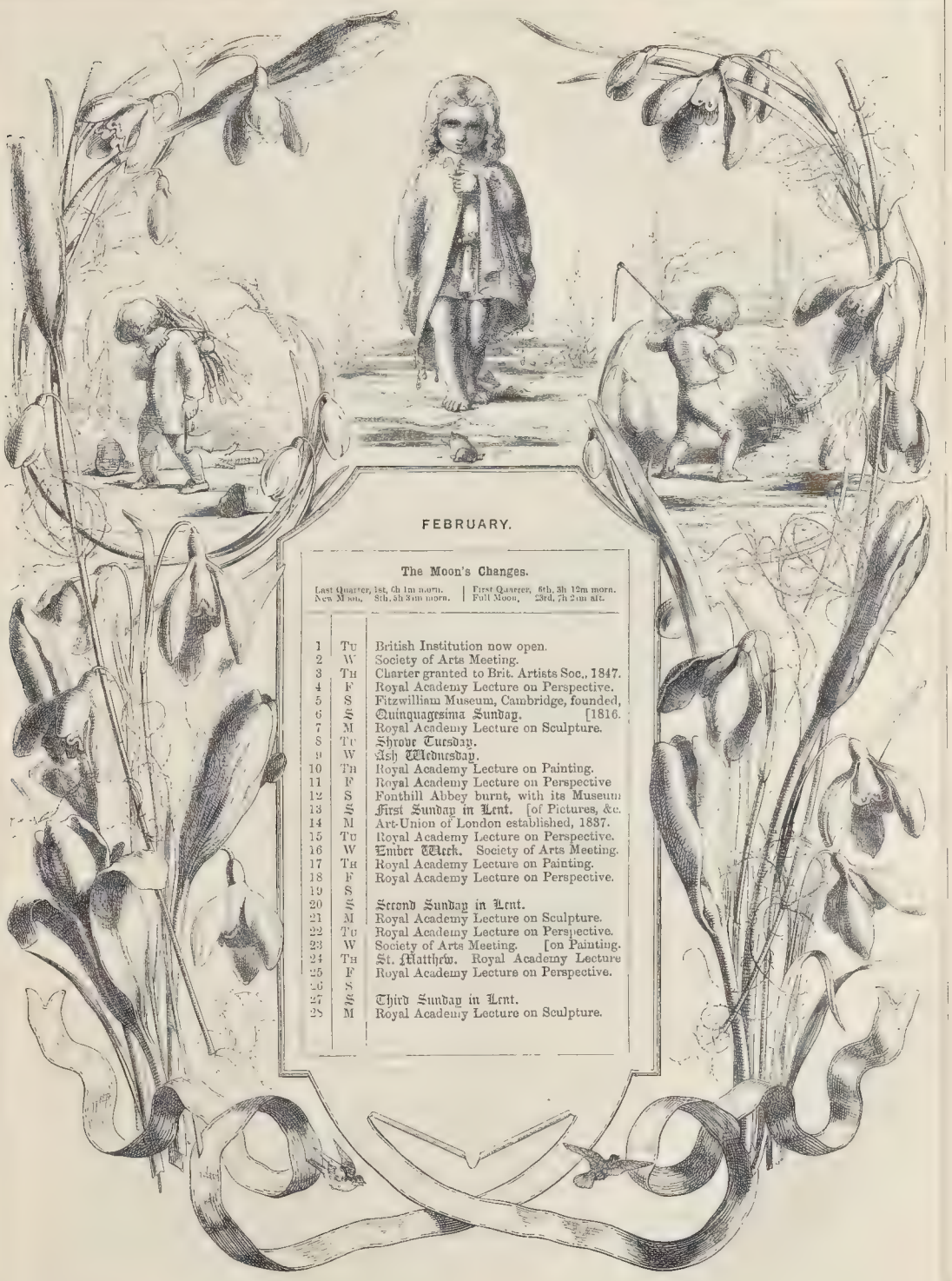
We now pass into a room at the back of the mansion, looking northwards: it is called the "Small Drawing Room." Upon a table near the door is a malachite vase presented by the Emperor Alexander; above this hangs a portrait of the present Duchess of Wellington, by Gambardella; and to the right is Wilkie's portrait of William IV. On another table are two choice services of Sèvres china, one the gift of Louis XVIII., the other formerly in the possession of Joseph Buonaparte.

The "Striped Drawing Room," as it is termed, is the next in succession; here are Sir W. Allan's "Battle of Waterloo"—by the way, the only picture illustrative of his numerous victories the Duke held;—Lawrence's full-length portraits of the Lords Beresford and Lynedoch, and the Marquis of Anglesey; a three-quarter portrait, by Sir W. Beechey, of Lord Nelson; portraits of the late Lord Cowley and Lady Charlotte Greville, by Hoppner; and of Lady Wellesley, Sir Thomas Picton, Sir George Murray, and others.

Descending a back staircase we are conducted to the "China Room" which exhibits, in glass cases, portions of Prussian and Saxon china, presented by the Emperor of Austria, the King of Prussia, and Louis XVIII. We found also in this apartment Stothard's "Wellington Shield," a *golden* gift presented, in 1822, by the merchants and bankers of London; and the silver plateau, a present from the Regent of Portugal. On the top of the cases which contain these costly gifts are bronze busts of the Marquis of Wellesley, Henri Quatre, the Prince de Condé, Louis XIV., and Marshal Turenne.

The other apartments the public are permitted to enter and inspect, will, perhaps, after all, be regarded with the most interest; the "Secretary's Room," the "Duke's Private Room," the "Duke's Bedroom," all on the ground floor and at the back of the house, are sanctuaries well worth a pilgrimage by every Englishman. Their arrangement has not been essentially disturbed since they were last used by their distinguished owner. We feel here the actual presence of the dead hero and statesman; his books and despatch-boxes are around us, his morocco chair, his writing-table yet covered with papers;—how much affecting the destinies of this country, and indeed of the world, must have issued from this "private room"!—And the "bed room," too, with an ordinary mahogany small-sized bedstead, hung with a slight curtain of green silk, a mattrass and a bolster only;—why the lowest soldier in his victorious armies was scarcely less sumptuously lodged out of the "tented field!" Well, it is something to have visited Apsley House, and to have seen these things; and it will be something for our children and theirs too to have the same privilege, as we trust they may have: there are memories that should ever be kept green, and the dwelling-place of Wellington ought to be one of the first among them: it will be more fondly cherished than the proudest monument Art can erect to his honour.

* Since this was written, the numerous applications for admission have compelled the Duke of Wellington to suspend the privilege for a time; nor do we know what the future proceedings may be. It is possible we shall be able to announce them before our last sheet is at press.



FEBRUARY.

The Moon's Changes.

Last Quarter, 1st, 6h 1m morn. | First Quarter, 6th, 3h 12m morn.
New Moon, 8th, 5h 31m morn. | Full Moon, 23rd, 7h 2m aft.

1	Tu	British Institution now open.
2	W	Society of Arts Meeting.
3	Th	Charter granted to Brit. Artists Soc., 1847.
4	F	Royal Academy Lecture on Perspective.
5	S	Fitzwilliam Museum, Cambridge, founded,
6	S	Quinquagesima Sunday. [1816.
7	M	Royal Academy Lecture on Sculpture.
8	Tu	Shrove Tuesday.
9	W	Ash Wednesday.
10	Th	Royal Academy Lecture on Painting.
11	F	Royal Academy Lecture on Perspective
12	S	Fonthill Abbey burnt, with its Museum
13	S	First Sunday in Lent. [of Pictures, &c.
14	M	Art-Union of London established, 1837.
15	Tu	Royal Academy Lecture on Perspective.
16	W	Ember Week. Society of Arts Meeting.
17	Th	Royal Academy Lecture on Painting.
18	F	Royal Academy Lecture on Perspective.
19	S	
20	S	Second Sunday in Lent.
21	M	Royal Academy Lecture on Sculpture.
22	Tu	Royal Academy Lecture on Perspective.
23	W	Society of Arts Meeting. [on Painting.
24	Th	St. Matthew. Royal Academy Lecture
25	F	Royal Academy Lecture on Perspective.
26	S	
27	S	Third Sunday in Lent.
28	M	Royal Academy Lecture on Sculpture.

Designed and Drawn on the Wood by [illegible]. Engraved by G. & E. Dalziel.

THE GREAT MASTERS OF ART.

No. XIX.—NICHOLAS POUSSIN.*

NOTWITHSTANDING the unpromising appearance of Poussin's prospects at this time he was neither daunted nor discouraged. He had made the acquaintance of the Flemish sculptor Français Du Quesnoy, called by the Italians, *Il Fiamingo*, the appellation by which he has ever since been best known. Poussin and the Fleming, who then was but little known, lived in the same house, and it might almost be said that they shared the same poverty. The painter assisted the sculptor in modelling figures from the antique, which they sold; and while Poussin derived some pecuniary advantages from these labours, he was acquiring such a knowledge of the human form as turned to good account when he sat at his easel. Bellori, who has written the life of this painter, says, "The remains of antiquity afforded him instruction which he could not expect from masters. He studied the beautiful in the Greek statues, and from the 'Mercury,' in the Vatican, he derived his rules of proportions. Arches, columns, antique vases, and arms, were rendered tributary to the decoration of his pictures. As a model of composition he attached himself to the 'Aldobrandini Marriage;' and from that, and from basso-relievos, he acquired that elegant contrast, that propriety of attitude, and that fear of crowding his pictures, for which he was so remarkable, being accustomed to say, that a half-figure more than requisite was sufficient to destroy the harmony of a whole composition." The works of Raffaelle, however, were the greatest attraction of this master, and he studied these with the most enthusiastic devotion.

Fortunately for the success of Poussin, the Cardinal Barberini was not long absent from Rome; and soon after his return, he sent for the artist and gave a commission to paint for him "The Death of Germanicus," one of Poussin's most celebrated pictures, which, we believe, is still in the Barberini palace. He also painted for his patron another fine picture, "The Capture of Jerusalem by Titus;" this work is now in the imperial gallery at Vienna. It was followed by "The Philistines attacked by the Plague at Ashdod," a composition that shows how much grandeur of design the painter could unite with the appalling incidents of so repulsive a subject. This picture decorates our National Gallery; it was formerly in the Colonna Palace at Rome, and was presented to the National Gallery, in 1838, by the late Duke of Northumberland.

The reputation of Poussin began now to spread itself abroad; through his patron the Cardinal, he had been introduced to another liberal amateur, the Cavaliere Del Pozzo, for whom he painted a large picture of "The Martyrdom of St. Erasmus," for St. Peter's, at Rome; a few years since this picture was in the pontifical palace of Monte Cavello; it is now, we believe, in the Dresden Gallery. For the same patron he painted his first series of "The Seven Sacraments of the Church of Rome;" these works were subsequently brought to England, and are now, with the exception of one destroyed by the fire which took place, in 1816, at Belvoir Castle, in the possession of the Duke of Rutland, at that mansion. He also painted a second series, or rather a repetition of the first, with variations, for M. de Chantelon, chamberlain to the King of France; this set was for a long time among the principal ornaments of the Orleans Gallery, having been purchased by the Regent, Philip Duke of Orleans, for 5000*l.*; they are now in the Bridgewater Gallery, the late Duke of Bridgewater having acquired them, at the sale of the Orleans collection, for 4900*l.*, and not for more than 50,000*l.*, as erroneously stated by M. Charles Blanc, in the "*Vies des Peintres*," from which our engravings are taken.

These works still further advanced the fame of the artist, so much so as to induce Cardinal Richelieu, a generous patron of the fine arts, to urge his return to Paris, promising him on the part of his royal master, Louis XIII., the post of principal painter to the king, with a liberal salary, and apartments in the Louvre. It was sometime, however, before he could be prevailed on to remove from Italy; he had become naturalised, as it were, in Rome: had found there a wife in the sister of Gaspar Dughet (who acquired from this alliance the name by which he is best known to us, that of Gaspar Poussin) and he was now living happily, surrounded by the objects he venerated, the sculptures of antiquity and the works of Raffaelle. Nevertheless, after about a year's hesitation, he arrived in Paris in 1640, and immediately received a commission to paint an altar-piece for the chapel of St. Germain-en-Laye, the result of which was his "Last Supper," a picture of extraordinary power, though deficient in those qualities of pathos and refinement that shine so conspicuously in Leonardo da Vinci's representation of the same subject. Having received the appointment of principal painter to the king, the office gave him the general superintendence of all works relating to the decoration of the royal palaces, and he was also engaged to embellish the gallery of the Louvre, for which he had prepared designs and cartoons representing the "Labours of Hercules." The architect Lemercier, and the painters Simon Vouet and Fouquières, had hitherto been employed upon these public edifices, and they could ill brook the interference of one who was unquestionably far their superior, and therefore every opportunity was sought after to throw impediments in his way. Poussin, on the other hand, cared not to subject himself to the petty annoyances of his jealous rivals, and, under the pretence of having to settle some private matters in Rome, he departed from Paris, in November, 1642, with a determination never to return to it; a resolution he faithfully adhered to.

There are two fine pictures now in the Louvre at Paris, which Poussin painted before he left that city; one "St. Francis Xavier," executed for the Society of Jesuits; and the other "The Triumph of Truth."

Although Poussin lived twenty-three years after his return to Rome, the history of this period may be told in a very few words, for he passed the time in the strictest retirement, living most unostentatiously, and working with all diligence. The number of pictures he left behind, many of them large and full of subject, are evidences of his unremitting labours. Naturally of secluded habits and ardently devoted to his profession, the only enjoyment he sought out of his studio was to perambulate the vicinity of Rome with his sketch-book in his hand, to make studies of such scenery and objects as took his fancy. Several attempts were made by influential persons in Paris, after the death of Louis XIII., and of Cardinal Richelieu, to induce him to return to France, but they were unavailing. Towards the close of his life he suffered much from a painful internal disorder which, in 1665, brought him to his grave, in the 71st year of his age.

The works of this great painter have engaged the attention of some of the ablest writers upon Art, whose opinions, being of far greater value than any we could presume to offer, may well stand in the place of our own. Sir Joshua Reynolds, in his fifth "Discourse" institutes a brief comparison of the compositions of Rubens and Poussin, and designates the style of the former as "florid, careless, loose, and inacurate, opposed to which that of the simple, careful, pure, and correct style of the latter, seems to be a complete contrast. Yet however opposite their characters, in one thing they agreed: both of them always preserving a perfect correspondence between all the parts of their respective manners; insomuch that it may be doubted whether any alteration of what is considered as defective in either, would not destroy the effect of the whole. Poussin lived and conversed with the ancient statues so long, that he may be said to have been better acquainted with them than with the people who were about him. * * * No works of any modern have so much of the air of antique painting as those of Poussin. His best performances have a remarkable dryness of manner, which, though by no means to be recommended for imitation, yet seem perfectly correspondent to that ancient simplicity which distinguish his style. Like Polidoro, he studied the ancients so much that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion."

Fuseli was a more severe critic than Reynolds



THE JOURNEY OF THE FAUNS AND SATYRS.

* Continued from page 11.

but he had strong prejudices, and with all his genius, which is indisputable, he certainly did not possess the qualities of mind suited to one who would sit in judgment upon an artist so simple in his grandeur as Poussin; and yet he estimated him most highly. "Though Poussin,"



AMALTHEA NURSING THE YOUNG BACCHUS.

he says, "abstracted the theory of his proportions from the antique, he is seldom uniform and pure in his style of design; ideal only in



EUCRATIDAS BEWAILING HIS WIFE.

parts, and oftener so in female than in male characters, he supplies, like Pietro Sesta, antique heads and torsos with limbs and extremities supplied from the model. As a colourist he was extremely unequal. Into the 'Deluge,' and the 'Plague of the Philistines,' he transfused

the very hues of the elements whose ravages he represented, whilst numbers of his other pictures are deformed by crudity and patches. The excellence of Poussin in landscape is universally allowed, and when it is the chief object of his picture, precludes all censure; but considered as the scene or background of an historical subject, the care with which he executed it, the predilection he had for it, often made him



DIOGENES.

give it an importance which it ought not to have; it divides our attention, and from an accessory, becomes a principal part."

The illustrations appended to this brief notice of the Raffaelle of the French School evidence the versatility of his genius no less than its character, but they offer no proof of the extensive nature of his labours. This however, is supplied by referring to Smith's *Catalogue of*



POLYPHEMUS.

the works of the eminent Dutch, Flemish, and French Painters. The diligent author of this useful and well-digested publication enumerates upwards of 340 pictures in existence, presumed to be undoubtedly from the pencil of Nicholas Poussin. They are scattered over the principal public and private galleries throughout Europe, the Louvre in Paris, possessing, as seems its national right, more than any other.

FRENCH ART-COLLECTIONS AND INSTRUCTION.*

THE following Report on the Arrangements and Character of French Art-Collections, and systems of Instruction in Schools of Design in France, has been prepared by R. N. WORNUM, Esq., Librarian, and Keeper of the Ornamental Casts of the DEPARTMENT OF PRACTICAL ART, and submitted by him to the superintendents.

FRENCH ART-COLLECTIONS AND SCHOOLS OF DESIGN.

SECTION I.—*Systems of Education.*

1. Agreeably to my instructions I have visited the principal Art-Collections of Paris and some other chief towns of France; and from my own experience, and information received, I believe there is no collection whatever in France analogous to the Museum of Ornamental Manufactures recently established at Marlborough House; nor does there appear to be any collection whatever of ornamental casts, as such, accessible to the students of any School of Design. There are collections of specific manufactures, such as the Ceramic Museum, or Pottery and Porcelain collection of Sèvres; and there are many collections of marbles and plasters illustrating the history of Architecture or the plastic art generally and partially; such as the collections of the Louvre and the Ecole des Beaux Arts, which, as regards the sculpture and architecture of the ancients, are very extensive.

2. There are, further, in France, many general collections of curiosities, as the Archæological and other local Museums, in which ornamental art itself, and manufactures generally of certain periods, are partially illustrated; but, as the object of these collections is chiefly archæological, they do not serve that specific purpose which an express collection of ornamental art, or of manufactures generally, with a view to the illustration of the progress and vicissitudes of taste, would accomplish.

3. There does not appear to be any collection of ornamental casts in France;—the Schools of Design are quite without these valuable, or, indeed, essential aids to the formation of a comprehensive knowledge, or even a correct taste, in ornamental art. What are termed Magazines of Plasters are attached to the various schools, but they are on a small scale as regards variety of styles, and are rarely accessible to the students.

4. These magazines are, in fact, mere store-rooms, their contents consisting, for the most part, of many repetitions of the same casts, in order to meet the requirements of the students in the periodical competitions; for in France the pupils, in competitions, always draw or model from the same example; but on all occasions the access of the student to the collection is limited to his use of one example at a time. It is brought from the store when required for study, and is replaced when done with. Thus the student of a French School of Design has not the advantage of seeing fine examples of art always before him, nor has he the opportunity of comparing the characteristics of various styles, and of forming his own taste from any peculiar or original predilections which he might have. The effect of this system is very palpable in French designers, and it is certainly one of the principal causes of the very decided uniformity of taste exhibited in almost all French ornamental work.

5. The system in the English Schools of arranging this class of property on the walls of the class-rooms is an immense advance on the French system; and when the various small collections of our schools are completed, as far as is reasonable, and properly classified, they cannot fail to produce good and great results, in enlarging the mind of the designer, and effectually excluding anything of a national mannerism, which so strongly characterises the French School of Ornamentists.

6. Even in the school of St. Pierre, of Lyons, formerly so strongly held up to this country as a model, there is scarcely an ornamental cast to be seen, while there is a very good collection of the figure always accessible. It is much the same at Paris in the School of the Rue de l'Ecole de Médecine, where the casts are crowded one upon another in a dark magazine, and brought out one by one when wanted, and then as soon as done with stowed away again in their inaccessible repository. At Rouen the same system prevails, but here the store-room or gallery is accessible to the pupils; the casts are, however, disposed carelessly on the floor without the slightest attempt at classification, and the collection is very small. At other schools, such as the Martinière at Lyons, or that of M. Lequien in the Rue Menilmontant, at Paris, where the collections are disposed on the walls, the number of examples is so small that the collections are quite insignificant; they are not to be compared with those of even the smallest provincial schools in this country.

7. It may seem strange to our views that ornament should hold so very unimportant a place in the French Schools of Design, but this is because we have mistaken the object of these French schools; there is no School of Design in France that meets the enlarged view of this matter lately promulgated in England. Most of the French schools are mere drawing and modelling schools, and do not profess to be anything else. As there is no Gallery of Ornamental Art in France, so there is no School of Ornamental Art in France; indeed, ornament as a distinct art, is not taught in France; and design itself, as we understand the term, is learnt only in the private *ateliers*. The various French schools, all confounded with us in the vague category of Schools of Design, have totally different objects in view. Some are mere Drawing Schools, others are Fine Art Academies, others Elementary Schools of Arts and Trades, and a very few, such as those at Chalon-sur-Marne, Angers, and Aix in Provence, bonâ fide schools for the complete education of special classes of artisans.

8. The two principal schools of Paris, that of the Rue Menilmontant and that of the Rue de l'Ecole de Médecine, Ecole Gratuite de Dessin, &c., are mere drawing and modelling schools practically. Ornamental casts are made use of in the schools, but ornament as an art is not taught; no lectures are given, though design is so far practically illustrated in the latter school, that a professor makes drawings of ornamental objects on a large canvas in the presence of his class.

9. When there are so many schools and so many museums as in Paris, it may be difficult, or even a matter of indifference, to establish any one school which shall comprehend everything bearing on the matter of ornamental objects on manufacture, or be so perfect in its organisation as to be in practice exactly what it professes to be in theory. We naturally find a more comprehensive scope in the provincial than in the metropolitan schools, because a variety of institutions necessarily leads to a subdivision and specialty of function. Much that is left wholly to the private *ateliers* in Paris, constitutes, theoretically, an important part of the business of a provincial school, as at Rouen or Lyons.

10. Rouen, whose school has been now established 110 years, has its special class for what the French term *Indiennerie* or *L'Indienne*, that is, printed stuffs, more especially cotton prints, such as chintzes, &c., one of the staple manufactures of this town. But still the school of Rouen has been generally, not specially, useful to the town; the restorations of St. Ouen may be mentioned as an example.* Notwithstanding the specific object of the school, the manufacturers of Rouen employed almost exclusively designers from Alsace; and even now a pupil who has gone through the special elementary studies of the school, has invariably to pass one or two years in the atelier of some designer before he can become practically efficient in his profession; for what the school teaches is simply flower-painting. Lyons, in the school of St. Pierre, Ecole des Beaux Arts, goes a little beyond Rouen, having established a class for *La mise en carte*, or "putting on," that is, drafting the pattern on to the ruled paper; but very little avail is made of this class. There is the same necessity at Lyons for the pupil to pass some years in the atelier of the practical designer, notwithstanding he may have gone through the whole routine of the two special classes established with a view to advance the silk manufacture; namely, the flower-painting class, and this drafting class.

11. The school of Lyons, originally established with a view to educate designers for the silk trade, soon lost its special character, and merged into a general school of art, the Fine arts having now completely absorbed the Industrial by the admission of its own professors; this is otherwise a self-evident fact from what is going on in the school. The human figure is the engrossing object of study, and the school has been long exclusively known as the Ecole Royale des Beaux Arts. In England a "School of Design" means a "School of Ornamental Art," in France an "Ecole de Dessin," signifies neither more nor less than what the words imply—a drawing-school.

12. The French Schools of Designs are not Schools of Ornamental Art even in theory, much less in practice; of course, ornamental models are made use of in the practical exercises of the pupils as well as any other models calculated to develope the faculty of drawing or colouring, but not for their own sakes as examples of a distinct art, or the art *par excellence*, which it is the object of the pupils to acquire. The drawing of ornament is considered an elementary exercise; the special study with the object of immediate practical utility is supposed to consist in the grouping of flowers, clearly ignoring ornament, and assuming that flowers, as a matter of necessity, must constitute the material of an ornamental design for stuffs.

13. With such practical experience pointing out the invariable result to all those who devote themselves to designing for stuffs, it is perfectly reasonable that a knowledge of ornament should be acknowledged, at least tacitly, by custom, as quite a secondary accomplishment to a skill in flower-painting, or any fashionable technical facility of the day.

14. It would appear that the current statements respecting the Lyons School of Design are so contrary to the real facts of the case that some visitors at least have confounded the great school of the "Martinière" with the "School of Design." (I except Mr. Dyce's excellent Report, which gives a thorough statement of the case as regards the Lyons school; but in 1838 it may have appeared more important to that gentleman from there being so much less to compare with it at that time than at present.)

15. The great school of the Martinière at Lyons is a very important establishment, but the object of its foundation was quite distinct from that of the foundation of any of our Schools of Design. With us the motive was to educate *Designers* in order to improve the character of our ornamental manufactures, and to render our manufacturers independent of foreign countries. The object of the Lyons school was not to produce designers of any kind, but to aid in the education of generally intelligent workmen. The point of ornamental design is not touched at all, nor is there any drawing-class in the school except for mechanical or machine drawing.

16. I may, perhaps, be permitted to speak more at length of this school, though schools, any further than they may be connected with special Collections or Museums, are not a part of my business on this mission; however, the objects of schools best explain the nature of their collections.

17. The *Martinière* is an Ecole des Arts et Métiers; it is gratis, and gives instruction in morals, writing, grammar, mathematics, physics, chemistry, the theory of silk-manufacture, machine-drawing, modelling, and moulding. This

* We are indebted to the courtesy of the Director of the Department of Practical Art for this important document, which it is intended to lay before Parliament during the next session.

* The Rouen school is of a twofold character: the classes for general Art-instruction, as the elementary, the antique, the living model class, and the class for l'Indienne, are between 12 and 5; and the practical classes for workmen, in geometry, machinery, and construction, between 8 and 10 at night.

school derives its name from its founder, or rather the cause of its foundation, Major-General Martin, a native of Lyons, who acquired a large fortune in the service of the English East India Company. He died in 1830, bequeathing his fortune to his native town, subject to the disposition of the Royal Academy of Lyons. This body organised in 1833 the now celebrated school for Arts and Trades known as the *Ecole de la Martinière*. It is established in an old Convent of the Augustines, and accommodates on an average about 400 pupils.

18. The nine classes enumerated above show that no specialities are taught in this school, its scope is purely general, with a view to supply Lyons with efficient workmen and overseers of factories, by virtue of a general training and good ground knowledge of essentials; all classes are compulsory.

19. A very great feature of the school is the class for mechanical drawing; the immense room of this class will accommodate at once as many as 300 pupils. The wooden flooring is, as it were, tesselated, in such manner as to mark out the various groups and their numbers, in circles, around the model to be drawn.

20. No drawing from the flat is permitted in this class, or indeed at the school at all; the first exercises are from wire models and solids; finally the pupils draw from every species of machine, and always without the aid of instruments; they thus become familiar with the forms of machines before they know their uses, these are explained afterwards in class demonstrations by the Professor. Of course, to carry out efficiently such a system implies a great outfit, and the Institution possesses a large museum of machinery, which is being continually made more perfect by the assiduous labours of M. Girardin, the Professor of Mathematics.

21. The *Ateliers de Travail*, another department of this school, are purely for general training, to give a species of universal mechanical aptness. All pupils must pass through these workshops, which consist of one large room in three divisions, for practical exercises in turning, joinery, and iron filing; all work is regulated by the eye alone; the filers have to imitate accurately certain geometrical solids, and in all three classes prizes are given for the best work. The time exacted to be spent in these workshops is sixty hours in the session, and as much more may be spent there as the pupil pleases in hours of relaxation. They are places of favourite resort with many pupils.

22. The modelling and moulding class of this institution is another prominent feature; this is called the class of Practical Sculpture, but what is called artistic drawing or painting is not taught. The object of this class is to furnish the town with competent plasterers and masons, that is, men who shall understand and appreciate the ornamental forms they are to carry out in their work. There are competitions also in this class, and according to the French custom all the pupils model, or mould, the same thing in a given time. In the room or gallery devoted to this class the collection of models of ornaments belonging to the Institution is disposed on the walls, an advantage which the pupils of the original Lyons School of Design have never yet had. But the Martinière even in this respect conveys a far more lively impression of efficiency than the genuine school of St. Pierre does, which is certainly little more than a mere Fine Art Academy in practice, whatever it may be in theory.

23. I was informed that most of the good chemists and foremen of factories of Lyons have been pupils of the Ecole de la Martinière.

24. All inquiries in France seem to lead but to one conclusion, that *industrial art*, to use a French expression, is there entirely left to private enterprise for its development; all schools devoted to it are elementary, in practice at least, if not in theory; and I have it from very good authority, that the rule is, that the profession of a designer for manufactures, in all cases of eminence, has been taken up as a *pis aller* by the artist after he has already failed, or imagined he has failed, in the higher walks of fine art, and very rarely from any predetermination to make such a branch of art the business of his profession. This may be more literally true of general ornamental designers and decorators than with the designers for ordinary fabrics; however, in the latter case it is only the same thing in a lower grade; the ordinary French designer has probably twice failed in a higher walk. This is a state of affairs which could not be if the art of the ornamentist were treated as an *art* instead of only a *profession* in France. With whatever ostensible object a French youth may enter a School of Design, his secret ambition is infallibly to become an artist; and it is only when he fails in this aim that he consents to follow industrial art; and this state of affairs is the chief cause of the very monotonous uniformity of style which invariably prevails at a given period in France; the taste or fashion of the moment, with all the adventitious qualities of a mere ephemeral caprice, usurping the place of sound principles; and this likewise explains why French works of ornamental art are generally so very much better executed than conceived; the executive faculty is in perfection, but the critical, theoretical, or historical skill is lamentably wanting, and what one does all do.

25. All this is the result of a system which nothing but well-selected museums of ornamental art of all ages and countries will cure.

26. Let us examine the great Ecole des Beaux Arts itself, one of the national institutions of France of which the French may well be proud. It is from this school, and not from any School of Design, that all the great decorators and ornamentists of France have proceeded; and yet according to M. le Baron Taylor, a great authority, all, both professors and pupils, have a hearty contempt for ornament; a statement one can readily believe when one sees how indifferently its various examples of ornamental marbles and plasters have been disposed of; either buried in some podium too low to be properly seen, or fixed at such a height in the walls as to be altogether invisible as regards their ornamental details. An intelligent *employé* of this school, who has been particularly occupied with these matters for the last five and twenty years, never once saw a pupil make a drawing from a purely ornamental cast or marble. The human figure is the great object of study, and a good knowledge of the figure is the *passe-partout* of the French designer. A showy group of figures will cover many ornamental blemishes; or the good designer of the figure may get his ornament done for him by somebody else, without in any way derogating his own reputation as a designer for "*Industry*."

27. This school is established on the most liberal scale of expenditure, both for its staff and its collections (figure and architecture chiefly); so much so, that, as I was informed by Baron Taylor, the same authority mentioned above, every pupil who attains the rank of a pensioner of the French Academy at Rome, that is, who has gained the "grand prix de Rome," costs the State 30,000 francs for his education; and taking those who have failed in being so fortunate as to gain this great prize, the expense to the State will still average between 12,000 and 15,000 francs each; that is, dividing amongst them the whole annual cost of the establishment, locality, collections, and management. There is therefore many a designer for "Industry" in France, whose whole qualification may consist perhaps in a skilful manipulation of the figure, whose education has cost the State some 500 or 600 pounds sterling,—a sum which has hitherto maintained entire schools in this country for a term of several years.

28. These disappointed aspirants often become admirable designers in some departments of industry, as in pottery, in porcelain, in silver or bronze, in all of which the figure is of infinite importance. The professors themselves recommend their pupils to "*take up industry*" when they find that they do not completely succeed in the higher walks of Art. And it is to this peculiar system that French critics attribute their, real or assumed, superiority of taste over all other countries; but if this be so, it is clearly much more owing to the shortcomings of other nations than any peculiar efficiency of the French system.

Section II.—*Collections, &c.*

29. The collection of marbles and plasters of the Ecole des Beaux Arts, but more especially of the latter, is of great extent, and is perhaps on the whole, as to its actual possessions, the finest in Europe, though the dispositions of the examples is such as to be altogether nugatory in some respects, and especially as regards ornament. This large collection, which has been undergoing the process of arrangement for the last quarter of a century, is still in an incomplete state, and has never yet been open to the public.

30. The principal features of the collection as now disposed in the so-called *Musée des Etudes*, are the accurately fitted architectural specimens from the great temples of Greece and Rome, fitted according to the exact measurements, at a great expense; the large collection of casts from Greek and Roman sculpture, and the remains of the Château de Gaillon, and many fragments of ancient marbles from Rome, chiefly collected there by the late M. Dufourny, a French architect, in the latter part of the last century.

31. The ornamental specimens collected by M. Dufourny in Rome, have formed the nucleus of almost every classical collection of ornament in Europe. They came into the possession of the Ecole Royale des Beaux Arts in Paris, by Government purchase about the year 1828, some few years after the death of M. Dufourny. And the present Musée des Etudes has been in course of formation from that time: it was much increased by specimens sent from Rome by M. Ingres in 1834; but it was not until 1838 that a systematic arrangement of the whole was commenced, under the directions of M. Duban, the architect. It is, however, only during the last three years that the work has been seriously prosecuted, and it may occupy yet a year before the whole is definitely arranged.

32. There is an ample space in the great saloon of the museum, but so little has the idea of ornament obtruded itself in the arrangement, that no attempt whatever has been made to make the slightest individual or progressive display of ornamental art; the examples of which are scattered and dispersed over the whole building in the saloons and courts; and in all cases either too low or too high to be seen. They are preserved certainly, as old curiosities, but not as objects desirable to be studied. Nearly all these small ornamental fragments belong to the Dufourny collection, but unfortunately no catalogue of them has been preserved. The present keeper of the collection, M. Priest, is preparing a catalogue, but the majority of these fragments will rest without a name.

33. As an architectural museum the collection is great in classical specimens and perhaps unique, and the arrangement is perfectly satisfactory. In the Greek and Roman saloons respectively are placed, in the centre, groups of the most remarkable sculptures from the Louvre and other great collections; and around the walls are inserted the architectural specimens, among which portions and capitals from nearly all the renowned temples of Greece and Rome form very striking features,—such as large specimens of the Parthenon, the Erectheium, the temple of Minerva Polias, the façade of the Pandrosium complete, with the Canephoræ, and the choragic monument of Lysicrates complete; and from Rome the great capitals complete, with their entablatures, from the temples of Antoninus and Faustina, Mars Ultor, Jupiter Tonans, the Pantheon, exterior and interior, and a large portion of the Arch of Titus. The Dufourny collection was valued at about 2000*l.* only, and this has grown by the energy of the French government during the last twenty years into the present great museum, now estimated at about 20,000*l.* sterling. Still it is remarkable, that so great a collection, by the vice of a purely architectural arrangement, should be of so little account as an ornamental museum. It has the one great drawback of nearly all French museums, an arrangement for a mere general effect; use, indeed every higher consideration, is sacrificed to a general *coup d'œil*, to a mere empty display. The contents appear

to be there to set off the locality, instead of the locality to display the contents. These strictures, however, apply to the collection as an ornamental museum, not as an architectural. And when we consider the estimation in which ornamental art is held in France, or design *pour l'Industrie* in general, among the greater and the rising French artists, there is nothing remarkable in this general neglect of purely ornamental specimens of art in a mixed collection of the figure and of architecture.

34. After the Ecole des Beaux Arts, one of the most remarkable institutions in Paris having relation to the arts and manufactures, is the great *Conservatoire des Arts et Métiers;* but here the Arts, that is the ornamental, are in a still more obscure condition than at the Ecole des Beaux Arts. Considering, however, that this institution is professedly for the encouragement of the mechanical arts and trades, it is scarcely here that we should expect to find any special fostering of ornamental art.

35. There are three great features which distinguish this noble institution: its magnificent lecture rooms or theatres, its vast collection of machinery, and its library and collection of brevets or original drawings of inventions. The *Salle de Portefeuille* of this institution contains about 12,000 drawings of machinery, and 20,000 brevets of inventions, all of which are accessible to the public at any time, and free of cost, to make drawings or tracings from. The library contains about 15,000 volumes of a general character, but chiefly relating to the industrial arts: it possesses an alphabetical and a classified catalogue in manuscript: these books are disposed in a magnificent hall, in the Byzantine style of architecture, which has been recently very richly decorated, so that even here we find the striking *coup d'œil* for which Paris is so renowned in its public buildings; but in this case, as the books do not suffer by the magnificence of their apartment, it merits our unqualified admiration. Of the unrivalled collection of machinery which, through the politeness of Professor Tresca, I was enabled to examine in detail, a catalogue, prepared by the conservator, M. Morin, has been already published;—a copy is in the library of the Department at Marlborough House.

36. Of the two lecture theatres, the larger, a very noble room with which we have nothing to compare, will accommodate 1200 visitors, the smaller only 250. The lectures or demonstrations are on—geometry, mechanics, physics, chemistry, agriculture, and political economy. The institution contains also a school for mechanical drawing, such as the great class at Lyons, and, according to M. Tresca, it is now well attended, and is steadily growing in importance.

37. However, whatever may be the extent and merit of the specific collections of the various great institutions of Paris, the centre of attraction in all matters relating to arts, antiquities, and curiosities, is the vast aggregate of collections in the palace of the Louvre. We have here distinct museums of marbles, plasters, paintings, drawings, prints, enamels, pottery, glass, bronzes, naval and other curiosities and antiquities, foreign and French; but still no express museum of ornamental art or manufactures. These various collections are made use of by students, but not so much as one would have supposed, considering the value of the collections, the vast extent of the city of Paris, and the general taste of the French for objects of *vertu;* of course, I do not profess to give any accurate statistics of these matters, as I do not speak from documents but simply from the incidental personal information of the officers of the institutions. The number of students of all denominations who daily visit the Louvre is about 200; at least three-fourths of these visit the picture galleries, and nearly the whole of the remaining fourth, the gallery of casts or *musée des plâtres;* for the Louvre contains a collection of plaster casts as well as its great museum of antiquities, or marbles, opened about fifty years ago under the title of the Musée Napoleon.

38. The antiques are rarely studied; the students prefer drawing from the plasters. This collection is not numerous; there is no catalogue of the casts, which do not appear even to be numbered. There is at present no catalogue sold of the marbles or *antiques*, nor has there been since the death of the late accomplished conservator, Count Clarac. This celebrated collection is much more remarkable for its extent than for its merit. The system which prevails of completely restoring mere fragments of figures has made it difficult in some cases to decide whether the examples come more fairly into the category of ancient or modern works; they belong strictly to neither. In ornamental art there is extremely little, and the greater part of that little, with the exception of an occasional vase or candelabrum, is condemned to some lofty recess, or banished to an obscure wall of an outer court. In the figure, the collection contains three examples of highest renown:—The Venus of Milo (Melos), the Diana à la Biche, and the Borghese Warrior, or the so-called Fighting Gladiator, all well known favourites in the Schools of Design in this country.

39. The other principal collections of the Louvre are—the Musée des Emaux, the Musée Grec et Egyptien, the Musée des Dessins, the Musée de la Marine, and the Musée de la Renaissance.

40. Of the museum of enamels, jewellers' and painters', a mixed collection of objects of all kinds containing decorations in enamel, there is a very excellent catalogue by the conservator, Count de la Borde, which constitutes a valuable history of the whole subject of enamels (a copy has been placed in the Library of the Department). This collection contains many fine examples of maiolica ware; but, consistent with the besetting vice of French collections (it is the same with the Greek and Egyptian Museum), the objects are in their arrangement so completely sacrificed to the general effect and arrangement of the apartment, to a mere architectural *coup d'œil*, that it is painful to have to run one's eyes over them; they are extremely badly lighted and crowded together in upright presses placed against the walls; the building, not the collections, is the show. While the objects are crowded in small dark presses against the walls, the centres of the spacious apartments are left unoccupied except for the constant promenade of visitors, who stare at the gorgeous ceilings and columns and pass through the apartments, certainly without, by their own observation, being aware of what they contain. As far as my experience went, the rule was to stare at the decorations, and to pass through without giving a single glance at the objects of the collections; and this is no fault of the people, but of those who have condemned those objects to the dark recesses where they do not interfere with the general scheme of the decoration of the apartment. The Museum of the *Arts et Métiers* is perhaps the only great collection in Paris which is not open to this objection of faulty arrangement, owing to the excessive decoration of the localities, or the purely architectural disposition of their contents. Even in the picture galleries in the newly decorated saloons, containing the great masterpieces of the Italian and Spanish and the French schools, this defect is very prominent; but more so in the French than in the Italian, owing to the more subdued character of French colouring. The magnificent picture by Gericault, of the wreck of the "Medusa," is much injured in its effect by the very gorgeous character of the ceiling immediately above it, and with which it has not the slightest harmony.

41. The present aspect of the Louvre Picture Gallery certainly presents a striking contrast with our arrangement of such matters in this country. The various pictures are at length pretty well classified into schools, the French now having a gallery to itself, with, as in the Italian and Spanish gallery, a tribune as it were, in which all the masterpieces of both galleries are assembled together; and it would be difficult to imagine a more splendid *coup d'œil* than the great saloons containing the French, the Italian, and Spanish masterpieces, now present. Luxury is added to magnificence in the Italian saloon, in the shape of an enormous velvet ottoman, or four-sided couch, sufficient to accommodate some twenty persons at once, and affording at the same time the finest view of the pictures. It might be assumed to be folly to advocate the introduction of such luxurious magnificence in our National Gallery, with a public stream of all classes four days in the week, while the Gallery of the Louvre is open to the public on Sundays only, when people are supposed to be on their best behaviour; but it must be borne in mind that the pupils are admitted throughout the week at Paris, as well as all strangers at all times upon merely presenting their passports on entering; and considering the ever-changing concourse of curious strangers at Paris it virtually amounts, as far as numbers are concerned, to a daily admission of the public.

42. A catalogue of this portion of the Louvre pictures, the Italian and Spanish, has recently been prepared by the conservator, M. Villot, on the plan (alphabetical, biographical, and historical), adopted for the enlarged catalogue of the National Gallery, first published in 1847.* A copy has been placed in the library of this Department.

43. Students are permitted to make copies and studies from all objects in the museum, and there is an apartment set aside expressly for study, into which all such objects are removed as cannot be sufficiently or conveniently studied in their cases; this is, however, a privilege rarely made use of; no fee is charged, all that is required is the permission of the director of the National Museums, M. Nieuwerkerke, or of the conservator of the special collection concerned.

44. The peculiar mode of arranging and crowding small objects in the Louvre collections in upright presses renders such removal imperative in most cases, if a thorough examination of the article is desired. Much of this necessity and much vexation and disappointment to the curious visitor might be obviated if small articles were disposed in flat cases or armoires in a strong light near the windows, and so disposed that both sides might be seen; this might involve the necessity of more space, but in most cases more than sufficient space is actually wasted in an unnecessary central promenade.

45. Another collection of the Louvre, already named, affords some matter of criticism; that is, the *Musée de la Renaissance*, formerly known as the Galerie d'Angoulême of French Sculpture: it is the remains of M. Lenoir's *Musée des Monumens Française*. This is a collection of great interest and value, but ornament is again neglected; it is much too exclusively a figure collection, there being remarkably few purely ornamental specimens; though the very nature and name of the collection, and still more so the manner of its division into separate rooms named after the various distinguished sculptors of France of that period naturally leads one to expect here an extensive display of French ornamental art, as most of the artists of that time were, more or less, distinguished for their skill in ornamental sculpture.

46. The first apartment is called the *Salle de Francheville*, and contains specimens of that sculptor and of Prieur; the second, the *Salle des Anguiers*, with specimens of the sculptors of that name; the third, the *Salle de Jean Goujon*, with examples of that celebrated sculptor, and of his very able rivals, Germain Pilon and Prieur: the great taste and ability for ornament of Pilon are very conspicuous. The fourth is named after *Jean de Douay*, better known as Giovanni da Bologna. This apartment contains also the original bas-relief of the Entombment by Daniele da Volterra, and some interesting specimens of the enamelled ware of Luca della Robbia. The fifth room is called the Salle de Michel Colombe, and contains the bas-relief of St. George, made by that sculptor for the Cardinal d'Amboise for his château at Gaillon. In this apartment is also a remarkable statue in alabaster of Louis XII., made for the same Cardinal, and also for the Château de Gaillon, in 1508, by the sculptor Demugiano at Milan. One of the attractions of

* "Descriptive and Historical Catalogue of the Pictures in the National Gallery, with Biographical Notices of the Painters." By Ralph N. Wornum. Revised by Sir C. L. Eastlake, P.R.A. By authority. Eleventh edition, London, 1852.

this museum is the excellent skill with which, in several instances, figured draperies have been rendered in marble or alabaster,—especially by Germain Pilon, in his busts of the three Kings, Henry II., Henry III., and Charles IX. In this museum is also contained, in a distinct apartment, repeated in plaster, the celebrated chimney-piece of Bruges, carved in wood, in 1529, by an artist whose name has not been preserved. This magnificent work was moulded at Bruges some ten years ago, by the orders of M. Thiers, and fitted up at great cost in the Louvre by the late Moulder to the Museum (M. Jacquet). It covers the complete side and half of the ceiling of a large room, and affords some very bold and admirable specimens of carving, illustrative of the spirit of the Cinquecento, which it would be very desirable to procure for the collection of ornamental casts of the Department.

47. This museum concludes the list of special collections of the Louvre, which have immediate reference to art:—the Musée de la Marine is of a mixed or scientific character rather. There can be no doubt that the numerous collections of Paris afford great advantages to the French designer, but it is very evident that he makes little use of them compared with what he might and would, if his attention were particularly called to them, either by their titles or arrangement; or, still more, compared with the use he would make of a specific collection of ornamental manufactures brought together as such; that is, as models and incentives to emulation on his part, and not scattered about in various museums as mere general objects of art and *vertu*; or, what is still less attractive to the artist, as mere matters of archæological curiosity. This is the case with nearly all museums hitherto established; and many are misrepresented by their titles, as, for instance, the collection of enamels in the Louvre, containing all kinds of miscellaneous manufactures in any way decorated with enamels. contains specimens of very many arts, besides that of the enameller, yet it would be overlooked by most students not in immediate search of examples of enamelling.

48. The Museum of the Hotel de Clugny is the nearest collection to a museum of ornamental manufactures in France. This collection contains nearly 2000 objects or groups, classified pretty closely in the catalogue according to the nature of the manufacture, &c.; as, for instance, sculpture in all departments,—stone, ivory, wood, &c.; painting, glass-painting, enamels, pottery, glass, jewellery, clock-work, locks, arms and armour, defensive, offensive, and for the chase; iron-work, various, engraved and chased; tapestry, church ornaments, embroidery; mosaics, bronzes, &c.

49. The Museum founded by the late M. du Sommerard contains a long list of objects, but they extend over very limited spaces of time only, the greater portion belonging to the sixteenth century. The Museum which was founded, that is, made a public Museum, in 1843, consists professedly of monuments, objects of furniture and art, of antiquity, the middle ages, and the Renaissance, collected by the late M. du Sommerard; and is actually an historical museum. The objects are preserved in it because they belong to a certain time, and not because they are specimens of manufacture or of good taste. A museum of this class containing objects which are preserved by virtue of their period, and these periods all belonging to the past, comes clearly, like the Museum of Norman Antiquities of Rouen, under the category of archæological collections, and does not meet the designers' desideratum of a practical Museum of Ornamental Art. In the first place, the historical arrangement being the principal end, the specific classification, according to the progress and development of ornamental art, the very essence of an Art-museum, becomes quite secondary, if possible at all, amongst a miscellaneous collection of objects of all characters, simple or ornamented, and arranged promiscuously, according to their period; manufactures of every description of the same period being classed together, and in the *Hotel de Clugny* very much crowded together. The classification in the catalogue does not aid the inspection of the objects, as they are not placed in the numerical order of the catalogue.

50. The museum is open to the public, as is the case with most of the French collections, on Sundays only (from 11 until 4 o'clock): on Wednesdays, Thursdays, and Fridays the admission is by ticket only, but for strangers their passports are sufficient. Tuesdays and Saturdays are reserved for students, and on Monday the museum is closed. Permission to study is granted by the curator; no fees are charged; the locality of this museum is extremely ill-adapted for its purpose.

51. The arrangement of this museum, however, is probably not one of the causes which will account for its being made little use of by designers or students of ornamental art. Fashion, the humour of the day, is what every manufacturer, and consequently designer in Paris, obeys or studies in all efforts at original design. Hence the atelier of the practical or fashionable designer or manufacturer, as the case may be, is the only legitimate school of design with the young French aspirant. Whatever may have been the Art-school in which he was brought up, and however accomplished he may be as a draftsman or painter, he has never studied ornament as an art, has no knowledge of its historic developments, or if any only the three vague divisions of Classic, Ogival (or medieval) and Renaissance, without the slightest exact knowledge of the real characteristics even of these. His only resource therefore is to limit his efforts, as is very common in France, to the drawing or modelling of the figure, or to pass a year or two in the atelier of some fashionable designer; but here, instead of acquiring any thorough knowledge or æsthetic appreciation of ornament, he becomes familiar only with the peculiar predilections of the master of the atelier, or at the utmost of the current fashion for the moment in that particular fabric. A Frenchman knows well what other Frenchmen are doing; but none are more ignorant of what their neighbours are doing than the French, or perhaps generally more indifferent. If I am right then in my exposition of the character of French Art-education, and the extent and nature of the field of its practical or after operations, it is clearly extremely limited in its ornamental scope. What the French were doing in the time of Louis XII. or of Francis I., owing to the example among them of Italian artists, or still more universally in the time of Henry II. or Henry IV., they are in the main doing this day, and have been doing, nearly ever since, with the exception of the temporary vicissitude during the reign of Louis XIV., and his immediate successor, and the brief classical mania under the influence of David. At this moment, notwithstanding a few isolated efforts in favour of Greek and Roman examples, or of the Gothic or the Ogival, the style in vogue in the time of Henry IV., the so-called Renaissance, is perhaps more fashionable and more universal than ever; simply because the great school of ornament with the French designer is merely that by which he is immediately surrounded. What the French artist is thoroughly educated in, is the figure, and in the figure and in floral design he pre-eminently excels; in the skill, also, with which he executes such details as he introduces he is excellent, but any other pretensions to superiority are unfounded.

52. The meeting the public taste, and a general very successful treatment of floral designs as well as some of the pure mannerisms of French ornamental manufactures, are neither the merit nor the fault of the designer, but are due to the influence of the manufacturer or merchant for whom the article is made; this influence is very great, and is admitted to be legitimate by the French artists generally.

53. The manufacture of bronzes may serve to illustrate our purpose.

No *factories*, properly speaking, for bronzes exist in France; except in cases of great works, bronzes are extremely rarely commenced and finished in one establishment. Great works are only commenced and finished in the same establishment because they are not portable; but these are not always so finished, the labour is sometimes subdivided as it was among the ancient Greeks.

54. In Paris at the present day a bronze undergoes six stages before it is finished; directed in the first instance by the dealer or manufacturer as he may be called, whose great qualification is a supposed knowledge of the public taste; for the French manufacturers profess to follow, not to lead, the public taste, but they venture to humour it or modify it.

In the first place the designer makes the model according to order; as a second stage this model is submitted by the designer to the manufacturer who, if needed, gives it in the form of advice or suggestion, what is termed the public sentiment. If the model should happen to be of a mixed design of which figure and ornament are both prominent, the rule is that it is the work of two artists, one for the figure, the principal, and an assistant for the ornament.

In the third stage it passes to the founder, who moulds in pieces and casts. It then, fourthly, passes into the hands of the *ciseleur* or chaser, who finishes (in very cheap works this stage is omitted, or the process very much neglected).

The pieces afterwards are handed over to the fitter, *monteur en bronze*, who adjusts and puts all the pieces together. And sixthly and lastly it comes into the hands of the bronzist or *metteur en couleur* to be tinted or bronzed. The work is now complete, and has probably passed through these various stages in so many distinct establishments, even in localities wide apart; and so far is this system of the subdivision of labour carried in Paris that one man is capable of carrying out the work of one of these stages only, and probably has not the least notion of the labour that the work has already undergone, or will undergo before it leaves his hands.

55. I was informed that M. Miroy has the only positive bronze factory in Paris, that is, in which all the processes are carried on from the original model to the final colouring, or *mise en couleur*; but those who carry out the various stages are just as ignorant of the processes performed by their fellow-workmen as if these processes were carried on in separate establishments.

56. An élève or apprentice is bound for certain periods, and only to one department; these periods are generally five, three, or two years, and during the whole of these five years, or whatever the term may be, the apprentice is trained *only to one description of work*, as finisher, fitter, stainer, whichever he may have chosen in the first instance.

57. One great secret of French success in some of their manufactures of this class is the high price which the manufacturer willingly pays for a good model; he is thus secure of having the best that can be got. M. Miroy assured me that he had paid as much as 6000 francs (240*l.*) for the model of a clock of which the highest selling price when complete was only 2000 francs, or 80*l.*

58. There is still one important collection of a special class to which I have as yet only casually alluded, I mean the Sèvres collection of pottery and porcelain, which is yet unapproached in any other country.

59. This museum contains not only specimens and models of Sèvres manufacture, but a very considerable display also of the pottery and porcelain of the principal seats of this manufacture throughout the world, and this has been accomplished at a comparatively trifling expense. This collection has been now thirty years in forming, under the superintendence of M. Riocreux, the conservator; it is now valued at 500,000 francs, or 20,000*l.* sterling, and has not cost the French government more than one-tenth of that sum; the increase owing almost entirely to presents and exchanges for French manufacture.

60. An elaborate description of this museum abundantly illustrated has been published for some years, the joint labour of the late director of the manufactory, M. A. Brongniart, and the present conservator of the collections, M. D. Riocreux.* But this valuable and extensive

* "Description Méthodique du Musée Céramique de la Manufacture Royale de Porcelaine de Sèvres." 4to,

collection is ostensibly and professedly purely scientific; that is to say, though it necessarily contains many and very various beautiful objects of art, they were none of them procured nor are they preserved as such; neither form, composition, nor design, nor any historical consideration or archæological interest whatever, have in any way influenced the formation of this museum. That it is therefore not a museum quite calculated to display or illustrate this manufacture in relation to art or the progress of taste is not surprising; the principle of its arrangement is purely scientific or perhaps rather *technical*; its object is to illustrate the physical development of the ceramic art, the nature and order of discovery of *pastes* and *glazes*. Whether the artistic element should be altogether subordinate to the technical, if the two cannot be combined, in a museum of specimens which naturally show results not processes, perhaps may fairly be questioned; for the technical after all is matter of scientific investigation, while such objects as must constitute a ceramic museum impress the mind immediately in relation to uses and forms, and it is the form or general appearance which first and most constantly engages it. This technical arrangement of the museum is, however, quite consistent with the principle which governs the institution; though many of the most able designers of France have been and are engaged in the institution, MM. Feucheres, Clodion, Dieterle, Klagmann, and many others, the direction has always been in the hands of a chemist, a purely scientific man, a fact that has not failed to draw serious censures from some French critics. However, the object of this institution is purely scientific, and the arrangement of the examples is in accordance with this object. M. Brongniart preferred any fractured specimen of pottery which showed what it was made of to the most magnificent work of art if it were so perfect as to keep its composition a secret.

61. This great museum, or at least the first and most important division of it, that of pottery and porcelain (the second being glass and enamels), is arranged into three classes, again subdivided into nine orders, as follows:—

Class I.—Potteries, soft paste.

Order 1. Terra cotta.
Sub-orders *a*. Plastic, ornament, &c.
b Utensils.
c. The mat or unglazed.
Order 2. Potteries, soft paste, lustrous.
Order 3. Ditto, glazed.
Order 4. Ditto, enamelled (Maiolica).

Class II. Potteries, hard paste, opaque.

Order 5. Crockery (delft-ware, Faience).
Order 6. Stone-ware (crouch-ware).

Class III. Potteries, hard paste, translucid.

Order 7. Hard porcelain, Chinese.
Order 8. Soft porcelain, natural.
Order 9. Ditto, artificial.

Such is the system of distribution of some thousands of specimens, every order and sub-order having its own geographical and chronological classification and series spreading over the whole period of the history or the extent of the explored globe. Every order represents a universal museum of its class. This may be very advantageous in a scientific point of view, but it completely negatives even the possibility of a general view of the progress or development of taste, or even of the elimination of a distinct notion of the peculiarities of taste of any particular place or time. It is therefore not a system to be adopted in a museum expressly organised for the sake of illustrating the history or inculcating accurate and sound views in the matter of ornamental art. I do not presume to find any fault with the distribution at Sèvres, but simply to state the fact of its being hardly an example of arrangement to follow in a museum of ornamental art.

62. Besides the veritable collection of ceramic specimens, this institution has preserved plaster casts of all or nearly all its most remarkable productions, not only in the shape of figure groups, but also the vases of any pretensions. But perhaps the most remarkable portion of this collection of casts are some exquisite models of figure-pieces by all the principal modellers of France, who have been employed in this institution. We have here the French talent displayed in its forte, and as these models are procurable for about 30 francs each, it would be most desirable to procure a selection of them for the museum of Marlborough House, as excellent specimens of the treatment of the figure for works of ornamental art. The most recent productions of the institution also are procurable in plaster, including the principal works exhibited in the Sèvres room in the Great Exhibition of 1851 in London; prominent above all others is the large and magnificent vase of *coupe de travail* by Feucheres, with its admirable bas-relief of the arts around the outer side. A large plaster cast of this beautiful work may be had for 12*l*. It would be a fine example of modern art to contrast with some of the ancient vases possessed by the Department.

63. Glass and glass-painting coming under the general definition of ceramic manufacture, are both matters of important consideration at Sèvres; and this summer were exhibited there some remarkably large panes of plate glass, painted by MM. Apoil and Bonnet for the church of Dreux, valued at 10,000 francs or 400*l*. each; single panes of glass ½ inch thick, 5½ feet high, and about 5 feet wide, the largest pieces of glass that have yet been fired.

64. Such are the principal museums of Paris and its vicinity accessible to the designer, which in any way illustrate Art and Manufacture at once. It results, therefore, that no express collection with similar objects in view as that at Marlborough House yet exists in France, for the provincial galleries are naturally further from fulfilling this object than the metropolitan. Lyons, considered the second city in the Empire in general matters, and, in point of the value of its manufactures, second to none, possesses only such ordinary Art-collections as are common to it, with many much smaller provincial towns. The Palais des Beaux Arts, besides its school, contains a picture-gallery, with a distinct saloon set apart for the works of Lyonnese masters, and a museum of antiquities, founded in 1805 by the Comte de Sathonnay. This museum contains casts, bronzes, marbles, jewellery, and a good collection of ancient glass. A catalogue of the collections is not yet prepared.

65. Rouen also can boast its several collections of some importance, but they are all of a general artistic or archæological character. The great museum is in the Hotel de Ville, and here also is the library, at present in the charge of M. Pottier, which possesses some valuable illuminated manuscripts and other objects of art, prints, &c. It is open daily, and students are allowed to copy, and even to trace from, the works contained in it, with the special permission of the librarian. The museum, or rather picture-gallery, contains a variety of objects besides pictures—as drawings, sculpture, ancient casts, and architectural models; comprising many busts of distinguished moderns, natives of Rouen; modern pictures (presented by the Minister of the Interior), and good copies from the works of celebrated Italian masters. This gallery is open daily, and artists have the privilege of copying the works contained in it. There is no catalogue to be had at present.

The Norman Museum, in another part of the city, is purely an archæological collection, and has more local interest than any real art or historic value. The arrangement is historical, but the whole collection, in pure relation to art, is insignificant. It possesses, however, one remarkable series of casts, which it would be very desirable to have moulded for the museum of Marlborough House. It is the series of bas reliefs representing the meeting of Henry VIII. and Francis I. on the Field of the Cloth of Gold, carved on one of the wings of the Château de Bourgtherould in Rouen. These casts were made some time ago, and they are now in a much better state of preservation than the original bas-reliefs of the façade. The original work was evidently very careful and elaborate; and as it was executed immediately after the event, the sculptures have great interest in point of costume, which appears to have been very minutely attended to.

Section III.—*Summary.*

66. Then, notwithstanding the great variety and richness of French Art-collections, and the much-lauded Schools of Design and Art-education of France, it has no specific Museum of Ornamental Manufactures, with the express view to the development of ornamental taste and knowledge; its schools are almost exclusively of an elementary art character, in practice, whatever some few of them may be in theory; the figure, on almost all occasions, engrossing the attention of the student, when not drawn in the first instance into a specific course of training by having already decided on some particular branch of art in which the figure is unnecessary; as, for instance, architecture.

67. The only specific training for what is called a designer in this country for printed or woven fabrics, appears to be a course of flower-painting. If it may be taken for granted that great results can arise only from a great system, this may be at once admitted; but, on the other hand, we may fairly examine what pretensions the French have to claim great results. Their superiority in the treatment of the figure is generally admitted, their great skill in execution, in manipulation, whether in modelling, chasing, carving, or painting, is equally generally admitted; and their great skill in floral design must likewise be admitted. But, on the other hand, if we look for any great power or versatility of composition in ornament, or any comprehensive æsthetic grasp of the subject, we look in vain. We find everywhere a uniform national mannerism; the same sentiment and treatment of details, whether for a floor, a wall, or a ceiling; whether for textile fabrics or for common hardware; whether for silver, wood, or stone. The great body of designers are nearly all engaged in merely varying the order or combination of the same group of details.

68. The French success is in exact accordance with what is promised by their system of education, and they fail only where failure is due; partly due to absolute neglect, and partly to an overweening confidence in a prescriptive general superiority, which, after all, is much more imaginary than real.

69. The Great Exhibition of last year brought the various European nations more closely into comparison in matters of art than they were ever before, and many defects, and many merits, formerly unsuspected, were brought palpably to light: of the former none were more evident than the very limited range of French taste in ornamental design; while at the same time their unrivalled excellence of manipulation was equally manifest; but here ends their claim to superiority. However admirable in themselves may be such works as some of those in silver exhibited by M. Froment-Meurice, or in wood, by M. Fourdinois, our admiration very much abates when we find that they have the self-same sentiment in common with the great mass of all the good and bad French productions of their time.

70. We have generally had the credit of steadily imitating French institutions, and perhaps we have been hitherto too much of imitators. It is from no want of an effort that our schools of ornamental art are not like the French; we certainly did all we could to make them so; but we judged of the French schools rather according to what they were supposed, or intended to be, than what they are,—mere drawing-schools; and though striving to be imitators, we have gone far beyond them in these educational institutions.

71. There is no institution in France analogous to that established in Marlborough House, though the lively jealousy of the French in anything approaching a rivalry in what they may consider a prerogative of their own, will doubtless cause one shortly to be established; the agitation for such an institution has already commenced. The establishment of a Museum of Ornamental Manufactures, with a special

Paris, 1845. A copy of this richly-illustrated and valuable work is in the library of the Department.

library and gallery of casts, is a great step in the right direction, for which we are at least not indebted to the spirit of imitation. We have set the example to Europe in this respect, and if the scheme of this promising institution be only thoroughly prosecuted, neighbouring nations will be compelled to follow it. This is no imaginary rivalry, but it is not less wholesome than real. So watchful has the Great Exhibition made the designers of France, that some of the most eminent among them met together in Paris almost as soon as the news itself of the opening of Marlborough House with an explanation of its objects reached that capital; and a comprehensive scheme for an Industrial Art College on the same plan was drawn up and arranged in the form of a petition to the President, showing the urgent necessity for the immediate foundation of such an institution.

72. To remove any doubt as to the origin of this agitation, or the nature of the scheme propounded, I submit the plan, and the source of the scheme, as explained in the very words of the exordium of the petition in question, dated July last:—

"To Monseigneur the Prince Louis Napoleon Bonaparte, President of the French Republic.

"The 'Artistes-industriels.'

"Monseigneur,

"The Exhibition of London, in making once more notorious the artistic superiority of French industry, has renewed the ardour of foreign rivalries.

"England, to relieve herself from the necessity of being tributary to the artistes of France, has become convinced that she ought to create and develope within herself instruction in, and the practice of, the fine arts as applied to industry.

"With this object numerous schools have been founded, and in addition, quite recently, a Museum of Ornamental Art has been *solemnly inaugurated in London by Her Majesty Queen Victoria.*"

&c. &c. &c.

The petition, which is drawn up with considerable ability in the details, bears the signature of three distinguished French artists of the class which they term "Industriel," namely, MM. Jules Klagmann, C. E. Clerget, and C. Dussurgey. The scheme consists of three propositions:—

1. The organisation of a special exhibition of the works of industrial artists (that is, designers and decorators generally).
2. The establishment of a museum of the fine arts as applied to industry.
3. The foundation of a central school of the arts in relation to the same object.

It may be some matter of slight congratulation to ourselves that Marlborough House and Somerset House combined have already anticipated all these propositions, though the exhibition of designs and manufactures is as yet limited to the students of the several schools attached to the Department.

I now conclude this report, with a sincere hope and confident anticipation that this promised rivalry will only tend to the more healthy development of both institutions.

R. N. WORNUM.

ART IN THE PROVINCES.

DUBLIN. — *The Royal Irish Art-Union.* — Having, on more than two or three occasions within the last few months, received complaints from English subscribers to this society, relative to the non-delivery of their prints, we have felt it our duty to communicate with the honorary secretary, Stewart Blacker, Esq., a gentleman who has given, and still affords, his services *gratuitously* to the institution; these services are neither few nor light, and from our personal knowledge of Mr. Blacker, we are sure that whatever errors of omission the subscribers may have experienced, have been beyond his control. He writes us word, in answer to our queries, that the agents of the society in all the large towns throughout England and Scotland, received a supply of the prints for distribution; and that subscribers had intimation of the fact, with a request that they might be applied for. The trouble of calling cannot be very great to those who reside in the respective localities, while the expense of transmitting a print to each individual subscriber would entail a most serious charge upon the funds of the society. Mr. Blacker admits that, in consequence of the general depression and distress which have prevailed in Ireland during the last two or three years, the committee of the Irish Art-Union have been compelled considerably to reduce their staff of officers, &c. so that the business has got somewhat into arrears, and communications have not received those prompt answers which writers naturally look for. We trust that they who have made us their medium of complaint will accept the explanation Mr. Blacker has given to us. We are glad to find, from what he says, that the society is likely to begin the new year with brighter prospects than ever, and that he hopes soon to find it in flourishing and good working order.

GLASGOW. — We have received from the secretary of the Art-Union of Glasgow, a list of some of the pictures intended for distribution as prizes to the subscribers of the present year; among these works are many by well-known names, and they vary in value from five pounds to one hundred pounds each. It may not be known to many of our readers that the pictures distributed by this society are selected by a committee, a plan which, though differing from the London Art-Union, has been found to work well. There is another novel feature in the working of the Glasgow Art-Union, which is also not without its advantages; it is this—where there is an annual exhibition of any note, the committee allow the usual proportion of the funds appropriated to the purchase of works of Art, to be expended on pictures exhibited in such locality. At present this plan has only been extended to Liverpool; accordingly we find that out of fifty-three pictures included in the list just referred to, nine have been bought by the Liverpool Committee. Subscribers of 1853 to the Glasgow Art-Union, will receive an impression of Ryall's beautiful engraving of "The Keeper's Daughter," noticed in our "Reviews" for the present month; they will also be entitled to the chance of obtaining one out of one hundred statuettes in Parian marble; and also of obtaining one set out of two hundred sets, ten in each, of etchings on steel from drawings by W. B. Scott, by his brother, the late David Scott, R.S.A. Some of these etchings are in our hands; the designs show the remarkable genius of the deceased painter.

BIRMINGHAM.—The great "Festival of Literature and Art," as its originators termed the banquet held here on January 6th, passed off with unqualified success. Owing to some mishap the card of invitation, which the committee courteously forwarded, arrived too late to enable us to be present, but we learn that many artists and literary men were guests on this occasion. Among the former were Sir C. L. Eastlake, Messrs. Roberts, Creswick, Maclise, Hart, Cockerell, the Royal Academicians; Messrs. J. Hollins, E. M. Ward, Willmore, Associates; Messrs. David Cox, John Pye, Peter Hollins, names well-known in Art. Mr. Charles Dickens and Mr. John Forster chiefly represented the literary world. The remainder of the company, which was very numerous, included several of the most influential among the gentry and clergy of Birmingham and its neighbourhood, and of the leading manufacturers. We believe this meeting owed its origin to the members of the "Birmingham Prize Art Fund Association," established for the purpose of inducing artists to send pictures of high reputation to compete for a prize given annually. The desire to bring artists, literary men, and patrons, in friendly association with each other is highly laudable, and deserves every encouragement from those who are able to aid it: we cordially wish such *re-unions* were more frequent. We must not omit to mention that prior to the banquet, a costly diamond ring and a handsome salver were presented to Mr. Charles Dickens, as testimonials from the inhabitants of Birmingham, of the services which they consider him to have rendered as a public instructor.

ETON.—Two additions have recently been made to the portrait-sculpture which adorns the upper school-room of Eton College, namely, a bust of the late Earl Grey, by Moore, and another of Lord Denman, by Campbell; both of them are excellent likenesses of the distinguished originals, and are graceful works of art. The room is now very rich in busts of royal personages, and of celebrated men whom the college had the honour of rearing in its earlier days. Among the former are those of the Queen, by Thorneycroft; of Prince Albert; William IV., by Chantrey; George III., by Woodington; and of the latter are those of the late Duke of Wellington, by Joseph; Lords North, Chatham, Howe, and Camden; Parson, the Greek scholar; Hammond, the theologian; and Bishop Pearson; all these are by Behnes; also of Fox, Canning, the Marquis of Wellesley, and Lord Grenville; and in an adjoining room is a bust of the late Duke of Newcastle. Eton may justly boast of her great names.

WOLVERHAMPTON.—The fountain, manufactured by the Coalbrookdale Company, which was so greatly admired in the Crystal Palace, is, we understand, to adorn the market-place of this town, the Company having sold it to the authorities at a reduced price. It has been also determined to erect two testimonials in honour of G. B. Thorneycroft, Esq., long and well known as one of the greatest manufacturers of malleable iron in the world, and for his vast improvements in that material, for which he was awarded the "Telford Medal." One of the tributes to his memory and worth is subscribed for by a thousand of his workmen, to be—appropriately, we think—an elaborate work in that metal he brought to such perfection; this is to be placed in the cemetery where his remains are laid. The other is a statue in marble, eight feet high, the cost of which is defrayed by his son and daughters. The execution of the latter work has been entrusted to Mr. Thorneycroft. It was a graceful act to select a sculptor of the same name, and still more gratifying to discover they both came from the same family, long residents in Cheshire. Mr. G. B. Thorneycroft being the first mayor of Wolverhampton, the artist has wisely chosen to represent him in the robes of office, not only as marking his position amongst his fellow-townsmen, and the period in which he lived, but it likewise admits of a treatment infinitely to the advantage of the work in an artistic point of view.

LEEDS.—It is proposed to erect a statue in this town to the memory of the late Mr. E. Baines, once its representative in Parliament, and intimately associated with its local interests. No class of men are more deserving of such posthumous testimonials as they who, like him, have raised themselves to distinction by their own intelligence and exertions. From what we learn regarding the proposed memorial, many sculptors have refused to enter into competition for the work, knowing that some "traders in art" are busily at work in the hope of securing a "job." We trust the committee will be on their guard; if not too late, they ought at once to apply to the Sculptors' Institute, and thus endeavour to secure a work worthy of their object.

PHOTOGRAPHIC EXHIBITION AT THE SOCIETY OF ARTS.

THE first exhibition of pictures produced by the agency of the solar radiations is an event which must not be allowed to pass without especial notice. The art of photography has now been before the world since January, 1839, —or, fourteen years have elapsed since Daguerre and Talbot announced their discoveries, that the delicately beautiful images of the camera obscura, might be made to impress themselves upon solid tablets chemically prepared. In the Great Exhibition of 1851 there were gathered together a considerable variety of photographic drawings from all parts of Europe and America, —and there the public appear, for the first time, to have become aware that sun-pictures might be produced which would exhibit a high degree of beauty, in addition to that truthfulness which could not be obtained by any other method. Out of this has grown a remarkable degree of interest, and it has, in many cases, amounted to a real enthusiasm, in favour of photography. What has been done since Talbot and Daguerre published their processes in 1839? —Talbot's camera pictures were mere shadows, and obtained only by an exposure of an hour or more in the brightest sunshine—and Daguerre's silver tablets could not be photographically impressed in less than twenty minutes. We find in this exhibition pictures as intense as sepia drawings or ordinary engravings—which have been produced in a few seconds—and Daguerreotype portraits can now be obtained in the fractional part of a minute. We have already,

from time to time, in the *Art-Journal*, developed the history of the progress of the art, and regarding it as capable of an infinitely higher excellence than it has yet attained, we desire to promote its advancement by every means in our power.

With these feelings we enter then upon a detailed examination of the pictures now exhibited. Where all the pictures are of the same general character, however much they differ in excellence, it cannot be expected that we can do more than select groups of subjects for our remarks.

From Nos. 1 to 72 in the catalogue are a series of photographs sent by the Royal Commissioners of the Great Exhibition—the photographers by whom they were executed being Mr. H. Owen and M. Ferrier: Mr. Owen's pictures obtained on paper, and those of M. Ferrier on albuminised glass. These gentlemen, we believe, are only responsible for the first, or negative, image. We know, that upon the question of copying—or printing, as it is called, —these photographs, a long, and not very agreeable discussion arose, which ended, however, in its being decided that they should be copied in France. This series was intended to serve as truth-telling revivers of the important event of the Industrial gathering, by realising selected scenes; and this set of photographs was to be presented to foreign commissioners, and other distinguished men who lent their aid in the Great Exhibition. It grieves us, as it must every man of taste in the Royal Commission, to see productions, obtained at a considerable cost, in every way so faulty as those now exhibited. If we except, from this censure, a few of Mr. Owen's pictures, it is not that we desire to screen our countryman from criticism; some of Mr. Owen's paper photographs are good—none of them are, however, equal to other specimens which Mr. Owen has in this exhibition, taken and *printed* (an important point) by himself. Of all the pictures produced on albuminised glass by M. Ferrier, we can scarcely select one which is pleasing—the subjects have been viewed from their worst points: the statue by Marochetti—Richard Cœur de Lion—is thrown out of all proportion, and stands a miserable distortion of a man and horse, instead of the noble group it was. The Libusa—George of Bohemia—and the Bavarian Lion we can scarcely recognise; and by the side of photographic copies of the same statues which we received, previously to the opening of the Great Exhibition, executed by A. Locherer, of Munich, they sink to the lowest degree of mediocrity. Let us hope that these photographs will not be allowed to circulate on the Continent as the productions which the photographers of England regard with any favour. We believe, from an examination, that much of the ill effect is due to defective copying of the negatives—in some there is apparent the most evident carelessness; but arrangement and position belonged to the original artists, and they must share the censure so generally cast upon this group.

Turning from this unpleasant and unfortunate series, we are attracted by the large views of the *City of Vienna*, by M. Pretsch, 98, 99, who is also an exhibitor of several other pictures. In those views, extensive and wonderful as they are, there is a want of that softening tone which marks distance so beautifully in nature, and an unpleasant spottiness prevails over the pictures, arising from the circumstance of the time of the exposure of the sensitive paper in the camera having been insufficient for the more full development of the shadows. Many of the views of single buildings,—as "The Imperial Palace," "The Cathedral of Poitiers," 445, 446, and the copies of statues, by the same, are as fine in their general character as anything in the collection.

Count de Montison has a very curious and most interesting series, 654 to 674, embracing many of the birds, beasts, and a fish, copied in the Zoological Gardens by the Collodion process. Here we certainly have put to the test the sensibility of the argentiferous collodion. No one could fail of remarking, when looking at the noble head of the lion, upon the couching tiger, on the giraffe, the hippopotamus, the birds, and the portrait of the living fish—a pike, we believe—gliding in its transparent bath, that the utmost celerity of action must have been attained to produce results such as these.

Mr. A. L. Cocke exhibits several pictures (73, 83, and 89), pleasing in the subjects selected, and very judiciously treated. The same may be said of Mr. R. C. Galton's "The Porch, Addingley Church" (74), and "Landscape, Worcestershire" (77.)

There are few works in this exhibition more pleasing in their general character than the interiors by Mr. H. Owen, of Bristol. (140, 223, 225, 233, &c.) are portions of "Redcliffe Church" and of "Bristol Cathedral," and when we consider the difficulties of the subjects —having to deal with the "dim religious light" stealing its way through the stained windows, and casting long and dark shadows from the columns along the Gothic aisle—it is quite surprising that photographs possessing so much nice detail, and such gradation of tone, should have been produced. A very attentive examination of these pictures convinces us that had Mr. Owen superintended the printing of his own photographs of the Great Exhibition, the result would have been far more favourable than that which has called for our previous remarks.

Several excellent photographs by M. E. Pecquerel, have been contributed by Mr. Little. Among the finest of these we may name "The Cathedral at Bruges," "The Roman Theatre at Arles," "The Court of the Palace of the Doges at Venice." In all of them there is evidence of the most careful manipulation, and the closest attention to the conditions of light and shadow. Wax-paper, it is stated, has been employed by M. Pecquerel, and certainly the results obtained speak greatly in favour of it in practised hands. The productions, which are numerous, by Mr. R. Fenton, also on waxed paper, are of a most interesting character. We are best pleased with the general effects in the following: "A Street at Tewkesbury," (103) "Southam Cottage Porch," (91) "The Kremlin, Moscow," (135) and "Part of Tintern Abbey," (239). Upon a close examination of any of these, and the other examples produced by the same photographers, it will be apparent that much of the hardness of outline which is objected to in the results of other processes, is removed; that there is a more harmonious blending of the high lights, middle tones, and deep shadows, although these last are mostly far too dark; and that the distances are, for the most part, better preserved than in those pictures copied from paper negatives unwaxed. They approach more indeed to the character of pictures obtained on glass plates. As Mr. Fenton is a most enthusiastic cultivator of his art, (the success of the present exhibition is mainly due to his exertions; and the establishment of the Photographic Society the result of his advocacy); he will excuse us from suggesting that he would do well in future to avoid subjects involving *very high lights*,—particularly many points of light,—and *very deep shadows*; the whites and blacks in contrast give a mottled character to some of his photographs. He must also venture beyond the formula prescribed by M. Le Gray, and either seek to give increased sensibility to his waxed paper tablet, or expose it for a much longer time to the reflected radiations.

Mr. Buckle, of Peterborough, obtained the most distinguishing mark of approval from the Jurors of the division including Photographs, in the Great Exhibition. He exhibits a similar set of photographs on the present occasion; many of them, we believe, obtained from nearly the same point of view as those which he showed in the Crystal Palace. They are, with few exceptions, views around and in Peterborough. "The Quadrangle of Arundel Castle" is a very choice production; the subject was a good one, and by judicious management and careful manipulation, Mr. Buckle has made the most of it. In several of his photographs Mr. Buckle has carefully introduced clouds in his sky, by artificially removing the opacity from some portions of his negative sky. This is a liberty quite allowable, since it is impracticable to obtain this pleasing result in the time required for the development of such details as the bas-relief in the photograph named.

Not unlike in character to the pictures produced by Mr. Buckle, are those of Mr. A. Rosling. "The Deodara Pine," (314) "The Mumbles, near Swansea," (317) "Swansea Pier," (308) "Yorkshire Farm House," (330) may be mentioned as special examples of a style remarkable for the delicacy of detail, and general softness of effect. We think the colour of the pictures might be materially improved without in any way sacrificing the minute beauties which cannot but be admired.

The photographs contributed by Mr. Stewart, all of them views in the Pyrenees, (177, 180, 191, and 194,) have been produced by a process involving some new methods of manipulation. For the benefit of our photographic readers, we reprint a portion of Mr. Stewart's description of his process, as communicated to the *Athenæum* by his brother-in-law, Sir John F. W. Herschel.

MR. STEWART'S PROCESS.

"The following observations are confined to negative paper processes, divisible into two—the *wet* and the *dry*. The solutions I employ for both these processes are identical, and are as follows:—

"Solution of iodide of potassium, of the strength of 5 parts of iodide to 100 of pure water.

"Solution of aceto-nitrate of silver, in the following proportions: 15 parts of nitrate of silver; 20 of glacial acetic acid; 150 of distilled water.

"Solution of gallic acid, for developing, a saturated solution.

"Solution of hyposulphite of soda; of the strength of one part hyposulphite of soda to from 6 to 8 parts water.

"For both the wet and the dry processes I iodize my paper as follows:—In a tray containing the above solution I plunge, one by one, as many sheets of paper (twenty, thirty, fifty, &c.) as are likely to be required for some time. This is done in two or three minutes. I then roll up loosely the whole bundle of sheets, while in the bath; and picking up the roll by the ends, drop it into a cylindrical glass vessel with a foot to it, and pour the solution therein, enough to cover the roll completely (in case it should float up above the surface of the solution, a little piece of glass may be pushed down to rest across the roll of paper and prevent its rising.) The vessel with the roll of paper is placed under the receiver of an air-pump, and the air exhausted; this is accomplished in a very few minutes, and the paper may then be left five or six minutes in the vacuum. Should the glass be too high (the paper being in large sheets) to be inserted under a pneumatic pump receiver, a stiff lid lined with India-rubber with a valve in the centre communicating by a tube with a common direct-action air-pump may be employed with equal success. After the paper is thus soaked *in vacuo* it is removed, and the roll dropped back into the tray with the solution, and then sheet by sheet picked off and hung up to dry, when, as with all other iodized paper, it will keep for an indefinite time.

"*Wet Process.*—To begin with the *wet* process. Having prepared the above solution of aceto-nitrate of silver, float a sheet of the iodized paper upon the surface of this sensitive bath, leaving it there for about ten minutes. During this interval, having placed the glass or slate of your slider quite level, dip a sheet of *thick* clean white printing (unsized) paper in water, and lay it on the glass or slate as a wet lining to receive the sensitive sheet. An expert manipulator may then, removing the sensitive sheet from the bath, extend it (sensitive side uppermost) on this wet paper lining, without allowing any air globules to intervene. But it is difficult, and a very simple and most effectual mode of avoiding air globules, particularly in handling very large sheets, is as follows:—Pour a thin layer of water (just sufficient not to flow over the sides) upon the lining paper, after you have extended it on your glass or slate, and then lay down your sensitive paper gently, and by degrees, and floating as it were on this layer of water; and when extended, taking the glass and papers

between the finger and thumb, by an upper corner, to prevent their slipping, tilt it gently to allow the interposed water to flow off by the bottom, which will leave the two sheets of paper adhering perfectly and closely, without the slightest chance of air-bubbles;—it may then be left, for a minute or two, standing upright in the same position, to allow every drop of water to escape; so that when laid flat again, or placed in the slider none may return back and stain the paper. Of course, the sensitive side of the sheet is thus left exposed to the uninterrupted action of the lens, no protecting plate of glass being interposed—and even in this dry and warm climate I find the humidity and the attendant sensitiveness fully preserved for a couple of hours.

"To develop views thus taken, the ordinary saturated solution of gallic acid is employed, never requiring the addition of nitrate of silver; thus preserving the perfect purity and varied modulation of the tints. The fixing is accomplished as usual with hyposulphite of soda, and the negative finally waxed.

"*Dry Process.*—In preparing sheets for use when *dry* for travelling, &c., I have discarded the use of *previously waxed* paper—thus getting rid of a troublesome operation—and proceed as follows:—Taking a sheet of my iodized paper, in place of floating it (as for the wet process) on the sensitive bath, I plunge it fairly into the bath, where it is left to soak for five or six minutes—then removing it wash it for about twenty minutes in a bath, or even two, of distilled water, to remove the excess of nitrate of silver, and then hang it up to dry (in lieu of drying it with blotting paper). Paper thus prepared possesses a greater degree of sensitiveness than waxed paper, and preserves its sensitiveness, not so long as waxed paper, but sufficiently long for all practical purposes, say thirty hours, and even more. The English manufactured paper is far superior for this purpose to the French. To develop these views, a few drops of the solution of nitrate of silver are required in the gallic acid bath. They are then finally fixed and waxed as usual.

"In exposing for landscape, I throw aside all consideration of the bright lights, and limit the time with reference entirely to the dark and feebly-lighted parts of the view; with a 3½-inch lens, the time of exposure has thus varied from ten minutes to an hour and a half, and the action appears to me never to have ceased."

The concluding remarks of Mr. Stewart are by far the most important in his communication. The fact, that after a certain degree of opacity has been obtained on the paper in the camera it may be exposed for a long period without in any sensible degree becoming more opaque, has not been previously so fully developed. By this prolonged exposure the aërial perspective and gradation of tints are preserved, and the details of the deep shadows brought out. We cannot but regard Mr. Stewart's photograph (194) "Scene in the Pyrenees," as the finest in the exhibition.

Near these, and striking by their large size and bold style of treatment, are the photographs of Mr. B. B. Turner. In these are many excellences; the details in the "Old Farm House" are very finely made out, and yet great breadth of effect secured; the "Scotch Firs" are too decided for our taste, being cut out too sharply from the clear sky; but the "Church Oak," (175) is decidedly a beautiful picture. The "Photographic Truth," (193) should have been called the "Photographic Fallacy," the unnatural depth of the shadows in the water, is one of those curious points, of which several similar may be observed in this collection, showing the difficulty of equalising the action of the luminous and of the chemical rays. The works of Mr. Shaw of Birmingham, exhibited by Mr. Cundall, are choice examples of well-selected subjects. The photographic pictures exhibited by Mr. P. H. Delamotte, Mr. R. J. Bingham, Mr. Sherlock, Mr. Jones, Mr. Barker, Mr. Sandford, and others, do not require any especial remark from us. They have many beauties, and some of the defects which we have already named; and in examining these in detail we should only be repeating what we have already said.

The works of F. Flacheron—who works by a modification of the Roman process, described in a former number of the *Art-Journal* by Mr. Thomas—possesses many beauties, mainly due, however, we suspect, to the transparent atmosphere in which he operates. Mr. Claudet has contributed photographs from H. Le Secq, J. Bianchi, M. Lodoisch, M. Ferrier, M. Piot, G. Le Gray, which exhibit the several styles adopted by these Continental photographists. The "Views in France" (675 to 683), by E. M. Regnault, prove the advantages of a good chemical knowledge, as insuring by correct manipulation a successful result.

The finest examples by far of pictures produced by the use of albumen on glass are those of Messrs. Ross and Thomson of Edinburgh. The "Interior of Holyrood" (637), "Entrance of Holyrood" (638), "Melrose Abbey" (640), and the "Views of Edinburgh," claim most especial commendation — their other photographs obtained by the same process, are not at all deficient in power; but in those we have named, there is a nearer approach to the point we desire to see reached, a truer reflex of nature than in most of the photographs exhibited. If, in some cases, the exposure had been sufficiently long to effect a full development of the parts in shadow, there would have been but little life to desire.

Sir W. Newton exhibits several views of the Undercliff, Isle of Wight, &c.; their chief peculiarity being that he employs the same paper for obtaining the positive picture as for the negative, and by so doing, he is enabled to produce good positives even by artificial light. The advantage of an artistic eye is very evident in all the photographs exhibited by Sir W. Newton.

Mr. P. W. Fry, to whom we owe to a very considerable extent the present improved practice of photography by the collodion process, is the exhibitor of several most interesting pictures, obtained during a recent residence in the Pyrenees. The truthfulness of these pictures are not their only claim to attention—they are from paper negatives — and many of them possess many peculiar photographic beauties.

Mr. Henry Fox Talbot has contented himself by sending a volume of photographs which illustrates the progress of his investigations, and is therefore of great historical interest. His claim, however, as the originator is now contested by Captain Boscawen Ibbetson, who exhibits (777) "Le Premier Livre Imprimé par le Soleil," dated 1839, and he has pressed his claim by a letter in the *Journal of the Society of Arts*; the evidence is not, we fear, sufficiently conclusive to shift the laurel, and it must never be forgotten that an earlier claim than any is allowed on all hands in the person of Mr. Thomas Wedgwood, who published his process in 1802. Beyond this book, Mr. Talbot and Mr. Henneman have sent some of the earliest calotypes. Several of them published in the *Pencil of Nature*, which serve to show that, in the infancy of the calotype process, there were produced photographs which will endure comparison with the best of the more recent results. "The Stable Door" (162), "A Haystack" (136).

The Collodion Processes have several able exhibitors. Mr. Archer, Mr. Fry, Mr. Horne, Mr. Goodeve, Mr. De la Motte, Mr. Berger, Mr. Sims, Mr. A. Rosling, Dr. Diamond, and others, have illustrated all its best points. Mr. Horne's portraits are excellent of their kind, and Mr. Archer's views deserve much commendation. Mr. A. Rosling's examples of the power of the art in producing minute objects has been put to the test in the copies of the "Illustrated London News" obtained by this process—these, though remarkably minute, can be read distinctly, and when magnified, it is found that the page has been reproduced in all its peculiarities.

Dr. Diamond's types of insanity show a very important application of the art, and we understand the photographic process is about being adopted by the medical men attached to our lunatic asylums, for the purpose of communicating to each other information connected with these lamentable aberrations of mind.

There are several other exhibitors we could have desired to notice did our space allow. This exhibition may be declared to be an exceedingly good one—as the first. We are told that another exhibition is to be formed in May. We cannot but fancy that the lovers of the art will be wise to pause before they decide on a second exhibition within four months. It cannot be other than a repetition, since, even if new pictures are obtained, it is not likely they will be free of the defects now observed. A considerable amount of exact experimental examination must be undertaken by those, and they are very few, who can try experiments, before any result of sufficient importance to interest the public can be obtained. The exhibition was opened by a short, but appropriate paper, "On the Present Position and Future Prospects of Photography," by Mr. Roger Fenton. We agree with him in nearly all his remarks; but, we believe the problems suggested for solution have obtained a far more exact solution than Mr. Fenton seems to be aware of. Each of his questions as to the agent active in producing photographic drawings —its relation to light, heat, and electricity— have been severally answered long ago. It may be that the deductions from the researches made, have not been entirely satisfactory; but there are very few points connected with natural phenomena which have received so conclusive a series of replies as that which is connected with the chemical agency of the sun's rays. All the researches of Scheele, Ritter, Seebech, Berard, Niepce, Talbot, Herschel, Draper, Becquerel, Arago, and Hunt, proving the distinct character of the phenomena of luminous and actinic action, and the inferences of seven of these experimentalists, are decidedly in favour of an agency connected with, but distinct from, light. Researches commenced without any preconceived hypothesis upon these points would still prove of the highest value.

THE VERNON GALLERY.

THE ANGLER'S NOOK.

P. Nasmyth, Painter. J. Carter, Engraver.
Size of the Picture, 1 ft. 3½ in. by 11½ in.

THE pictures painted by the Nasmyth family are justly esteemed by every admirer of British scenery represented in a picturesque and natural manner. The Nasmyths are of Scottish birth; Alexander, the father, long practised in Edinburgh as an artist, chiefly in landscapes, and died there; Patrick, his son, whose picture is engraved here, was born in Edinburgh about 1787, and came to London at the age of twenty. Here his pictures became very popular, and from a certain similarity of subject and style of treatment, they gained him the cognomen of the "English Hobbima." There is no doubt he studied closely some of the great Dutch landscape-painters, but it is questionable whether he formed his style upon any one of them especially. His subjects are principally cottages embosomed in clumps of trees, winding sandy roads over a flat country of broken ground, outskirts of woods, and occasionally he penetrated into the depths of the forest, if he could find a bit of clear foreground where the trees had been felled, and were lying about. His touch is free and delicate, and his colouring pure and fresh, but sometimes in its masses approaching to heaviness. We have occasionally seen pictures by this painter which would have thrown no discredit on the pencils of some of the most famous Dutch artists. Genuine works by P. Nasmyth realise very good prices at the present day, but there is a vast number of counterfeit pictures, with his name attached, to be found in the windows of dealers and pawnbrokers; and as his style is not very difficult to copy, the imitations are not easily to be distinguished.

The little picture that we have called the "Angler's Nook" is a pretty, picturesque composition, which will give a faithful idea of the painter's style; but we confess it would have gratified us more to have found in our national collection some worthier example of his pencil, which is one honourable to our school.





POETRY AND PICTURES.*

NOTWITHSTANDING the utilitarian spirit of the age—a spirit that would seem antagonistic to every kind of literature which does not enlighten us upon some practically useful subject, tending to enrich us with the wisdom of the world,—there are still among us minds not utterly in subjection to its principles



and desires that cannot resist the cravings after a more ideal state of existence. In fact, prosaic as the world is, it is not without those who can write, and those who can read and enjoy, poetry; and the marvel is the number is not greater, seeing how indispensable it is, to preserve the thoughts in any degree of freshness and purity, that they should sometimes be drawn off from those matters that keep them in a low and impoverished state. He



who never carries his ideas beyond mere utilities is an insensible being, who voluntarily deprives himself of half the blessings which Providence spreads out before him.

* THE SALAMANDRINE. By Charles Mackay. With Illustrations, Drawn by John Gilbert, Engraved by the Brothers Dalziel. Published by Ingram, Cooke, and Co., London.

It is quite unnecessary we should remind our readers that Dr. Mackay, the author of "The Salamandrine," is one of our most popular poets, whose verses have graced our periodical literature for many years past, while his more lengthened works, such as "Egeria," and "Legends of the Isles," have, as distinct publications, greatly added to his poetical reputation. His most ambitious poem, however, is "The Salamandrine," which, if we recollect rightly, was first published some eight or ten years since, and was exceedingly well received: it is needless, therefore, we should critically examine a work that has long had the stamp of public approbation. The story is interesting, and is



conveyed to the reader in flowing, polished verse, through which many beautiful and elegant thoughts are scattered: there are passages in it reminding us of Scott's poetry.



A new edition of the poem has lately made its appearance, embellished with a multitude of wood engravings from designs by John Gilbert, and certainly poetry and pictures were never more favourably allied. Mr. Gilbert has here far outdone himself, and that is saying much; and the three brothers Dalziel have produced a series of engravings, with which we know of none, in recent times, that can be placed in comparison for power united with the utmost delicacy: they are indeed rare specimens of the art.



Drawn by T. B. Aylmer

Engraved by J. and G. P. Nicholls

OBERWESEL ON THE RHINE.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

THE RHINE.

"But thou, exulting and abounding river!
Making thy waves a blessing as they flow
Through banks whose beauty would endure for ever,
Could man but leave thy bright creation so."—
BYRON.

ALMOST simultaneously three streams burst into existence from the glaciers of the St. Gothard and the Bernardino, uniting their waters at Reichenau; and receiving a hundred contributions from others scarcely inferior, they pour along the ravines leading to the Lake of Constance, which they cross with such impetuosity as to preserve their waters in a visible course for some distance. These streams are the sources of the Rhine, which, now emerging from the lake between the villages of Stygen and Eschenz, again resumes its boisterous course till, plunging over the rapids at Schaffhausen, we find it has become a truly noble river; in its infancy having divided merely cantons, in its maturity it becomes at once the boundary and the highway of nations, and in its age it is lost in the banks and bars of the Meuse, disappearing in a swampy and almost nameless Delta. But of this enormous course of 900 miles so full of varied interest, when we English, and especially English artists, speak of "The Rhine," we really refer to an interval of not more than one tenth part of its whole career: we scarcely consider ourselves on the Rhine in its beauty even at Cologne, and at Mayence we begin to dwell on its memory, Worms, Spire, and Strasburg not being included in the romantic portion of the stream. Even at Cologne it requires all the interest of one of the finest cathedrals in the world, struggling, as it were, with a blight upon its growth, a host of ancient churches, and a masterpiece of Rubens, to reconcile us at all to a river whose banks are so tame. We wish to enjoy all its glories at one grand burst, and the line of blue hills "looming in the future" by no means suffices to reconcile us to our disappointment. But there are many things in the city to be seen, and the architect more than any other artist finds much to observe which is entirely new to him. The churches of St. Cunibert, of the Apostles, St. Ursula, St. Gereon, &c., &c., as well as the Cathedral, are full of specimens of early Gothic in various ages. The church of St. Peter is that which will most interest the painter: here is preserved the font in which Rubens was baptised, and the painting which he himself considered his greatest work, "The Crucifixion of St. Peter with his head downwards." Reynolds came from Dusseldorf, where in his time was a remarkable gallery of paintings, now at Munich, on purpose to see this picture and was so much disappointed that he has expressed an opinion it was not finished by Rubens himself.* The guardians of this treasure are so fearful of its being worn out by admiration, that they turn its face to the wall and exhibit a copy. However, it is his only work in this the city of his birth, while so many are to be found where he passed his latter days: yet we must remember that being born during the temporary exile of his parents (singularly enough in the same house, and, they say, in the very room where his magnificent patroness, Mary de Medicis ended her days in exile), he would on their return to Antwerp, consider that his natural home and country.

* Reynolds' "Journey to Flanders, and Holland."—Cologne.

The landscape-painter here finds an entire change of scene and costume; man becomes more decidedly German, women assume a wonderful variety of headdress, even the horses have changed their gear. They carry lighter trappings, the head is more free, and the crest, though still artificial by the use of broad leather collars with peaks, looks more at ease than under the wooden boards of Belgium; light, though broad and showy rings of brass are curiously laced with leather straps, or studded over



ST. GEREON'S MILL, COLOGNE.

the harness, while the ever attendant badger skin, which in Italy is so often cut up as a fringe to buckles and straps, here forms a sort of tippet hanging from the collar. The boats too are altogether different, but the taste for varnishing over the sides instead of painting them prevails here as on the Scheldt; so that we still have those rich browns which are highly valuable where nature is so very grey as



RHENISH BOAT-HORSES.

she is on the Rhine. The salmon traps and other fishing contrivances are eminently picturesque, but the steamboats are rapidly destroying the supply of fish: rafts are scarcely manageable till they are broken up a little.

The rambler on the shores of the Rhine in the days of Handbooks, will find the objects of interest described a little more rationally than was the case with my first visit under the guidance of Schreiber, who talks about "black gorges" and "whirl-

pools," and "gulfs in which the river appears to be swallowed up," and then so unartistically speaks of Oberwesel, so rich a mine for the sketcher, as "exhibiting scarcely any trace of its ancient beauty."

On leaving Cologne, the first point of much promise is Godesberg, which will include Bonn, the Drachenfels, Rolandseck, and the Nonnenworth. Then Apollinarisberg, near Remagen, for the church rebuilt by Count Fürstenberg Stammheim, and beautifully decorated in fresco by Ernst Deger, the brothers Müller, and F. Ittenbach: then Andernach, and then Coblentz. Here commences that beautiful course of rocky promontories which, stretching forward into the stream, divides it at its windings into a succession of lakes—at every point a castle and its dependent village—of these three or four are perfect, either from having escaped the order for their destruction in 1380, like Marcusberg, or from having been the victims of restoration as in the case of Stoltzenfels and Rheinstein; this removes them at once from the category of romantic incidents. The length of time they have existed as ruins has given them a *nature* as a ruin, which they lose the instant they are rebuilt; the forms and tones which war and time had produced are gone, and the association of ideas is broken up. In the ruins of Schonberg or Thurmberg you may wander about, or, tired and overcome by excessive heat, throw yourself into the depths of their massive shadows, and reposing, dream of events which from the lapse of ages have so much fable blended with the truth, that analysis seeming impossible, you accept it all as its veritable "legend." At a *restoration*, on the contrary, you feel for your ticket of admission, detect at a glance the difference between new and old, give a smile of admiration at the taste, and a trifle for the courtesy; but you rejoice to escape once more among the wild thyme and the fern, and glance along the river without the enclosure of a window curtain. From Coblentz to Mayence, a distance of scarcely more than fifty miles, this description of scenery is almost uninterrupted, and at Neider and Ober-Lahnstein, Rheus, and particularly at St. Goar, there is plenty of occupation. From St. Goar to Oberwesel is an easy walk, as it is to Caul and Bacharach from Oberwesel, and every sketcher should shun the steamer—there are various ways of forwarding his baggage, the Malleposte, if still in use, being always the cheapest and the best—coming down the stream, a small boat will often delightfully answer the purpose, and let him choose the dawn of the morning or the twilight, and remark the influence of these times on scenes often made monotonous by the artifice necessary to construct vineyards on almost perpendicular rocks. From Bacharach not much of importance occurs till you arrive at Bingen, or Rudesheim in the heart of the Rheingau, with its islands and the beautiful towers of Elfeld; here the scene varies to a more pastoral country. Assmanshausen terminates the rocky shore, with "la montagne de Rüdesheim, dont la cime va se perdre dans les nues!"* it is less than 1000 feet high. Finding yourself in the most celebrated portion of the vine country, picturesque notions of the vintage will intrude; you may quickly dispel them: where the vine is trained like our raspberries there is little opportunity for the picturesque of nature. "The fruitful bloom of coming ripeness" is very promising, but the ripeness, if not delayed till the snow is on the ground, is at all events gathered by two or three women under the eye of a sort of exciseman, with an ink-bottle at his button-hole, pen and book in hand, watching the process of the grapes being smashed in a kind of churn.

At Mayence there is but little attraction in a general way; there are views of the city from the opposite shore, a good fountain of white marble with arabesque carving, the interior of the museum, and in the cathedral are quaint old tombs and some brasswork, worth



FISHING-BOATS ON THE RHINE.

thinking about by those who seek such subjects. On quitting Mayence we leave the beauties of the Rhine, except at Strasburg and Schaffhausen, and usually take a run to Frankfort, to see a very busy and cheerful city with good old towers—a cathedral much knocked about—but it contains a Rubens and a Durer—and a museum with a room decorated with paintings in fresco by Veit, one of the Roman party of Art-reformers with Cornelius and Oberbeck; there are besides a few pictures and a



THE DRACHENFELS.

collection of etchings. But the great work of Art in this city in the minds of many is the beautiful statue of "Ariadne on a Panther," by Danneker, in the garden of M. Bethman; it is now well known in England by the parian statuettes.

A great deal has been said about the journey from Frankfort to Heidelberg by the Bergstrasse, through Weinheim, &c., but though very well as a drive, it is not worth any delay to an artist, who will probably find it more convenient to be transported to Heidelberg by steam. Go there however he must, who would not lose

* Schreiber's "Rhine."

the finest ruin of its class in the world: not indeed that its being a ruin is the cause of its interest; it is wholly independent of any such adventitious consideration. There is no ruin on the other side the Alps at all comparable with it. Grotto Ferrata is sometimes mentioned, but there is no water below, nor woods above it; nor can the view over that part of the Campagna to Ostia at all compare with the view along the Neckar to the plains of Alsace and the Vosges Mountains. As for Heidelberg,* it is beautiful from below by the water's edge, from above on the terrace, on the road higher still; it is beautiful in its courts, in its chambers; where it is perfect, where it is destroyed; there is not a point from which you can see it that it is not beautiful. Look at it from within the woods: how the mellow reds and greys light up through the green foreground, hang over its walls, and peer down into the dark glens beneath them; you can imagine you see within their dim obscurity some of the legions banded together for its demolition. Yet there it stands, at last a victim to the power of the elements, the lightning having done more towards its destruction than all its human adversaries. Having been five times bombarded, twice laid in ashes, and three times taken by assault and delivered over to pillage, it yet recovered, till in 1764 it was once more reduced to a mere wreck by a stroke from Heaven.

Although the engraved views of Cologne are for the most part *composed*: that is, the cathedral is introduced where it is not actually standing, the scenery of the Rhine very rarely indeed renders *composition* necessary, foregrounds of course excepted, so perfectly are objects arranged for pictorial effect; it is for this reason to be preferred to many other places for a young artist's first tour. Nor let him be deterred by the names already associated with its views; let him treat the subjects as his own feeling suggests, and he will be more original, even on the same ground, than many who adopt the same class of historical composition though under different names;† and never let him delude himself with any hope of being the *first* who has found a particular point. Some years of experience have convinced me of that fallacy; and having gone often out of the beaten path, fairly in search of novelties, I have too often found proofs afterwards that I had not those good things all to myself. Some one has said, "sail where he would, in the most out of the way bays and creeks, he always fell in with an American ship:" and I have found, go where I would, I could generally track a German, although they are certainly not landscape *painters*. Great as they have proved themselves in the highest walk of Art, they certainly fail in this; their landscapes are dry, stiff, and elaborate, wanting air and distance, and, strange to say, romance. Look at a group of students from Bonn, such as I have met on the steamboat, wending their way to the Drachenfels, decorated with black and white scarves, badges of the duellist elect, under no restraint by fear of magistrates or police,

> "Young fire-eyed disputants
> Who deem their swords more eloquent than words."

Watch them long enough to penetrate the disguise of cap and moustache, and you will see countenances promising delight in observation, and eyes keen to descriminate, while their general bearing would lead you to expect them to paint with the dash and enthusiasm of Salvator Rosa. Who that ever put his head into the Café Greco, or passed a day with the hundreds of German artists in the Campagna of Rome, celebrating the painter's festival in caverns decorated with every sort of *diablerie* their genius can devise, would have expected to see such meagre, dry results when they attempt to dress up a landscape. If they do not paint the same subjects, they adopt the same feelings which have infected the works of Overbeck, Cornelius, and their disciples.

And in these days instead of coming from Dusseldorf to Cologne as Reynolds did, those who care for Art in general, (and Ruskin's maxim on that point is worthy of universal adoption, "that the man who can paint but one thing well will be surpassed even in doing that by others who do much else,") will reverse his steps and go to Dusseldorf, not to see the same pictures which are now at Munich, but to see the progress of that branch of the Modern German School which is established there under the presidency of Schadow. There is an annual exhibition at Munich during July and August, and there are other opportunities of seeing their works in public buildings and some private residences where strangers are admitted.* This academy was founded by Cornelius, now engaged in decorating in fresco the Campo Santo at Berlin, and has been really the parent of the Munich school. For my own part I am inclined to attribute the movement now taking place in our own school of Art rather to the feelings which induced Cornelius, Overbeck, and their followers to leave Vienna and fly to Rome *temporal*, than to any in common with the, so-called, tractarian feelings in our church, for which notion, perhaps, the choice of subject has alone given foundation. As those men disputed the policy of continuing in the prescribed routine at Vienna, and were expelled the Academy; so our countrymen, seeing that *colour* and *handling* alone formed more and more the leading feature of the English school, determined rather to go back to the manner of those times when such qualities were least understood, but carrying with them what was good in Art of a more advanced state. Reynolds's last words in the Academy were uttered in a fruitless exhortation to the student to follow in the footsteps of Michelangelo; but unfortunately in the same breath he avowed having taken another course as more suited to his abilities and *to the taste of the times* in which he lived: and so men adopted his practice and neglected his precepts.

Prince Albert well said in his address to the Academicians at their annual dinner in 1851, in substance at least; "we cannot hope to see works resulting almost wholly from mercantile considerations produced in this country, which will bear comparison with those that were the creations of men whose minds had been tutored in the retirement of magnificent buildings, enlivened by gorgeous pageantry, and called into existence for the most holy purposes." A great occasion had arisen a few years before he said this, and when the nation demanded Cartoons the colourists folded their arms and looked askance at the labours of men who had youth and hope, and, for the moment, a vantage-ground to show their strength upon: and what followed? a host of men whose names were then first known to the public carried off the best prizes. Surely here was a moral not to be forgotten; the present party, who are styled Pre-Raphaelite Brethren, were scarcely then of an age to be of the number, but it is reasonable to suppose they saw an opening for a step towards a desirable conclusion and have boldly taken it. No doubt a reaction has taken place in the minds of many, and there are some whose necessities are not urgent, who, refusing to submit to this mercantile thraldom, of adapting their manner to the tastes of the age, will choose the nobler part of directing the public taste back into the right way from which for three centuries it has deviated more and more. There is a feeling abroad now which will most assuredly recognise the claims of those men who aim at something higher than legerdemain. For once the Fine Arts have had a paragraph in the speech from the Throne, and we may feel well assured it was uttered as sincerely and earnestly as any which preceded or followed it: we know that when her Majesty or Prince Albert "has been graciously pleased to express their admiration, &c. &c." that it was by no means a matter of court etiquette and condescension doled out through the medium of the equerry in waiting, but that with their own senses they examined the works submitted to their inspection, and with their own taste and judgment approved, or with extreme delicacy and consideration, satisfied the exhibitor without at all compromising their position as practical and well-informed judges. To this altered state of affairs alone is to be attributed the rise, and, I hope, the progress, of a party, till it becomes a school earnestly endeavouring to begin again in that track which led rapidly to such great ends; but we must accept their present efforts only as beginnings. That there is still much to be done, must be admitted, even by their greatest admirers: it is not necessary that women should be hideous to be holy; the great prototypes of their school selected all that was beautiful in every day nature, and centering all those charms in one countenance, superadded an ideal beauty solely by *the expression* which gave life and animation to the whole. What has been said of the German school may unfortunately with more truth, be said of this; "It is easy to denude them of all earthly expression whatever, which these artists (meaning the Germans) most successfully do; but to clothe them with a spiritual one—this is another thing, though they are occasionally confounded with each other."*

> "Grace was in all her steps, heaven in her eye,
> In every gesture dignity and love!"

used to be accepted as descriptive of female beauty; but at present, every Pre-Raphaelite woman is so hideous in her features and her gesture, that the ignorant will suppose moonstruck grimaces are accepted by artists as indicative of piety.

Although some of the German school may have failed equally with our own in this particular, there is a much nearer approach in some of their works to the

* Engravings of Oberwesel and Heidelberg will appear in the succeeding paper.

† It is curious to observe now and then what a run there will be after a popular form of grouping. After Mueller's picture, in the British Institution, of "Salvator Rosa showing a picture to his Patron," which admitted a group consisting of a fine young man—gossip said Count D'Orsay was the model—and a venerable old one, with a lovely daughter by his side; we had in succession "Holbein showing Henry VIII. a portrait of Anna Boleyn," "Benvenuto Cellini showing a tankard to Francis I.,"—indeed *he* was much in request with Popes and Cardinals besides, in spite of celibacy—"Quentin Matsys showing his portrait of Catherine to her Father," "Caxton with his First Proof Sheet," with many others, but all "harping upon the same string."

* The Cologne exhibition is open also about the same time; when I saw it the works were chiefly by Belgians, de Keyser being most conspicuous, the landscape painters running after Hobbima, the subjects in which buildings were the principal feature were generally good. Contadini and Fifferari abounded.

* Quarterly Review. No. cliv.

angelic grace of Raphael than any we have made hitherto. Can this be attributed to the discipline they have undergone? So long ago as 1810, Overbeck, Vogel, Cornelius, Schadow, Veit, and several other young men went to Rome, disgusted with the maxims taught in the Academy at Vienna; in fact, they had been expelled for refusing to conform to opinions they considered pernicious. Here they devoted themselves entirely to the study of the works of Perugino, Fra Angelico, and Raphael's early manner. Some of them resided in a deserted convent near the Ghetto; and these endeavoured, by adventitious aid and by their habits of life, to resemble in all things what we know of those great high-priests of Art. One consequence of this was the adoption of the creed professed by their idols. Cornelius was born in the Roman Catholic religion, but the other eleven who became converts, did so after a long residence in the city of Rome and years devoted to the study of works which had, as it were, emanated from the practice of that religion. Some of these painters have devoted themselves exclusively to the decoration of churches or buildings requiring allegorical or scriptural illustration only. These are considered as of the school of Munich; while others who paint in oil, and practise in the general run of subjects, belong to the Dusseldorf school; Lessing being the leader in landscape. The Munich school work almost, if not altogether, in fresco. Cornelius and Bendeman are both engaged at this time in Berlin; they work with the aid of their pupils, as of old. This practice, it was said before the Parliamentary committee on the Houses of Parliament, could not be adopted in England; but it is a great assistance, and moreover forms part of the ancient system which the Germans follow in all its integrity. From the works of these men there have already been given engravings in the *Art-Journal*; and most of the more important works of both schools are familiar to us in this country by engravings, or lithographs; more frequently, from the latter. It has been remarked that, upon the whole, we see the designs to greater advantage in black and white than in the paintings themselves: and unless this is so, the remarks upon Hildebrandt's picture of "The Murder of the Princes in the Tower," * are certainly unjust. The satin cloak doubled up at the foot of the bed ceases to be a "tawdry ornament" in the print, nor do "the satin mattresses (where?) and arabesque borders," or "the binding of the book" at all disturb the eye. On the contrary we delight in the truthful drawing, the graceful play of the young limbs, and their perfect repose. Comparing this with any work of Sir Joshua is simply comparing drawing with colouring: compare it with Delaroche's picture of the "Princes sitting on the Bed," (still speaking of them however in black and white), and Hildebrandt's is simplicity itself. The carved bedstead of Delaroche would serve a Viennese carver for a *working* pattern; then look at the affectation of the elaborately dressed hair, then the garter and the velvet slipper! The most expressive incident is the little spaniel's watchfulness, espying the shadow of a foot under the door. I doubt if Sir Joshua could or would have undertaken *that* bedstead for an earldom; there is nothing of the kind in the Hildebrandt, *the drawing* of the figures and *modelling* of their limbs are what he had most at heart.

* Quarterly Review. No. cliv.

ART IN CONTINENTAL STATES.

PARIS.—Our correspondent writes us, that he has been invited by M. H. Lehmann to inspect the important labours executed by him at the Hôtel de Ville, and he transmits the following account of what he saw.—We will first offer a few remarks on the general aspect of this suite of rooms, which are of a splendid character, and well calculated to afford space for national fêtes, for which formerly a large expense was each time incurred in providing halls and galleries. The Salon d' Entrée is named "Salle des Prevôts des Marchands," then follow the "Saloon of Peace," a first "Saloon of Arts," the "Grand Gallery of Fêtes," "Saloon of the Caryatides," the second "Saloon of Arts," "Saloon of Napoleon I.," a second "Salle des Prevôts;" and a grand saloon named "Saloon of Napoleon III." The architecture is pure Renaissance, carefully studied; the decorations are white and gold. The two porticos which terminate this suite of splendid apartments resemble in some respects that of the "Villa Madamá" and of the "Loggiá: the architect is M. Lesueur. In the decoration of these various rooms a large share has fallen to the painters: the two "Salons des Arts" have been decorated by M. Landelle with allegorical figures of Poetry, Music, Painting, Architecture, Sculpture, and Engraving; I believe it is the first time Engraving has been admitted to the honour of personification. Under the windows we find the Nile, the Ilyssus, the Tiber, and the Seine, as representing four successive civilisations,—Egypt, Greece, Rome, and France. In the "Salle des Caryatides," M. Benouville has painted the four Seasons, with Astronomy, Agriculture, and Abundance. The ceiling is by M. Gone, and twelve small subjects, by Cabanel, represent the twelve months. In the Saloons of Peace and of Napoleon I., the paintings are not yet placed; they are to be by MM. E. Delacroix and Tangres; this last is to represent eight capital towns in which the French flag entered victorious. These, with the "Apotheosis of the Emperor," to be painted on the ceiling, will no doubt be some time before they are executed. H. Vernet was originally the artist chosen, for what reason he has been replaced is not known. We now arrive at the most important task of the whole by M. Lehmann. This clever artist has executed an Herculean undertaking: in his own words.—"The 56 subjects painted in this gallery cover a superficies of 140 square metres, (420 feet), and contain 180 figures, the principal ones being 6 feet in height. The whole of these subjects were composed in ten days, and executed in ten months." They begin by representing the progress of civilisation. "A primitive family, man combating wild beasts;" "Man subjecting to his rule domestic animals;" "The progress of building and manufactures;" "Culture of various plants, corn, vines," &c.; Astronomy, Navigation, Commerce, Industry, Meditation, Science, and Study complete the first series. Then follows a series of subjects developing and perfecting the different sciences, Theology, Philosophy, Justice, Finance, Mathematics, &c. &c. The composition of the remainder are, as it were, a *resumé* of the painter's idea—being "Abundance," the sign of the perfection of agriculture; "Glory," a figure flying towards heaven holding a palm and a crown: appropriate Latin legends are appended. Added to these twenty-eight subjects, twenty-eight smaller ones, representing children with various attributes, are also painted on the tops of the windows, the large subjects being between each. The whole are well executed, and worthy the talent of this excellent artist. In this saloon are also placed the beautiful chandeliers by Paillard, who in the *Concours* obtained the first prize. In the Salle des Prevôts, M. Muller has painted a ceiling not at all in accordance with the subject given him—"Les Communes affranchies;" instead of a serious historical painting, which would have given the painter the trouble of thought, he has painted a number of half naked female figures, quite irrelevant to the subject. M. Riesener in the second Salle des Prevôts is painting the ceiling representing the "*Souvenir* of the 2nd December. Paris reassured and confiding in the Future, sees Peace, Industry, Commerce, and Art prospering." M. Schopin is also executing a ceiling for the Salon Napoleon III., on the same subject. We have thus given a brief sketch of this grand work which, taken in its *ensemble*, is worthy a great nation.—Another restoration of importance just finished is the Tuilleries; but there is little new in what has been done; it is principally in repairing the ravages of time, revolutions, &c., that the artist and workman have found employment; the whole has been done on the most magnificent scale, and forms a worthy pendant to the Hôtel de Ville.—There is talk of the *salon* being put off, but nothing decisive has yet been made public by the minister.—The Pantheon has been inaugurated and three splendid altars erected; but it still looks empty, and scarcely like a church. Grecian architecture is not the proper style for a Christian temple.—M. Seurre is the successor in the Academy of M. Ramey, deceased.—Death has deprived us at the age of fifty-three of M. F. Cottereau, an artist of talent, Inspector of the Fine Arts: he was much esteemed by his fellow-contemporaries, and was on the eve of being named Inspector-General of all the monuments and museums of France. At the head of about twelve coaches at his funeral was one of Napoleon's.—The suppression of the Rue basse du Rempert, on the Boulevard, is talked of and would be a great improvement to that part of Paris. In the sale of the Count of Gervillier's pictures, six Canalettis were bought in at 25,000f., the other paintings were of small value, with the exception of one by Snyders; they were however sold at high prices, the biddings having been pushed vigorously by an Arab, said to be a son of the Bey of Tunis; of course the dealers made him pay dearly.—The sale of the effects of H. Vernet, consisting of the articles contained in his atelier, were sold at Versailles; busts, oriental arms, various objects of curiosity, a few paintings; but of little importance. The sale of the sketches and drawings was withdrawn by order of the artist.—The furniture of the Ferté-Vidam has been sold by auction, by order of the Orleans family, and has brought extraordinary low prices; it was entirely of sculptured oak, in the style of Louis XIII. The fine dining-room chairs, cheap at 60f., sold for 15f.; whilst a bronze lustre, which had cost 10,000f., brought 14,000f., bought by a Polish princess.—A portrait-painter of considerable talent has been sent to Carlsruhe, to paint the portrait of the Princess Carola Vasa, the presumed betrothed bride of the new Emperor.—Our prospects of contributions of pictures for the Dublin Exhibition continue promising.

THE VERNON GALLERY.

WESTMINSTER BRIDGE—1745.

S. Scott, Painter. J. B. Allen, Engraver.
Size of the Picture, 1 ft. 9½ in. by 11½ in.

WE dare say that few of our readers, however intimately acquainted with the vocabulary of English Artists, ever heard of the name of Samuel Scott, and yet he was in high repute at one period of the last century. Scott resided in London from about the year 1725 till his death in 1772, and became famous by his pictures of marine and river scenery. Horace Walpole, in his "Anecdotes of Painters," says of him:—"If he was but second to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, the Quay at the Custom House, &c., were equal to his marines, and his figures were judiciously chosen and admirably painted, nor were his washed drawings unequal to his finished pictures." At the period when this was written, some of Scott's best works were in possession of Walpole's relative, Sir Edward Walpole, so that the critic must have had a fair opportunity of forming his judgment, but we think in this instance he has somewhat over-estimated the talents of Scott, which, nevertheless, were of no common order.

This picture and its companion, a view of London Bridge, also in the Vernon collection, may be more fitly compared with the works of Canaletti, and they will scarcely lose by the comparison. The view of Westminster Bridge is taken from the Middlesex side of the water; the sketch shows but a small portion of the bridge with its alcoves, the latter taken down a few years since to lighten its weight. The gable-ended buildings to the right, which came so picturesquely are now removed; the large edifice still stands, but not exactly as here represented; it is occupied as the government office of the "Board of Control for the Affairs of India." The bridge, which has stood little more than a century, is a doomed structure; and hence the picture, a beautifully finished bit of painting, derives additional interest as a memento of what, ere long, must be regarded among "things passed away."





CHEMICAL GLEANINGS.

Permanently Humid Clay for Sculptors Modelling.—Everybody who has been in the habit of visiting sculptors' ateliers, must have been struck with the lugubrious appearance of the clay models enveloped in (to all appearance) so many winding-sheets. No matter what the subject—A Faun or merry Cupid, or drunken Bacchus, a nude Venus, or warm-clad belted knight, half smothered under the weight of his padded buff and coat of mail; in short, no matter what the subject—nude or draped, grave or gay, muscles starting with the action of life, or flaccid as in death,—every representation of beings mortal or immortal whilst existing as clay models, have had to come in for their share of the wet sheet treatment at the modeller's hands. The reason for this is obvious; clay during the process of drying becomes shrivelled and filled with cracks and fissures innumerable, the occurrence of which in a clay model would irretrievably damage its structure and contour. We trust the necessity for this wet winding sheet treatment may no longer exist, that clay models may no longer participate in the hydropathic operation with those living enthusiasts who advocate the cold water cure. According to *M. Barreswil* he has succeeded in discovering a substance that when added to modelling clay in certain proportions renders the sheet and cold water treatment altogether unnecessary. Under the name of "*modelling clay*," remarks this gentleman, I designate a clay prepared in such a manner that it does not dry when left to itself, even for a very long time. The process which I employ consists in tempering the clay not with water alone, but with a concentrated solution of glycerine. The theory of this treatment is obvious. Glycerine being a substance naturally liquid never drys, hence clay mixed with it always retains its softness. M. Barreswil remarks that many sculptors to whom he has sent specimens of this soft clay, have used it with complete success.

Fixation of the Electric Light.—The great impediment to the employment of the electric light for useful illuminative purposes is its tremulous unsteadiness. This has hitherto been a fatal bar to its adoption; notwithstanding the numerous ingenious processes which have been devised for remedying the evil. M. Briard has announced to the Paris Académie des Sciences his discovery of a plan by which the imperfection has been removed, but he has not yet detailed the nature of the discovery. As soon as it becomes known we shall take care to prepare an abstract.

The Ultramarines of Commerce, and an Easy Method of Determining their Relative Value.—M. Barreswil the chemist mentioned in the preceding notice has just devised an easy way of discriminating between the value of different commercial ultramarines.—His method is not chemical but involves merely a simple analytical investigation: it is however susceptible of yielding perfectly trustworthy indications. M. Barreswil has himself applied the process during the last four years, and with the most complete success. His process consists in the employment of artificial sulphate of baryta prepared in very acid liquors, carefully washed, and accurately dried. The test substances are applied in the following manner. Weigh out two separate and equal portions of sulphate of baryta each of 20 grammes. Let these portions be separately put each into a mortar. Portions of the two sorts of ultramarine between which a comparison is to be instituted, (from half a gramme to a gramme each,) are now to be separately put each into a tarred capsule. A portion of one of the samples is now to be rubbed with one of the lots of sulphate of baryta so that an equable tint may result. A portion of the second sample is now to be treated in the same manner, with its own corresponding lot of sulphate of baryta until a tint as nearly approaching the first as possible results. The two capsules with their remaining portions of ultramarine are now to be accurately reweighed, and the difference between their weights will be indicative of the respective parts of the ultramarine. This is evident, for if each specimen of ultramarine were of equal purity, *i.e.* of equal colouring power, then—Given two equal weights of sulphate of baryta to be equally tinged, equal amounts of ultramarine would be necessary for the purpose. It is scarcely necessary to remark that the purity or colouring strength of all other coloured powders may by the same means be equally well determined.

Proposed Method of Restoring the Blackened Portions of Oil Paintings.—One of the chief drawbacks to the employment of white-lead in artistic painting, consists in the facility with which it becomes blackened by the sulphuretted hydrogen, and hydrosulphate of ammonia, both so prevalent in the atmosphere of towns. A very elegant way of instantaneously restoring those discoloured parts to their original whiteness was suggested by M. Thenard, the discoverer of peroxide of hydrogen, otherwise called *oxygenated water*. It is a prominent quality of this liquid to impart oxygen,—and hence if applied to a coating of black sulphuret of lead, the latter immediately acquires oxygen, and is changed into the white sulphate, thus restoring the original tint. Unfortunately however, this peroxide of hydrogen is so difficult of manufacture, and so expensive, that its use for the purpose in question is almost impossible. A much easier plan, but founded on the same principle, has been suggested by M. Schönbein of Bâle, who in the course of his studies on ozone, discovered that oil of turpentine if exposed in an open glass vessel to the atmosphere in the sun's rays, and agitated from time to time during the space of two or three months, acquired such oxydising properties, that it was capable of acting on sulphuret of lead just like the oxygenated water of Thenard,—that is to say, capable of changing it almost instantaneously into the white sulphate. Professor Schönbein has himself suggested the value of this oxygenised oil of turpentine to artists and picture-dealers. Many other liquids, besides oil of turpentine, can be oxygenated in a similar manner, and would probably be as advantageous.

Malachite formed Artificially.—Heinrich Rose, the celebrated analytical chemist of Berlin, has mentioned the following process as being capable of simulating in appearance, whilst it is identical in composition with,—natural green malachite. Precipitate a solution of sulphate of copper in the cold by carbonate of soda or of potash, allow the precipitate which is voluminous at first to cohere, finally dry it, and wash it. By polishing, the characteristic appearance of malachite may be brought out.

Unalterable Glue.—Every one who has frequent occasion to use glue knows to his cost that continued reheating and resolution in the end destroy the adhesive properties of this substance. The reason of this peculiar alteration is not understood. M. Dumoulin having turned his attention to this subject, has succeeded in obviating the inconvenience by the following process, which he thought of sufficient importance to bring before the consideration of the Paris Académie des Sciences:—"Take one kilogramme of Cologne glue; dissolve it in one litre of water in a glazed pot, by means of a gentle heat, that of a water-bath being most eligible, taking care to agitate or stir it from time to time. As soon as all the glue has become melted, pour into it very gradually, and by small portions, 200 grammes of nitric acid of 60 degrees strength. This addition produces an effervescence due to a disengagement of hyponitrous acid. When all the acid has been poured in, the glue-pot is to be removed from the fire and its contents allowed to cool." M. Dumoulin has preserved glue thus prepared for more than two years in an uncorked flask. It had undergone no alteration. Glue thus prepared is particularly useful for attaching paper to drawing boards, and for serving as a chemical lute, in addition to the many other purposes to which it may be applied.

GIBSON'S DESIGNS.

John Gibson, R.A., is one of the few English artists who have laboured for a reputation rather European than domestic; his fame having deservedly penetrated every existing school: being indeed better known on the continent than by the bulk of the professed lovers of Art among ourselves. Having already published a biographical notice of this distinguished sculptor, we claim for ourselves in this instance the privilege of speaking exclusively of his works. Gibson has now for many years been a member of the Royal Academy, which infringed, we believe, one of its laws, in electing him while settled and practising his profession in a foreign country; he is also a member of the Academy of St. Luke. The fervour of his devotion to sculpture determined his residence at Rome, the *Alma Mater* of modern Art, and while he is an Englishman in the freshness of every home feeling, he is yet a legitimate son of ancient Hellas in all the rarest attributes of Greek sentiment. It is only from time to time that his works are exhibited in England, although the greater part of them are commissioned by Englishmen. His foreign patrons are few; the most distinguished of these are one of the Russian Grand-Dukes, for whom he executed a replica of his group of "Psyche borne off by Zephyrus," and a statue of Cupid disguised as a shepherd—and Count Sherborn; a Bavarian nobleman, for whom he executed a statue of a Nymph. The Psyche was also repeated for the Prince Torlonia. We have said that Gibson does not frequently exhibit at the Academy: when however a work is seen there, the public is always startled by its classic severity; it has a chastening effect after a good deal of *rococo*. The statue of Huskisson was a work of this kind; it might be a companion to the Demosthenes of the Vatican, or a memento of some honourable Athenian who had deserved well of his country. A work recently exhibited excited some inquiry on account of the gilded border of its drapery. This kind of enrichment, however, is strictly consistent with the practice of the Greeks; it is supposed that the hair of even the Venus de Medici was gilded, as traces of gilding have been discovered, and the ears have been pierced for ear-rings. These observations on the works of this distinguished artist are suggested by a selection of his Designs which have recently appeared in four numbers, engraved in imitation of the original drawings. Among the subjects in the first number are several designs, the original sketches of which are the property of her Majesty, as "A Girl and Child," "Phaeton driving the chariot of the Sun," which was also executed in marble for Earl Fitzwilliam, "Juno and Hypnos," executed in marble for her Majesty. The first mentioned is a drawing of exquisite simplicity; the principal figure is draped, holding up the infant in a manner producing a charming convolution of line. The group of horses in the Phaeton is the most effective composition of its class we have ever seen. The fire of the subject is thrown into the horses, which are modelled throughout with the utmost care. The animals are most skilfully disposed, and their action sufficiently declares their headlong career. The subject has been many times treated in modern Art, but in this composition there are points which are unexcelled in any recent effort. Other subjects are "Venus wounded by Diomedes while bearing off Æneas," "Cupid and Sappho," "Hero grieving over the body of Leander," "Suffer little Children to come unto Me," and a sketch of a nude figure remarkable for elegance of contour, and the natural grace of its movement. The second number contains a drawing of great originality, Æolus, Juno, and the Winds. The subject is from Virgil, the first book of the Æneid, those passages in which are described the interview between Juno and Æolus. The latter urged to send forth the winds to destroy the Trojan fleet—

"—venti, velut agmine facto,
Qua data porta ruunt et terras turbine perflant."

Juno and Æolus are on the right of the composition, while the left is occupied by the four winds rushing forth over the sea. The figure

of Æolus describes power and command, and the expression of Juno is that of malicious excitement. The muscular forms of the Winds remind us of Michelangelo. The subjects in Christian Art treated by this sculptor are few; there is however one here rendered from the passage, "And he shall give his angels charge over thee to keep thee in all thy ways." The figures are three, two angels instructing a child, who looks to them for an explanation of the text of the Scriptures which he holds before him. In "Achilles and Lycaon," a subject from the Iliad, the sketch of Achilles is a masterly performance, and "Eros and Anteros contending for the Soul," shows the greater power of Anteros, in a sketch remarkable for beautiful play of line. In "Venus protecting Helen from the rage of Æneas," we find a new feature in drapery and appointments. The artist makes a marked distinction here between the Trojan and the Greek costume, both of which are generally treated in one and the same manner; at least there is not the marked difference that we find here. Æneas wears a helmet shaped like a Phrygian cap, and surmounted by a bat-wing crest; a drapery depends from his shoulders, and from his waist falls a tunic skirt, below which the legs appear draped in the *braccæ* of the barbarous nations, as we see them on the column of Trajan, as they were worn by the Scythians and Gauls. If we are to understand that an entire tunic is intended, the costume differs little from what is still worn by the Scythians of our own time. The tunic and *braccæ* ("*unde der. breeches*"), are now in certain parts of Russia the same as they were two thousand years ago. "Desire pursuing the Soul," is a small drawing on grey paper of infinite sweetness and delicacy, reminding us of a flight of Cupid after Psyche. A drawing upon dark paper represents "A Girl Asleep;" the lights are touched in with white chalk: this is one of the few *genre* subjects we find in the series; it is admirable in effect. "Jocasta repressing the ire of Eteocles and Polynices," is a charming drawing in which Jocasta recalls in some degree the "Niobe." A version of Cupid and Psyche presents the figures disposed in a manner different from that which is usually seen; they are grouped upon a couch, Psyche resting upon Cupid; the figures are rendered with much sweetness. "Psyche borne by Zephyrus," is a production of transcendant beauty and forms a fitting pendant to Flaxman's "Pandora." This work was executed for the late Sir George Beaumont, and repeated for one of the Russian Grand Dukes, and for the Prince Torlonia. The composition is brought forward in the finest sentiment of Classic poetry, and is equal in all the best attributes of the Art to any production modern or ancient. "Astyanax taken from his mother Andromache," is a composition of numerous figures, in which Ulysses appears taking the child from his mother, who has fainted; he is received by other Greeks, to be thrown from the walls of Troy. A monumental design of much beauty represents a female figure weeping over an urn, which she clasps before her. The idea is original, and the figure is draped with much taste. "Antigone discovered by the dead body of her brother Polynices." The subject is from Sophocles. "Ulysses forcing Polyxena from Hecuba to be sacrificed," is composed of four figures—Ulysses, holding the right hand of Polyxena, who clings to her mother, behind whom an attendant is weeping. This would form a bas-relief of great beauty; it is throughout charmingly balanced, and the upper line of the composition is most skilfully managed.

Of many of those designs we do not speak, but not because they are less worthy than these we have mentioned. The power displayed as well in these designs as in the known works of the artist, rises to a standard the most difficult of access in the art. It is not given to any man to be uniformly felicitous in every effort, but it cannot be denied that these works by John Gibson are of a degree of excellence which raises them to a level with the best productions of the best period of the Greeks themselves. Having said this, it is not necessary for us to set forth that he is of the most eminent of his profession in the living schools of Europe.

THE NEW ART OF ORNAMENTING METALS.

FERTILE, varied, and peculiar as are, and have been, the various processes devised for the purposes of ornamenting objects made of metal, we are not aware of any which, in simplicity and beauty, at all equals one that has been brought into operation within the last few weeks. It emulates in economy the application of transfer-printing, to the adornment of japan and papier-mâché objects, or the same to china, when in its biscuit state. In all probability the accidental phenomenon of a comparatively soft substance leaving, by pressure, its impress on a harder material, may have been noticed; it has, however, been reserved for Mr. R. Ford Sturges, of Broad Street, Birmingham, to apply the same to a practically useful purpose in manufactures, and to devise through its means a style of surface-ornamentation, limited only in versality by the illimitable resources afforded in the results of the machines of the lace-makers of Nottingham or elsewhere, or the endless forms and devices which may be suggested by human fancy. The process in its simplest form will be best described by stating that, if two or more plates of metal are taken, and between these is laid a piece of wire webbing, thread-lace, perforated or cut paper, and the two sheets of metal, with the pattern of thread-lace wire-web, or paper between them, be passed through a pair of ordinary rolls employed for the rolling of metal,—the two sheets of metal being thereafter separated an impression of the pattern will be found on each, corresponding to the compressibility of the material out of which the pattern is formed, or the hardness of the sheet of metal to be so ornamented. The known delicacy of such a material as thread-lace, opposed to the hard and comparatively unyielding metallic substance to be ornamented, and yet by its agency indenting the latter, will doubtless be productive of matter of wonder to the uninitiated; we can, however, inform our readers, that we have seen the same piece of lace employed in ten successive operations in Britannia-metal ornamentation, and with a manifest improvement in each operation, until the cohesive property of the fibre out of which the lace was made became destroyed by the pressure.

Ornaments in lace or paper will also leave their impress upon a steel plate most distinctly, and in very considerable relief or incision; this has been proved by actual experiment. The fitness of thread-lace for the purpose is much improved by its immersion in a starchy liquid, and thereafter drying the same on heated cylinders, viz., such as are used by lace or ribbon manufacturers. Lace, net, and sewed work on muslin, appear to be best fitted for giving impressions upon tin or Britannia-metal in the indented manner. A style of ornamentation in relief is produced by the substitution of cut-out or perforated paper, or metal; thus, the employment of perforated zinc as a medium resulted in one of the most perfect of specimens yet produced. When paper is to be used, the design is cut out as a stencil pattern, or such as is used in poonah-painting, or as the metallic perforated or cut-out plates for marking cases: this paper, or sheet of metal, occupies the same position as the lace, viz., between the two sheets; the three thicknesses being then passed through the rolls, the interstices or perforations in the paper appear with a raised surface, bright,—the surrounding metal being dead or matted: the durability of such a tender substance as paper will excite astonishment, when we say that eighteen salvers were ornamented with a single piece of perforated paper. In using paper for the purpose of a pattern, its usefulness and durability is considerably increased by immersion in a liquid metallic solution,—such as sulphate of copper or tin,—rolling the same on hot cylinders, or subjecting it to the action of a powerful press; this serves to render the paper tough, compact, and prevents elongation from taking place between the metals. Ordinary sand-paper produces the most perfect dead matted surface imaginable; though the softest of the materials, already specified as being used for the purpose of producing the ornament, leaves its impress upon tinned iron, German silver, sheet brass, copper, or Britannia-metal.

It will readily be understood, that the depth, as has been explained, varies according to the hardness of the metal which is desired to be ornamented; thus, lace, which gives a comparatively deep impress upon the alloys of tin, gives one of a shallower kind on nickel silver. To secure the requisite depth of ornamentation on the harder metals, it became necessary to devise a means by which delicate lace formed out of metallic wire could be produced. It is one of the peculiarities of our country that on a difficulty or a want being suggested, there are thousands of active brains and hands ready at a moment's notice to try to obviate the difficulty or supply the want: the result in the present instance has been the adaptation of a lace machine for the production of a gossamer web-like lace, formed of wire, which, when applied so as to take the place of the thread lace, or the metallic saturated paper pattern, (viz., between the sheets of metal to be ornamented,) on German silver, brass, or copper, leaves a deep, clear, and distinct series of reticulations or indentations, corresponding to the simplicity or complexity of the pattern of the lace, &c. This lace is produced with equal facility, plain or figured; and for the purposes of blinds for windows, or for bird-cages, the repeated pressures to which it is subjected, in rolling between the plates of metal to be ornamented, much improve its quality for such applications.

In the present state of the invention, it appears very difficult to place any limit to the nature of the materials out of which patterns may be made; as, for instance, the writer of this notice picked up, in an afternoon ramble in the country, two or three specimens of what Coleridge has so poetically described as—

> "Brown skeletons of leaves that lag
> My forest brook along."

These placed between plates of previously rolled soft metal, and subjected to pressure, on the separation of the plates each disclosed the delicate markings of the tender frame-work upon which the vegetable matter that makes up the leaf had been stretched; not a single spar or rib was wanting. These impressions could be printed from with ease, and would serve as illustrations of the structural form of leaves for the use of those interested in the study of the science of botany. Very excellent impressions may, in like manner, be procured from lace, and the lace-manufacturer has thus at his command the means of producing a pattern-book of his designs without the trouble or expense of engraving the same; the depth of the indentation is sufficient to hold the necessary quantity of ink to produce an impression by means of the ordinary copper-plate press, or by surface block-printing. As, however, in the first instance, it is intended to use the process more particularly for the purposes of ornamenting those portions of the surfaces of manufactured objects in electro-plate, which have hitherto been left plain, it is unnecessary to enter more minutely into the description of the same, as applied to printing; its perfect applicability has however been sufficiently clearly demonstrated, and, in the present instance, has been indicated in order to show to what extent one invention may affect or assist other departments of trade than the individual one for which it was originally intended. No doubt can exist as to the present invention superseding, to a great extent, in the production of an universal class of goods, the method of ornamentation by means of engraving. The delicate reticulations of the lace markings gives a richness of appearance hitherto unattainable without a corresponding addition of cost for engraving and embossing, and which placed them beyond the reach of an ordinary class of purchasers.

Objects may be manufactured from ornamented Britannia-metal sheet by the process of "spinning," a mode of production which entirely throws into shade all others employed for securing in the objects produced elegance of outline: the pressure of tools used in the process does not remove the markings produced by the various mediums employed to produce the ornamental metal. The ordinary method of raising the metal into shape by the stamp and die

may also be taken advantage of with the most perfect confidence, as the indentations on the metal do not appear to suffer thereby. Elegantly-formed tea-services, salvers, cruet-frames, dish-covers, drinking cups, urns, and other objects produced in electro-plated and gilt metals, are so many evidences of the utility, economy, and ornamental character of the invention as applied to the art of the worker in electro-plate and Britannia-metal goods. The proprietor of the patent, Mr. R. W. Winfield, of the Cambridge-street Works, also intends to apply it to the ornamentation of his patent metallic bedsteads, and to the brass foundry trade generally, and to produce the metal in sheets for the accommodation of manufacturers, who will doubtless use it for purposes at present not dreamt of.

Hailing, as we do, everything likely to operate favourably when placed in the hands of those classes whose taste may be improved and cultivated by means of the introduction of a style of ornamentation applied to objects of household and every day use of a more chaste character than hitherto, and at a cost which will render them easily accessible to all, we consider we only discharge our duty in securing that publicity for the invention which our pages are so well-fitted by their extensive circulation to give. The process illustrates a philosophical truth, viz., the compressibility, yet indestructibility of matter, in connection with the cohesion of the several particles, forming the substance out of which the patterns are made. Doubtless innumerable improvements will yet be effected in the invention as it now stands, which we shall duly record for the benefit of our readers.

OBITUARY.

MR. ROBERT FORREST.

This artist, a sculptor of some considerable note in Edinburgh, died on the 29th of December, 1852. He was originally a stone-mason in the quarries of Clydesdale, and, as a sculptor, was entirely self-taught. His principal works are a statue of "Wallace Wight," at Lanark; a colossal statue of the first Viscount Melville, in Edinburgh; and a statue of John Knox, erected in the Necropolis of Glasgow.

CORRESPONDENCE.

Sir,—I have read with interest the article in your last number on Picture Galleries. It is impossible not to look forward with great anxiety and some misgivings to the results of a new attempt to produce a building fitted to receive and to exhibit the pictures belonging to the Nation. I shall not affect to say what that building ought to be; but it appears to me that you, and all persons who are likely to have any influence in determining its character, cannot too earnestly impress on those whom it may concern, the necessity of keeping steadily and exclusively in view the object to be aimed at: viz., *the presenting pictures in the best possible manner to the eye and mind of the spectator*. Stated thus, this proposition is so elementary, that to insist upon it seems not only superfluous, but ludicrous. Yet, as you observe, there is hardly a picture-gallery in Europe in which this primary object is not sacrificed to secondary ones: to architectural effects, to a grand *coup d'œil*, or to some other foreign consideration.

If the French had the taste for which they so loudly credit themselves, they would long ago have felt their boasted Louvre to be intolerable. It is, without any exception, the worst *picture gallery* that I have seen, or can well imagine, and this precisely from the qualities for which they admire it: its vast unbroken length, and oppressive *congeries* of paintings of all qualities and schools; not to mention the bad disposition of the lights. It is, however, admirably adapted for the heterogeneous mass which fills a great part of it. The weary eye can glide over acres of uninteresting pictures, without caring to isolate one, so as to enter thoroughly into its character. When you come to the gems which it possesses, you feel the intolerable wrong done them by the presence of such associates. But enough of this; we are not likely to build a Louvre. I only mention it as the type of what to avoid.

The real question is this: In what way is a picture best seen? Every true lover of Art will, I think, reply,—alone. And in proportion to its excellence, will it gain by being seen alone. The great works of Art, which speak not to the eye alone, but to the imagination, the heart, and the understanding, require a perfectly tranquil and undivided attention; a fresh, unwearied eye; a mind abandoned to *one* impression; feelings in harmony with *one* subject.

It was my good fortune to be living at Dresden the winter during which Mr. Steinla was making the drawings for his admirable engraving of the Madonna Sistina. The picture was taken down from the gallery, and placed in a small unfurnished room in the palace. It stood slightly raised from the ground; the artist had, of course, taken care that the light should be concentrated and directed fully upon it. Here I was permitted to pass hours in nearly solitary contemplation of this sublimest of pictures. I had seen it often enough in its usual place, near the Correggios, but I was wholly unprepared for the different effect it produced on me when thus abstracted from every object, every colour or form, that could embarrass the eye, or distract and dissipate the feelings. For the first time, I entered into complete communion with the divine work; nor do I believe that anybody who has not seen it in its solitary sublimity, can understand its whole significancy and power.

I am of course aware that to have a separate room—a shrine—for each master-work of art, is impossible. The question is, whether some approach to this separation might not be made; and whether that is not the point to aim at. Whether pictures might not be so arranged and classed as to prevent that abrupt transition from one train of emotions to an entirely discordant one, which is so painful to any person of even moderate sensibility to Art. What would be said of a concert, in which the "Dead March in Saul" ran on without an interval into "Batti Batti;" or "I know that my Redeemer liveth" ended with "Il mio Tesoro"? And yet it is not more absurd to bring together musical ideas so disparate and discordant, than to hang Correggio's "Venus" by the side of Francia's awful and affecting "Entombment." Surely *this* offence may be avoided.

I see with regret that you put aside, as wholly inexpedient, the arrangement adopted at the old Museum at Berlin. Inferior as that collection is to many others, (and from the comparatively recent date of its formation must be,) I always saw it with peculiar satisfaction, on account of that very arrangement which you condemn. It was, indeed, not a gallery, but a succession of moderate sized rooms, each containing a small number of pictures. By this arrangement not only was the eye not solicited by a long vista of many-coloured walls, but the several schools and epochs were kept distinct; and a certain unity of sentiment preserved.

If the object is to see, know, feel, and appreciate the *pictures*, I confess I can imagine no arrangement so satisfactory as this, or something analogous to it. If, on the other hand, the pictures are to be made to serve as the decoration of a magnificent gallery, such an arrangement is, I admit, wholly destructive of *that* end.

All I wish is, that the end, be it what it may, should be clearly understood and stated; or, in the very common attempt to *chasser deux lièvres à la fois*, we shall sacrifice the real interest of painting; while we shall very certainly not rival our neighbours in the splendour and vastness of our gallery. In short, let me entreat you, Sir, to reiterate the all-important question—"Is the gallery to be built for the pictures, or are the pictures to ornament the gallery?" If the decision of this question is left to architects, it is not difficult to foretell which of the Arts will be sacrificed. Viator.

P.S. I am glad to see you claim for the National Collection of this country the high rank it deserves. It is ludicrous to hear people, who measure the value of a collection by the superficies of wall covered, talk of this as insignificant. In none is there so little rubbish.

[We recognise with our correspondent the necessity of the comparative isolation of pictures in order that the sentiment and effect of each may be fully felt. Any gallery in which this is not the primary consideration will be utterly useless. The French in their most recent erections have endeavoured to remedy the deficiencies of the Louvre, the Luxembourg, and Versailles. We do not condemn the old gallery at Berlin merely because it is a suite of rooms, but because, like other similar suites, it is ill lighted. We know not the plans that may be brought forward, but any which does not throw a full light on the side walls must be a failure.—Ed. *A.-J.*]

MINOR TOPICS OF THE MONTH.

The Royal Academy.—In consequence of our January part being unusually early at press, we were unable to supply the following information, which our constant readers are aware generally appears in our columns at the commencement of the year. On Friday, the 10th of December, being the eighty-fourth anniversary of the foundation of the Royal Academy of Arts, a general assembly of the Academicians was held at their apartments in Trafalgar Square, when the following distribution of premiums took place, viz: To Mr. Charles Rolt, for the best painting from the life, in the life school, the silver medal. To Mr. George Smith, for the best painting from the living draped model in the school of painting, the silver medal. To Mr. Joseph Powell, for the best drawing from the life, the silver medal. To Mr. Edgar George Papworth, for a model from the life, the silver medal. To Mr. Richard Norman Shaw, for architectural drawings of the cloisters of Westminster Abbey, the silver medal, to which was added, in consequence of the great excellence of the drawings, a standard work on architecture, suitably inscribed. To Mr. Edwin Long, for the best drawing from the antique, the silver medal. To Mr. Joseph Gawen, for the best model from the antique, the silver medal. To Mr. Charles Henry Cooke, for the best perspective outline, the silver medal. Which was concluded with a short address from the President to the students.

The general assembly afterwards proceeded to appoint officers for the ensuing year, when Sir Charles Locke Eastlake was re-elected President.

Council.—New List.—William Calder Marshall, Henry William Pickersgill, Charles Robert Cockerell, and Charles Landseer, Esqrs.

Old List.—Thomas Creswick, Richard Redgrave, Francis Grant, and Charles Robert Leslie, Esqrs.

Visitors in the Life Academy.—New List.—Edward Hodges Baily, William Mulready, Daniel Maclise, and William Calder Marshall, Esqrs.

Old List.—Charles West Cope, William Dyce, Solomon Alexander Hart, Patrick Mac Dowell, and Richard Redgrave, Esqrs.

Visitors in the School of Painting.—New List.—Charles West Cope, Solomon Alexander Hart, Charles Robert Leslie, and Daniel Maclise, Esqrs., and Sir William Charles Ross.

Old List.—George Jones, Charles Landseer, William Mulready, and Clarkson Stanfield, Esqrs.

Auditors re-elected—William Mulready, Esq., Sir Richard Westmacott, and Sir Charles Barry.

Lectures at the Royal Academy.—Our sheet containing an Almanac for the present month was arranged and at press some weeks since. It contains some announcements of lectures to be delivered at the Royal Academy, which we have subsequently found to be incorrect; as the only courses this year will be those on Architecture by Mr. Cockerell, and on Sculpture by Sir R. Westmacott. The new professors of Anatomy and Perspective, who were appointed in February last, will not commence their discourses this season; and the professorship of Painting is still vacant. The days to which reference is made in the Almanac are those on which the lectures would have been delivered in their ordinary routine; and when the page was prepared we had received no notification of the omissions. Our January Almanac contains also some errors arising from the same unforeseen circumstances.

The Great Exhibition of Art and Industry to be held in Dublin in May next, continues to progress under the most favourable auspices, and promises to realise the most sanguine expectations as to its success. The indefatigable secretaries, Messrs. Roney and Deane, have been travelling over half Europe in order to enlist auxiliaries. The former has visited France, Belgium, and Germany; the latter has limited his labours to a home tour, but both have accomplished a very large portion of the object they have in view—to bring together the best productions of the world, and to exhibit them, for instruction and enjoyment, in the Irish Metropolis. Mr. Roney has been promised large accessions by the Emperor of France, the King of Belgium, and the sovereigns of several of the German states. He has also secured the co-operation

of the most distinguished producers of the Continent. Our own gracious Queen has tendered her most valued and valuable aid, and many of the most conspicuous of English "collectors," have also signified their intention to support the effort. Mr. Deane has been equally prosperous in his mission to English manufacturers. Nearly all the most eminent houses have consented to contribute; in many cases they will prepare works specially; in others they will send "remainders" from the Great Exhibition of 1851. His Royal Highness Prince Albert will thus see the spread of the mighty movement in behalf of Art which must be attributed to him, and the public will also witness another proof of the vastly beneficial influence he has exercised over the country which owes him so much. We regard this effort in Dublin as of the very highest importance—not only with reference to Art in all its varied ramifications, but as tending to promote the best interests of Ireland which cannot fail to be immensely benefited by the issue. Thus then, we are secured the certainty of success; failure is now out of the question, and the truly patriotic suggestion and assistance which Mr. Dargan rendered, when the result was, to say the least, problematical, will have its reward. It is said this gentleman has been offered knighthood, which he declined; he may not decline it when the end has followed the beginning, but he will, at all events, receive the gratitude of his country, and be honoured by every man who has the interest of Ireland at heart.

It is our intention to report this Exhibition fully—as fully in its degree, as we did the Great Exhibition of 1851; engraving a very large selection of the most beautiful and most suggestive objects it contains, and giving through this medium to the contributors of ART-MANUFACTURE the advantages which properly-directed publicity never fails to secure. At present, our plan is to issue with the *Art-Journal*, monthly, during each of four months, sixteen pages of illustrative engravings, after the manner of the Illustrated Catalogue of 1851; but it is not our intention to charge any extra price for the parts of the *Art-Journal* in which these illustrative pages will appear. We shall, however, subsequently collect them into a volume. This notice will perhaps be sufficient to direct contributors to supply us with drawings of the objects they mean to contribute. As heretofore, we shall not require such contributors to bear any part of the cost. The engravings will be executed by, or under the superintendence of, Messrs. J. and G. Nicholls.

NATIONAL GALLERY—THE BROWN MANIA.—The article on the cleaning of pictures in the National Gallery, which we gave in our last number, has roused the invective of the whole tribe of picture-dealers. We have dared to decry the Brown mania, the liquorice juice, the dirty veil, the media of chicanery and fraud upon which the "trading" in works of ancient Art is alone based and conducted. An appeal to common-sense appreciation of colour is too fatal a test for the "stocks in trade" of old canvases. Skies must be of a dirty grey, foliage and herbage black, pellucid water possess the opacity and hue of plumbago, and flesh tints must either resemble dirty leather or appear covered with brown spots, indicative of a recent virulent eruption. Those who suffer themselves to be hood-winked (and it is an appropriate term) see landscape in the Salvator Rosa, and the human figure in the large Guidos in the National Gallery. What a glorious lesson it would be of conviction to the Brown mania class, if one half of the Salvator Rosa were divested of its accumulated discoloration; they would not then require the triumphant sneers of persons imbued with common sense. Suppose one of Stanfield's fresh and brilliant landscapes to be half covered with a solution of treacle! Why is so severe a lesson necessary? Will nothing else dispel the delusion? The result of all the discussions on the subject of cleaning the pictures belonging to the nation, cannot prove otherwise than advantageous in the end, notwithstanding the attempt of dealers to perpetuate the delusion of dirt. The public will begin to imagine there is something to conceal under the dirty envelope, which, once removed, will betray the corrupt motives that have perpetuated the mystification. We have taken some pains to obtain the opinions of the most eminent dealers; and among these, persons, many of good judgment, with the reputation of integrity in their transactions, universally deplore, that, after the cleaning of the national pictures, they had not been "toned." "Toned," indeed! which implies either the scumbling of dirt, or adding foul, hard glazings over the colour, which was as clean as when the painters considered their works completed. One dealer candidly confessed it was too honestly done, and added, significantly enough, that the pictures only wanted *toning*. Another dealer, who ranks himself among the eminent of the "trade," had the hardihood to assert that it was only picture-dealers who knew anything about Art, or could judge of it. "What can gentlemen know? it is only those who are dealers have any knowledge of pictures; and then, when gentlemen have spoilt their pictures, they get the opinions of Sir E. Landseer, and other artists to back them, men who know nothing about ancient art; how should they?" This would be pretty well for Holywell Street, but we should not have expected to hear it in Bond Street. While this dealer was discharging his denunciations to us in the back shop, against the entire class of artists and amateurs, a mere youth was busy, brush in hand, painting addenda to a small *ancient* picture. Perhaps when the toning and the brown varnish have been added, it will be launched, to the admiration of the illiterate gentleman, who would fain purchase the richly embrowned harmonious combination.

THE HAMPSTEAD CONVERSAZIONE.—This agreeable periodical reunion was held for the first time on January the 19th, at the Assembly Rooms, as usual. In consequence of our going so early to press, we are deprived of an opportunity of mentioning this month the works exhibited. But this shall be done next month, and generally afterwards. The meetings will be extended to four, terminating on the evening of April the 20th.

THE GRAPHIC SOCIETY.—At the last meeting of this society, in January 12th, some clever paintings and sketches by an amateur artist, Mr. Harrison of Clifton, attracted much attention from the peculiar medium, starch, with which they were executed. We gave some information on this vehicle for painting in the *Art-Journal* for August 1852.

THE ORLEANS PICTURES.—The gallery of pictures belonging to the Duchess of Orleans, was advertised to take place in Paris, on the 18th of the last month; too late for us to give any notice of it in our present number. It contains some excellent pictures, and, among others four of Ary Scheffer's fine works. The sympathy of every lover of Art must be extended towards the royal lady, whose misfortunes, arising from the political circumstances of France, have obliged her thus to part with her treasures.

THE BRITISH INSTITUTION.—The works intended for exhibition were received on Monday and Tuesday, the 10th and 11th of January. We have seen productions of high merit which have been expressly executed for this institution, and if from these we may venture to estimate of the generality, we may predict an exhibition of more than usual interest. The institution will be opened, as usual, early in February.

PAPIER-MACHÉ WORKS.—We had an opportunity of seeing at the establishment of Mr. C. F. Bielefeld, prior to their shipment for Constantinople, some papier-mâché panels, destined to decorate an apartment in one of the Pasha's palaces. The principal panels are of very large dimensions, about ten feet high by four feet in width, painted and highly enamelled: the centres are white with an ornamental floral design running down, and encircled by a pattern having the appearance of inlaid fancy woods, so cleverly painted as scarcely to be distinguished from the real substance. Underneath these panels, entirely to encircle the room, and about four feet high, are others resembling most closely various marbles. We have certainly never seen any objects in this material more exquisitely produced, considering their size; they must have been executed by artists of no mean skill. In hot climates papier-mâché, for decorative purposes, is found far more durable than wood, which is apt to crack.

THOMAS HOOD.—Our readers generally are, no doubt, aware that a subscription has been set on foot to erect, in the cemetery at Kelsal Green, a monument to this poet. None have better earned a national tribute to his memory; and our only regret is that it is not to be national. The idea originated in a limited circle; and although the subscription commenced some months ago, it has moved heavily, and has not yet reached a sum of more than 400*l*. The call has consequently not been responded to as it ought to have been; and, without meaning any offence, we must attribute this evil to a very general impression that the movement has originated with "a clique," and is intended to serve the interests of a periodical work rather than to honour the memory of the poet. We by no means hold this opinion; but we know that it largely prevails, and operates prejudicially; and we cannot avoid thinking that the "Members of the Whittington Club" have committed a grievous mistake in declining to place persons who are not "members" on the "Committee." The honour of the suggestion belongs undoubtedly to them: it would not be diminished if it were shared with others; but it is quite certain that by sharing it, their object would have been more worthily achieved. As it is, however, it is the duty of all who have received enjoyment from the poet's writings to contribute to this monument; it is discreditable to the whole community that his grave should have so long remained "unmarked;" perhaps out of the twenty millions of our population there are not as many score who can read, yet have not read his immortal "Song of a Shirt"—a poem of a few verses, but out of which has grown "consideration" for a large class, and so ameliorated the condition of hundreds of thousands of the sons and daughters of toil. We earnestly entreat contributions for this high and holy purpose: of a surety, a monument of some kind or other will be placed over the poet's remains, covering the grave in which he is buried; if aid be withheld or given grudgingly, that monument will be a proof of indifference rather than of homage, and discredit the country and the age—as a record of ingratitude: if a sufficient sum be contributed, the monument will be honourable to all—to the poet and to the millions who have been taught by his soul-stirring lines, or been amused through many a long winter evening by the sparkling wit which has never been surpassed. Society owes a large debt to the memory of Thomas Hood, and society is bound to pay it. Moreover, it should be known that the committee manifest a very earnest desire that the record should be in all ways worthy: they covet the aid of the best sculptor of the age: they will receive tenders from many sculptors who will have no view to "profit;" but a monument must needs be costly; and a sum of about 300*l*. will go but a small way to meet the expenses absolutely necessary to erect one that shall court the eye of all who visit the huge graveyard, and desire to know how England rewards her "Worthies." We have only to add that those who wish to contribute must do so *at once;* for the subscription list will close in a fortnight. Hereafter, there will be many to lament an "opportunity" lost; hereafter, there will be some who will refer with honourable pride to their names registered among the few who honoured the poet's memory and the poet's grave.

IMPROVEMENTS IN ORNAMENTING JAPANNED METAL AND PAPIER MACHÉ WARES.—Mr. George Goodman, of Birmingham, manufacturer, has taken out a patent, the subject of which consists in transferring, by the ordinary means, impressions printed on paper in oil-colours from engraved copper plates, a separate plate being used for printing each separate colour in the pattern. The transferred impression on the ware is finally varnished in the manner usually adopted.

REVIEWS.

THE PRIZE TREATISE ON THE FINE ARTS SECTION OF THE GREAT EXHIBITION OF 1851. By H. WEEKES, A.R.A. Published by VIZETELLY & Co., London.

Following the example set by the *Art-Journal*, though limiting the scope of their plan to a single section, the Society of Arts offered a prize for the best treatise on the Fine Arts Section of the Great Exhibition. The successful competitor was found to be Mr. Henry Weekes, the sculptor, recently elected an Associate of the Royal Academy; his essay or treatise has just come into our hands. We are always gratified to see artists handling the pen in furtherance of Art, from the persuasion that when they use it "well and wisely," none can do it so effectually; connoisseurs may write theoretically and with a show of learning, but the practical artist, who understands the mysteries of Art, is alone able to treat the subject as it ought to be treated, because he brings experience as well as knowledge to bear upon it. Men study medicine in the writings of the physician, and learn the intricacies of law from the works of the lawyer. The Fine Arts Section of the late exhibition was, we need scarcely remind our readers, confined almost exclusively to Sculpture; there was nothing else admitted that strictly came within this definition, unless painting on glass may be ranked as such; this, however, we should rather class with Decorative Art. Mr. Weekes's treatise is therefore little else than remarks on the sculpture which the Crystal Palace contained, though he divides his writing into seven chapters. The first, "introductory," on the origin of Fine Arts; the second, a slight sketch of modern British Art, or rather of sculpture, up to the present time; the third, occupying nearly half the book, treats of sculpture; the fourth, talks of the materials and processes employed in sculpture; the fifth, of Ornamental Art in general; the sixth, of stained glass, and a few "concluding remarks," make up the seventh chapter. Mr. Weekes's observations upon sculpture in general, are characterised by sound sense and a thorough knowledge of his subject; his criticisms upon the works of the several British and foreign exhibitors are sound, liberal, and judicious. In his remarks upon the position which the art now holds in England he seems, however, to have altogether lost sight of one influence which, we presume to say, has had some share in its acknowledged elevation and appreciation, we mean our own Journal. It certainly appears strange to us that almost every writer who takes pen in hand upon the subject of British art—its present state and future prospects—writes as if we had done nothing to promote its interests; and by his silence on our efforts virtually rejects our aid. This is not very gracious on the part of artists generally, on the part of a sculptor still less so, for the *Art-Journal* has spread his fame over the world. Long after commencing the series of engravings from Sculpture which have appeared in our publication, we had to contend against the prevalent feeling that such illustrations were unfitted to the public taste and were almost an outrage upon modesty; and now we know they are regarded as not inferior in beauty and interest to anything the book contains. It is something to have caused the Art to be respected and admired instead of condemned and shunned, and though we care not to have our good deeds paraded at all seasons, there are times when a word of honest praise of us might be spoken, and indeed when justice requires it. We do not mean to charge Mr. Weekes with intentionally forgetting us; our wonder is the *Art-Journal* should not have forced itself upon his recollection when discussing the matter he had in hand. The chapter on "Ornamental Art" refers, almost exclusively, to those manufactures which may be classified with sculpture, such as silver and bronze works, cameos, and furniture carving, with a glance at ceramic wares. Mr. Weekes's treatise is unpretending, it offers no novelty in the way of criticism, but it is marked by just discrimination and laudable liberality of feeling.

ART-EDUCATION AT HOME AND ABROAD. By G. W. YAPP. Published by CHAPMAN & HALL, London.

This pamphlet is one of the numerous publications arising out of the Exhibtion of 1851, the Official Catalogue of which was, we believe, arranged under the management of Mr. Yapp. There is little or nothing in his present work to justify its appearance: its contents are a mere compilation of extracts from periodical publications and weekly and daily newspapers, referring to the subject of Art-education, linked together by a few observations from the writer himself; who, like the author of the "Treatise" we have just noticed, seems never to have heard of the *Art-Journal*, since he introduces not a single quotation from a book that for years has been wholly and solely devoted to the service of Art. All that Mr. Yapp has to say upon Art-education we have long since said for him over and over again: neither he nor those he quotes throw any new light upon the question; had he turned over the pages of three or four volumes of our Journal he might have saved himself the trouble of further research for opinions.

DIE ENGEL DEN HIRTEN ERSCHEINEND. Lithographed by LEONI NOEL, from the picture by H. MÜCKE. Published by H. GRAVES & Co., London.

Professor Mücke's name must be familiar to most of our readers, through the engravings on wood from his designs which were occasionally published in the *Art-Journal* during the last two years. He stands at the head of the Dusseldorf school, and ranks among the best of the modern German painters.

This is a noble subject, nobly expressed, with a purity of feeling that ought to distinguish the group of angelic messengers who came to announce to the shepherds of Bethlehem "peace on earth, and good-will towards men." The grouping of the three angels is very fine; they have descended so near the earth, that, were it not for the relative difference of size between them and those who are keeping the flocks, we might suppose the whole almost within reach of each other. This is, perhaps, the fault of the composition, inasmuch as the interest of the work is centered in those who bear the "glad tidings," far more than in the company whom it most concerns to hear them. It was a god-like mission on which the former were sent, and they gloried in their errand; but man's happiness was its object, and he should not therefore be permitted to assume a subordinate, and almost an unseen, part in the representation of what was to them so important an act. Ambassadors, even of thus high an estate, ought not, speaking solely with reference to their appearance in a work of Art, to occupy a more prominent position than the individuals, though of earth, to whom they carry their credentials. These remarks may possibly be deemed hypercritical, but they impress themselves on our mind when contemplating Professor Mücke's manner of treating the "Annunciation."

The picture is intended as a companion to the "St. Catherine borne by Angels," by the same masterhand, a work that has been very greatly popular in this country as well as throughout the continent of Europe.

THE ORIGIN AND PROGRESS OF THE ART OF WRITING. By HENRY NOEL HUMPHREYS. Published by INGRAM, COOKE, & Co. London.

The subject of this treatise is one which is much indebted for consideration to time and circumstance. Little more than half a century ago it had been a question of mere caligraphy, extending among ourselves, only to the curiosities of monastic inscriptions, and the consideration of the capriciously scrawled remnants of our own early and other mediæval documents, infinitely more crabbed than the known and accepted forms of Greek and Roman inscriptions. The discovery of the key to Egyptian hieroglyphic created great sensation on its announcement, and the hope from that time excited has not been disappointed. These voiceless legends, written in *dead* letters, were regarded with a vainly speculative enquiry, until, upon the French occupation of Egypt, a French engineer in the course of some excavations near Rosetta, discovered the famous basalt tablet, called the "Rosetta stone," which bears a hieroglyphic inscription, accompanied by a rendering of the same in Greek. When the talisman was discovered the stones were no longer mute, but they yielded up the records that had been committed to their keeping more than three thousand years ago. This was a great step towards that kind of archæology-made-easy which is acceptable to an intelligent public, and since that time a lively interest has been felt in the deciphering of historic records. The great problem of our own time has been the cuneiform writing of Assyria, Babylonia, and Persia; in the interpretation of the first we may say—without derogating from the claims of foreign travellers who have devoted themselves to the subject—that a countryman of our own, Colonel Rawlinson, has made valuable progress; certainly he has done that which forms an epoch in the annals of palæography, to us as a Christian nation, perhaps more interesting than the interpretation of the Egyptian hieroglyphics by Young and Champollion. It is generally agreed that the probable date of the earliest examples of cuneiform writing, is not more remote than 1300 years B.C., while that of Phœnician inscriptions is not earlier than four or five centuries B.C. We have not space to follow the "Origin of Writing," with all the *gusto* which we may say the book under notice has given us. We can only remark that the author has devoted to his subject much learning and research. We speak of Egyptian and Assyrian discovery as two great features of historic revelation, but the treatise considers every form of writing, from the primæval essays in Egypt, the cuneiform systems of Nineveh and Persepolis, to the introduction of inscribed records into Europe, through the medium of the Hebrew, Phœnician, and Greek systems. The subsequent progress of illuminative and mediæval penmanship is beautifully shown by profuse and carefully executed examples—in short, there is no work in which the subject has been so satisfactorily treated; and so much learned research is shown throughout, that it will be felt the title of the work is singularly simple and modest. Of the "getting-up," one word—the book is bound in boards of some material in imitation of beautifully-carved black wood, and it is otherwise embellished with great taste.

PORTRAITS OF GEORGE WASHINGTON AND HENRY CLAY. Engraved by A. L. RITCHIE. Published by R. A. BACHIA & Co., New York, and LLOYD, BROTHERS, London.

These portraits may be accepted as honourable examples of the progress which Art is making in the United States; they are full-length subjects, and are published separately, although we have classed them together, because executed by the same hand. The likeness of Washington is copied from Gilbert Stuart's fine portrait, the composition and arrangement of the figure and accessories are the work of P. F. Rothermel, of Philadelphia: the print is altogether excellent, rich and powerful in tone, and brilliant in effect; if the shadowed parts in the background had been a little less heavily printed, this latter quality would have come out still more advantageously; the black drapery of the figure, powerful as it is, being scarcely sufficient to detach its wearer from the surrounding objects. The portrait of Henry Clay pleases us better as a whole; the countenance is remarkably demonstrative of the intellectual vigour of this distinguished American, and the attitude of the figure is firm but graceful. The engraving, if less forcible than the other, is more harmonious and generally effective.

It is gratifying to find our brethren of the United States thus proceeding in the right course as regards Art.

SCENERY: LANDSCAPES AND INTERIORS. By Eminent English Masters. Part I. Published by E. GAMBART & Co., London.

We had thought the days of large lithographic publications were passed, it is so long since any have made their appearance; but we are glad to find that such is not the case, because we are persuaded they are not only elegant ornaments to the library and drawing-room, inculcating a love of Art and a taste for it, but they are also of incalculable benefit to the student. The works of this class which Harding, Roberts, Stanfield, Nash, Richardson, T. S. Cooper, Haghe, Lewis, and others have sent forth, have had an influence upon Art generally that it is impossible to overrate: the series, of which the first part is on our table, will tend greatly to sustain that influence. It contains six prints, exceeding in size, if our eye does not deceive us, any of those to which reference has been made, except perhaps Roberts' "Holy Land." The first is a "Glade in Sherwood Forest," by Creswick, R.A., one of those charming woody scenes in which his pencil delights. The next is "The Little Robin," after W. Collins, R.A., a characteristic subject of the master, the beauty of which, however, is somewhat marred by the stiff and awkward position of the young child standing in the foreground. "A Road Scene," by the late W. Muller, shows the broad and massive style of that clever painter; the print is highly effective. "Dunblane Castle" and its surrounding scenery, are grouped into a charming picture by D. Roberts, R.A., and "St. Donat's Castle, Glamorganshire," is bathed in the atmosphere of a serene sunset, by the pencil of Turner, R.A. "The Hamlet," after J. Linnell, concludes this first part; the peculiarities of the artist's style are difficult to transfer to black and white, but the pastoral scene comes out very agreeably. The artists who have lithographed these plates, Messrs. Gauci, Ciceri, and Brandard have caught the spirit of the styles of the respective painters with much success: we hope the work will go on and prosper.

STUDIES OF LANDSCAPES AFTER THE MOST EMINENT ENGLISH MASTERS. Parts I. to IV. Published by E. GAMBART & Co., London.

This is a work similar to that we have just noticed, yet something less ambitious in design; but not at all inferior in character and quality. The pictures and drawings of Turner, Callcott, Constable, Collins, Stanfield, Creswick, Muller, Pyne, Harding, Cox, Copley Fielding, Cattermole, Prout, in short, most of our great landscape painters have been put under contribution, and are excellently lithographed, with three or four exceptions, by Gauci. The prints make capital studies for the advanced learner.

"COMING EVENTS CAST THEIR SHADOWS BEFORE." "PROTECTION." Engraved by C. G. LEWIS from the pictures by SIR E. LANDSEER. Published by H. GRAVES & Co., London.

The first of these two prints is a small-sized reproduction of the larger print which has long been before the public: it is a gem of an engraving. The other might be supposed, from its title, to have reference to a subject which has so long engaged the attention of the political world, but it is no such thing. "Protection" is personified by a hen guarding her brood of chicks from the premeditated assault of a young puppy, which has invaded her territories. The two antagonists are placed in the relative positions of attack and defence, and the little ones are amusing themselves as they list, with the ears of corn scattered about, as if they cared not how the combat terminated. Perhaps, after all, Sir Edwin had in his mind, when he sketched the subject, some political notion, for we think we discover an allusion in it that can scarcely be mistaken. At all events the engraving is "a little beauty."

THE KEEPER'S DAUGHTER. Engraved by H. T. RYALL, from the picture by R. ANSDELL, and W. F. FRITH, A.R.A. Published by the Art-Union of Glasgow.

This is not the first time that we have seen Messrs. Ansdell and Frith combining their talents on one picture; we remember seeing some two or three years since one by them, entitled "The Halt," and a charming work of its kind it was. This is scarcely less so; it represents a young girl, with a pretty, expressive face, sitting in the door of a rude cottage, with a well-filled dish in her lap, and surrounded by a group of four dogs of different breeds, who are anxiously waiting to be served. She holds up her finger authoritatively to one noble hound more importunate in his demands than the others. The subject is not new, but it is so pleasingly rendered, and so full of nature, that it must find many friends. We congratulate the committee of the Art-Union of Glasgow on issuing a print so excellent in character, and so deserving of popularity. We believe it is the engraving to be issued by the subscribers for the current year; it ought to increase their number materially.

POETRY OF THE YEAR. Published by G. BELL.

Some of the elegantly illustrated books which the press sends forth about Christmas and the commencement of a new year, seem especially adapted to those particular periods; others there are which, coëval with them in birth, are fitted for all seasons and times—are as welcome to us under the green-wood shade as by the winter's fireside; are as pleasant as the flowers in spring, and grateful as the autumn fruits. Such is the volume which the taste of Mr. Bell has called into existence under the title of "Poetry of the Year:" its contents consist of passages selected from many of our best poetical writers, arranged according to the seasons and descriptive of them, with a considerable number of exquisitely finished coloured prints, so admirably executed as to be scarcely distinguishable from delicate water-colour drawings; but they are in fact lithographs by Brandard, Picken, and Coventry, from drawings by Creswick, Duncan, Barker, Cox, Weir, Branwhite, &c. &c., printed by Hanhart and Day. The number of illustrated books that constantly come under our notice is very apt to make us dainty; but this is composed of such delicate ingredients as would tempt the most fastidious to relish it.

THE OBSEQUIES OF THE LATE F.M. THE DUKE OF WELLINGTON. Drawn and lithographed by A. MACLURE. Published by MACLURE, MACDONALD, & MACGREGOR, London.

For a long time to come we must expect to see the solemn event which has so recently agitated the country occupying the pencil of the artist. The publication of Mr. Maclure is a series of views connected with the funeral of the "Great Duke." The first plate represents the lying in state at Chelsea Hospital; the second, the marshalling of the procession, on the parade in the Park; the third, the procession passing Apsley House, sketched, as it seems to us, from the top of the archway; the fourth, presumed to be sketched from the summit of Morley's Hotel, shows the passing by Trafalgar Square; the fifth, the arrival at St. Paul's; and the sixth, the ceremony inside the cathedral. Admitting the artistic excellence of these views, which are most delicately rendered in lithography, they are, mostly, disappointing as representations of the imposing spectacle; in the second, third, and fourth plates, the procession forms but a very subordinate part of the pictures, which may, with more propriety, be called bird's eye views of the respective localities; the buildings occupying the far greater space, and those who took part in the solemnity appearing almost as pigmies on the surface of the ground. From what point of sight the artist made his sketch of the scene at the Horse-Guards we cannot conceive, unless from the top of a tree, which would enable his eye to range over the whole of the metropolis, eastward and southward; indeed he seems generally to have taken awful liberties with the relative position of houses, and the width of streets, which are wofully incorrect. In the "Arrival at St. Paul's" the edifice stands out well, but the figures form a confused and ineffective group. The first and last prints are most satisfactory to our minds; in the latter, the noble interior of the cathedral, with its mass of living beings encircling the dead hero's grave, makes a highly impressive picture. Yet, with all we consider defective in the work, it affords such an idea of the ceremony as will cause it to be enquired after. We cannot compliment Mr. Ghemar on his portrait of the Duke, which precedes the other prints.

FACTS AND OBSERVATIONS ON THE PHYSICAL EDUCATION OF CHILDREN; ESPECIALLY AS REGARDS THE PREVENTION OF SPINAL AND OTHER DEFORMITIES. By SAMUEL HARE. Published by J. CHURCHILL. London.

We have much pleasure in recommending this excellent and extremely useful little work to the attention of mothers, and of all who have the care of youth. Acting on the principle that prevention is better than cure, Mr. Hare has embodied briefly, but with great perspicuity, and in a popular form, such general directions respecting the physical education of children as will, if judiciously followed out, lead to the prevention of much of the deformity which is unhappily now so prevalent, especially among females. From the frightful mortality which takes place among children, especially in large cities, is shown the urgent necessity of commencing this discipline from early infancy. It is the part of the medical adviser to lay down general principles; it is the part, we should say the *duty*, of mothers to make themselves acquainted with these principles, and to see that they are properly carried out. Under the heads of food, clothing, and exercise, general rules are laid down for the management of children. The necessity of scrupulous cleanliness is enforced, and the use of the tepid, in preference to the cold bath, is advocated for infants. Directions are also given for the selection of a nursery, and the proper qualifications of a nurse are specified. As Mr. Hare traces the great prevalence of curvature of the spine, especially in females, to tight-lacing, he devotes much consideration to the subject of dress; and he expresses his disapprobation of bandages, strings, and ligatures of all kinds which may impede the freee circulation of the fluids, the expansion of the air in breathing, and the growth of the body. Did our space permit, we would extract Mr. Hare's enumeration of the evils attendant on tight-lacing, and of its fearful effects on the general health; as well as on the figure, in producing lateral curvature of the spine. After pointing out the best methods of preventing deformity, our author shows that, even in cases of long standing, much may be done for the alleviation of the deformity, and towards the restoration of health; and that in less advanced cases complete recovery, both as regards form and strength, may, under proper management, take place.

FREE-HAND OUTLINE, Part I. By JOHN BELL, Sculptor. Published by D. BOGUE, London.

This is the first portion of a series of four manuals of rudimentary Art-instruction which Mr. Bell, at the request of the Society of Arts, is about to issue for the more especial use of artisans and schools. Such a task would seem to appertain rather to the painter or the draughtsman than the sculptor, inasmuch as the study of the diversified forms of natural and artificial objects by the latter appears to take a more limited range than we generally assign to the others. Whether such conjecture be right or not, it in no way affects the character of Mr. Bell's work, which is just what such an elementary drawing-book should be, clear and consise in its rules, varied and comprehensive in its examples, though perhaps a little too learned for the very young beginner in some of its theories. We would however most cordially recommend it to those who are of an age to teach themselves, and to such as are employed to teach others.

DIRECTIONS FOR INTRODUCING THE FIRST STEPS OF ELEMENTARY DRAWING IN SCHOOLS, AND AMONG WORKMEN. Prepared and published at the request of the Council of the Society of Arts. Published by CHAPMAN & HALL. London.

The prevalent feeling that now exists to make drawing an essential part of popular education has been, of late, the means of bringing forth a number of cheap works treating of elementary Art. This little book is addressed more to the teacher than the pupil; that is to such teachers as require some instruction themselves ere they can lead others, as village schoolmasters for instance. To these, the remarks made, and the rules laid down, from their truth and conciseness, will be found useful. There are no examples of objects given for the purpose of copying, but abundance of information of what is most suitable, and where the requisite materials of every kind may be obtained.

ON RHEUMATISM, RHEUMATIC GOUT, AND SCIATICA, THEIR PATHOLOGY, SYMPTOMS, AND TREATMENT. By HENRY WILLIAM FULLER, M.D. Cantab; Fellow of the Royal College of Physicians, London; Assistant Physician to St. George's Hospital, &c. &c. Published by JOHN CHURCHILL. London.

We have read this work with great interest, and rejoice to find that those painful, and often dangerous diseases, have engaged the attention of a writer, whose extensive field of observation as one of the Physicians to St. George's Hospital, has enabled him to bring the subject clearly and fully before the profession. Dr. Fuller has made good use of the opportunities thus afforded him, and although we do not undertake to analyse such works critically, yet this has been so highly spoken of in the medical journals, and so well received by the profession generally, that we do not hesitate to recommend it to our subscribers. It is calculated equally for the general reader, the diligent student, or the accomplished physician, and we are fully satisfied that each class will benefit by its perusal.

THE VALE OF LANHERNE, AND OTHER POEMS. By W. SEWELL STOKES. Published by LONGMAN & Co., London.

A poem of some two hundred and fifty stanzas in the Spenserian metre, and upon a local subject which few individuals out of its immediate vicinity have, perhaps, so much as heard of, is a rather hazardous publishing speculation in our days. But the words, "a new edition," on the title-page of the volume, shows that the writer was not presumptuous in sending forth his work to the public, who rarely demand what is not appreciated. The valley of Lanherne is a highly picturesque spot on the Cornish coast. Mr. Stokes has sketched its features with a painter's eye and a poetical spirit, giving to them a historical interest where the subject admits of such allusion. His lines read smoothly and harmoniously, and a pure, healthy, and moral tone pervades the poem, which is pleasant to our feelings, though it may not excite our enthusiasm. We have read far worse poetry than this by names of greater mark. There are a few pretty lithographic illustrations of local scenery scattered through the book; they are drawn by C. Haghe, from sketches by J. G. Philp.

FOLIAGE, FRUIT, AND FLOWERS: THE CALLA. Drawn and Lithographed by J. R. DICKSEE. Published by CHAPMAN & HALL, for the Department of Practical Art, London.

The plan of this work is excellent; Mr. Dicksee proposes to publish a series of life-size illustrations of the most attractive and elegant forms of the vegetable world; intended for the use of schools of Art, and all others engaged in the occupation of designing. One of these specimen plates, representing the Calla, is before us; it is freely and faithfully drawn, and very delicately lithographed; in fact, one of the best examples of flower-drawing in black and white we have seen. The publication, if carried out as commenced, will be deserving of all success, for its beauty and utility.

THE ART-JOURNAL.



LONDON, MARCH 1, 1853.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

THE extended application of the Arts in connection with public buildings, was considered at some length in the last volume of this journal, and we are glad to find, from the announced intentions of Government, the positive beginning at the Mansion House, and from divers indications in the current of public opinion, that results and advantages, such as we looked forward to, have at once become more generally apprehended, than even our sanguine hopes could have calculated upon,—having regard to the real apathy that had so long prevailed. Our readers have but to recal the sentiments of the principal speakers, not long since, in certain debates in Parliament, or to turn to the comments then made in the journals, to find the great results we had placed in view,—the general advancement of taste, the bearing upon popular education, the cultivation of the visual sense and of all the perceptive faculties, the beneficial influence upon public morals, the necessity of the provision of innocent means of relaxation, as well as the commercial benefit—fully recognised and admitted. We would not presume to think that our words, which had scarcely found time to fructify, could have furnished hints to the several speakers and writers referred to; we adduce the coincidence rather to show that such identity of opinion must inevitably arise whenever questions of this nature are earnestly pondered over and discussed.

In the great design of which the country now waits the commencement, details—such as the proper site for the National Gallery,—though by no means to be disregarded, are of inferior importance to the realised facts, that a great public want *is* felt, and that the standard of value of intellectual labour, such as falls within our province, confessedly requires to be re-adjusted. In such adjustment, the words of the Commissioners' report lead us to infer, that the art of Architecture and the interests of its professors will have especial recognition. To attain the ends in view, whether as regards that art generally, or the special branch of "practical art," it is not merely essential that the pecuniary return should be more adequately proportioned to the labour, but that some real deference should be shown to the feelings and opinions of the artist, and that his name should constantly be connected with the authorship of his work.

Keeping, however, to our main line of argument,—it should at length press itself upon the attention of all the great corporations and companies, how much is required to satisfy expectations of the now really advanced enlightenment of the age. In the space that we have given to the subject of the development of the Arts generally, in connection with public buildings, we have noticed the Mansion House, the Guildhall, the Coal Exchange, the Corn Exchange, the Royal Exchange, the India House, and Mercers' Hall and Chapel, showing the capabilities of those structures. The points we have regarded, let us remind our readers, are not merely the benefits which in certain respects, the companies and corporations would confer by the purchase of pictures and sculpture, and by the free admission of the public to their collections;—we have shown the importance of such works, in order to carry out the effect, or to complete the purpose of the *buildings*, and we have found that works of Art at present in existence are, many of them, of interest and value, yet that they fail to realise their due effect by the positions in which they are placed.

It is not indeed desirable, even for the points which we have in view in this series, that the walls of every apartment should be crowded with paintings, of whatever character. This is a common mistake with "picture-fanciers." We would rather see one good work well placed in a given space, in our future National Gallery, than a number of works packed as they are in the exhibitions. But, this only renders it the more desirable that ample wall-space should be provided, and would lead us to hope, that at some day, in addition to the Halls, Court Rooms, and other apartments of the companies, *galleries* for paintings and sculpture should be erected.

We may here remark, that the question of the architectural *decorations* of picture galleries does not appear to us to be accurately apprehended by some recent writers. We agree in the opinion, that errors have frequently been committed as to quantity of decoration—in giving a richness of character which detracts from the purpose of the gallery,—namely, the exhibition of works of Art. These might well require to be made principal in the composition; but, certain arrangements of architectural mouldings, and even of enrichment, may be made to conduce to the effect of works of different degrees of importance—to help to isolate them, and so avoid the influence of one picture upon another,—to the classification in the mind, and therefore to the retention of individual characteristics in the memory. In a room for an annual exhibition, the provision of a good light is nearly all that is possible; but there is no reason why architectural decoration should not be provided, and materially aid the effect of the productions themselves, in a gallery specially designed for particular works.

GROCERS' HALL.

The Grocers' Company, like the others, has much in its history that would form an interesting series of pictures. It existed at a very early date; for, prior to its incorporation by Edward III. in 1345, its members were associated as "Pepperers." Among them have been no less than five monarchs, as well as princes and nobles. In the reign of Henry IV. twelve aldermen were members at one time. One of the most celebrated men of a remarkable age, Sir Philip Sidney, was free of the Company, and the Grocers rode in procession at his funeral. Amongst other members were W. Pitt, Earl of Chatham, and his son the Right Hon. W. Pitt, Chancellor of the Exchequer. If the name of Sir John Cutler, who was four times master, were not preserved in the records of the Company, it would be handed down in the satire of Pope, which in this case may have been more severe than well founded. As regards the part which the Company played in history, it may be stated that the committee of the Parliament fixed on Grocers' Hall as their place of meeting, at the commencement of their dispute with Charles I., —although the Company was steadily attached to the sovereign. The City Dinners to the Long Parliament were also given here. Here too the Bank of England transacted its business from the time of its incorporation till its removal to Threadneedle-street in 1734. Part of the present Bank stands upon ground which was obtained through the Act of Parliament from the Company. The Hall and other buildings still occupy a large area. It extends from the north end of Grocers' Hall Court in the Poultry, to Princes-street, by the Bank. The principal entrance is in the latter street, by two large carriage gates and a porch in the centre, the latter having one of the best modern doorways in the metropolis. The earliest part of the present building was erected from designs by Thomas Leverton between 1798 and 1802. The exterior, which is nearly the only part remaining as it was built, is a very plain but good design,—which may be called Greco-Italian in style—and consists of plain coupled pilasters upon a low rusticated basement. The walling between the pilasters is of brick, and in the spaces are large plain windows. The interior which we are about to notice, was remodelled some years since by Mr. Joseph Gwilt.

It will, perhaps, be convenient to examine first, whether the ground not occupied by the building, would afford any means of attaining our objects. Next Grocers' Hall Court, the office, the residence of the clerk, and the reception rooms and their adjuncts form three sides of a quadrangle. Along this last, there might be room for a small gallery one story in height, without interfering with the light; and a covered way now much wanted, might at the same time be formed from the office on one side to the main building on the other. The area next Princes-street—triangular in plan—has its arrangement defined in great measure by the carriage drive and footway, but something might still be done with the space, more architectural in character than the boundary of posts, and yet more calculated to exhibit that natural beauty which every such patch of ground might be made to possess. A mere row of posts may indeed be so disposed; but many ideas would suggest themselves to those who recollect how intimate has been the connection between architecture and landscape-gardening in some styles, where moulded curbs, pedestals, balustrades and steps, flagged footways and garden-beds in geometrical patterns, make up a very pleasing composition. These remarks apply not only to the present case, but to the gardens attached to the building which we shall have next to examine. In short, we believe that no spot of ground connected with a building is of so little importance as to be disregarded. Architectural gardening is very little understood in this country,—although some of the best gardens we have seen have been laid out by architects. The general practice is to give the work to a race of landscape gardeners, who are in no sense what they should be—complete artists. There is much reason to doubt, whether the system most in vogue amongst these people—which consists in the mimicry of natural features, and the formation of oval and circular beds of flowers in grass plots—is not altogether erroneous. Human work has its special and pre-appointed course, viz., the development of ART. Imitations of nature have the defects of imitations in general, —their inferiority to what is imitated is usually obvious. If the beauty of natural disposition be interfered with, we hold it to be impossible to reproduce it. The question is not unlike that as to the propriety, or rather the possibility of church *restoration*, respecting which we need hardly say what view has most weight with us. But our argument is, that it is the office of Art to contrast with, and so enhance, the beauty of nature—and this is best effected in the case of gardens, by placing the flowers and shrubs in beds of regular and geometrical forms, and in immediate combination with architectural accessories.

We shall not inquire what precise modification should be made, as to the particular case before us, but we think that the Art of Sculpture might be called into use; and if stone were considered objectionable in a London atmosphere, the expense of bronze might possibly be saved by having the sculpture cast in zinc, and coated with bronze.

Further: why should even a mere wall be such an eyesore as we almost always see it. One of the plates in a work issued by the Architectural Publication Society has shown what may be done with a little thought—and something beyond ordinary modern practice has just been attempted in brickwork in Endell-

* Continued from p. 344, vol. 1852.

street. Again the streets of the city are too "cabined, cribbed, confined," not to render it desirable that all interests should aid in giving the appearance of spaciousness, wherever it will not interfere with private convenience. We would therefore substitute for the lofty blank wall next Princes-street a screen of columns—and if the space suffices, we would place a statue in each intercolumn. The ugly wooden gates would of course be removed, and iron gates of superior design substituted. The doorway in the centre would remain. Some such arrangement, in the hands of the accomplished architect to the Company, would still further aid the fine effect of this part of the city. If the connection of architectural forms with natural objects, enhance the beauty of the latter, the advantage is reciprocal, and is perhaps never more apparent than when trees and foliage are seen through a screen of columns.

The entrance to the building has a circular-open porch formed by columns, and with a dome light. There are two niches, one on each side the doorway. These are empty. The entrance-hall is low and dark. On each side is a semi-circular recess. In one of these recesses is a statue of Sir John Cutler, formerly in the garden, and which was at one time used as a mark for ball-practice. The walls are grained oak—and the ceiling is plain. The application of such means of lighting dark interiors as we referred to in a previous case, might here be difficult, but should be considered. Should it, however, be found impossible to overcome the defects of the original building, it might be taken into consideration, that as the place is hardly ever used except by artificial light, there need be no real difficulty about the decoration which is so much required.

In the staircase we reach the commencement of Mr. Gwilt's work. The stairs, balustrades, and panelling are of oak, with a broad band and an egg and tongue moulding carried round at the level of the first floor, the whole planned and detailed with that taste and skill which would be expected. The upper part of the walls is grained to imitate oak, and has placed in wreaths, the shields of Masters of the Company,—amongst the number those of William III. and Charles II. The ceiling is formed into nine square and oblong compartments, each bounded by the complete Doric cornice with guttæ—the centre compartment being deeply sunk and relieved. The general effect is slightly interfered with by the depending or inclined soffit of the corona, a mode of treating that member which, whether from its being out of place in a ceiling, or, perhaps from the inclination not being carried on through the re-entering angles, here at first gives the idea that the work is falling. The flat parts of the ceiling are white or a pale tint, the beams being oak.

It is certain that the effect of this part of the building would not be injured by additional colour.—The shields are in the upper part of the walls, and below them is ample wall surface. Paintings would be highly effective here. It would lead us too far from our immediate purpose to inquire whether imitative oak, which is in immediate contrast with the real material, would be the better for some concealment. Considering mere appearance, the effect of the staircase gains by the slight difference that there is.

Opposite the top of the stairs, an arch-headed doorway forms a good feature, and the doors being usually open, there is a view into an octagonal hall beyond. The plan of this may rather be described as an irregular octagon of four larger and four smaller sides, the former being arches supporting a circular cornice, also carried on pendentives from the smaller sides. Above the cornice the space is domed over. From the centre hangs a chandelier of poor design.—Standing with the back to the way by which we entered, the door under the archway in front leads to the Warden's room, that to the right to a corridor communicating with the great Hall and the Drawing Room; and to the left is an arched recess with a window. The small panes in the latter give it inferiority of character. In the sides of the recess and in those of the opposite archway, are niches,—in all four in number. Two are empty; one has an ugly stove and the other a table. We make no objection to their being occupied by objects either "useful" or "ornamental," but let these not appear as after-thoughts, and without attention to symmetry. The spaces between the heads of the doorways and the arches, detract from the merit of this part of the interior. The discordance in their circumscribing lines might be removed by decoration in colour, or by sculpture, and the change from the warm colouring, to the "splashed granite" of this hall seems much too sudden.

The Warden's Room is comparatively plain. There is a good cornice, and ornaments are painted at the angles of the ceiling, and also in the centre, where hangs a large glass chandelier. On the marble chimney-piece is a bust, and over it is a tablet in a carved frame, with an inscription setting forth the services to the Company, of Sir John Cutler and Sir John Moore. The walls are plain. Between two of the lofty doors is, we believe, a view of one of the Company's estates in Ireland, and elsewhere are some of the well-known engravings of old London. It would be well, if a little more attention were paid to the collecting and exhibiting of such illustrations by the companies. The room now under notice would afford space.

The corridor has at one end a large window of stained glass, exhibiting the arms of the Company and figures of St. Anthony, the patron saint, and of Edward III. In the niche on one side of the corridor, is a figure of Sir John Crosbie, and in the other a stove. The defects of this arrangement might be lessened by placing a bust or a small group above the latter.

The Drawing Room is an elegant apartment. The walls are divided in the upper and lower parts into panels. There is an elaborate cornice, a cove, and a ceiling divided into compartments by a guilloche band, the centre compartment being an oval. There is a pier glass at each end of the room, and a third over the chimney-piece.—The latter feature is of marble, and bears the crest of the Company. It is we suppose, of the date of the early part of the present building, and is certainly not such a work of Art as it should be.

The decorative colouring is carried out in pink and gold. Much of the ornament is gilded, in some cases not without injury to the beauty of the form, and this general result from the common method of employing gilding to enriched mouldings, should, in our view, restrict the use of it to plain surfaces. In the angles of the cove, the corners of the ceiling, and within the panels, are painted architectural imitations of relievos touched with gilding. Were we to extend our inquiries into the difficult questions connected with imitations, the apartments we are examining would afford us opportunity enough. But we do, in general, object to these painted imitations of work in relief, and we have, in former papers, expressed the opinion that the manner of gilding ornament by applying the gilding to the edges of the leaves—common as it may be—is especially inartistic, and destructive of the beauty of form. With a little harshness in the execution in the curvature, the ornament however has great variety, and contributes to the effect of the apartment. The furniture is partly rosewood, partly white and gold, with stamped velvet cushions, and the console-tables are gilt. The carpet is woven with the Company's arms and crest. The grate is too shabby in appearance for such a room. Small paintings in the centres of the panels, or relievos, might, we think, either be introduced with good effect.

The Court Room has walls in imitation of Sienna marble, a modillion cornice partly gilded, a cove with ornaments painted in the angles, and a ceiling divided into compartments — a circle in the centre. The door-cases are painted in imitation of veined marble, and the doors in imitation of maple. Round the upper part of the walls, suspended from lions' heads and festoons, are ranged the shields of important members of the Company. On each side is a marble chimney-piece of ordinary character. The mahogany carved chair and the sideboards may be noticed, and the new Axminster carpet, of very large size, is an improvement in design and colour upon everything we have seen for some time past. Here, as elsewhere, there is plenty of space for pictures. In the room is a bust of the late Duke of Wellington, in plaster, now about to be produced in marble.

There is a very piquant bit of design in the ceiling of an ante-room between the staircase and the room just described. It consists mainly of segmental groining, with a device in colour in the centre.

In the Great Hall, the walls are altogether plain; but the ceiling is divided into deep compartments, with the guilloche band on the soffit of the beams, and with enriched cornice mouldings. The hall is lighted by five large windows along one side, the reveals being painted in imitation of a reddish-coloured marble. There is no stained glass in these windows, and nothing to relieve the blank appearance, but the ordinary sashes; and certainly, the effect brought to our mind more forcibly than at any previous time—the fact, that much had yet to be learned from the treatment of the aperture in mediæval buildings. Over these windows are others of oval form, filled with stained glass, and there are similar windows on the opposite side of the hall. At the north end, under the royal arms, is a side-board, lately put up, for the plate; and at the south end is a low sideboard, with three mirrors in gilt frames grouped together. The first sideboard might be described as a tier of shelves enclosed within an elaborate frame, and with a broader shelf bracketted out as a dado. It is painted white and gilded. The shelves and back of the composition are covered with rich green velvet, looped up and festooned; and the whole, when filled with the rich gilt plate of the Company, must be highly effective. The side-board at the south end is a massive one, of walnut-wood supported upon kneeling camels,—the camel being the crest and supporter of the Company's arms. The centre compartment of the arrangement of mirrors is arched, and united in composition with the brackets of the gallery. These last are the least satisfactory parts of the general design.—The soffit of the gallery is divided into coffers, and one row has the background coloured red. There are five pictures on the west side of the room, and two at the north; but these, the thirteen cut-glass chandeliers, and many parts of the decorations, were covered up. The general effect of the Hall, and that of particular works, is therefore to be judged of only on state occasions, when of course the public are not admitted. This restriction upon the enjoyment of objects of interest and taste, to the favoured few who may be honoured with invitations to the Company's festivals, though it may save a few pounds in gilding, is of course not what we hope to find in future the practice with this and other companies. The noblest use which can be made of works of Art is certainly not to hide them under drab calico.

In the present Hall, a row of statues along each side—following out the idea which is being developed at the Houses of Parliament,—would suggest itself to us, as in previous cases; and here the arrangement of the tables could not be much interfered with.

It will have been quite apparent to our readers, that the Grocers' Company have the means of doing much for the advancement of Art.

DRAPERS' HALL AND GARDENS.

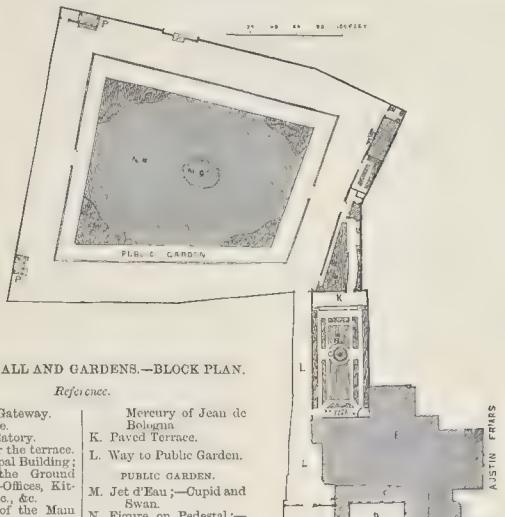
The history of the Drapers' Company does not present us with any considerable number of names of noted individuals:—Sir Robert Clayton, called the "benevolent" Lord Mayor, in 1680, may be mentioned; and the Company claims as one of its members, Henry Fitz-Alwyn Fitz-Leofstan, the first Mayor of London, in opposition to the authority of Stowe and others who say he belonged to the Goldsmiths' Company.

According to the writer in Weale's London, the income of the Company in 1833 was £23,811, of which it is said that as much as £4000 to £5000 were spent yearly in feasting.

The buildings of the Company are in Throgmorton-street. The old building on the present site, was the house of Cromwell Earl of Essex,

and was purchased by Henry VIII. It was destroyed in the Great Fire. The oldest part of the present Hall was by Jarman, the architect of the second Royal Exchange, and was built in 1667. A fire again occurred in 1774, after which the street front was added by the brothers Adam. The gardens, which we shall first describe, are at the back. They consist of the public garden and the private garden.

As a valuable place of resort in the heart of the city, to which admission is liberally granted, the public garden is worthy of a better arrangement than it now presents. The access might be made somewhat more architectural in character, and the ugly iron railings of the inclosure should be thrown down, and a mere row of posts and a chain, or balustrades, and statues on pedestals should be substituted. We have already made some remarks on the union of the Arts of Architecture and Sculpture with that which we would raise to its true place as an art —namely, gardening.



DRAPERS' HALL AND GARDENS.—BLOCK PLAN.

Reference.

A. Entrance Gateway.
B. Quadrangle.
C C C. Ambulatory.
D. Do., under the terrace.
E E E. Principal Building; — on the Ground Floor,—Offices, Kitchen, &c., &c.
F. Situation of the Main Staircase.

PRIVATE GARDEN.

G. Fountain, Tazza, &c.
H. Figure on Pedestal :— Mercury of Jean de Bologna
K. Paved Terrace.
L. Way to Public Garden.

PUBLIC GARDEN.

M. Jet d'Eau ;—Cupid and Swan.
N. Figure on Pedestal ;— Youth extracting the Thorn from his Foot.
P P. Pavilions, or covered seats.
R. Figure on Pedestal ;— Flora, or Pomona.

There are, however, some architectural features. Two covered seats or pavilions are designed as tetrastyle porticos, elevated on steps, with black and white paving arranged in patterns, and the sides being enclosed by balusters. Each of these buildings stands at the end of one of the broad walks which surround the inclosure: one has square columns and a pediment; the other, round columns and an attic. They are getting out of repair. There is a basin in the centre of the grass-plat, with a fountain. How is it that we so seldom try to realise the beauty of good design in this exquisite architectural feature? and how is it, that, when we do try, we fail in what our neighbours do so well? The garden beds are, in our opinion, placed so that they spoil the effect of the grass-plat, and do not give the proper effect to the shrubs.—The small private garden is in better taste. There is a basin and fountain in the centre, and steps up to a terrace at the end. The whole stands above the level of the larger garden, and a good architectural feature might be made by a broad flight of steps from the one to the other, and by a balustrade around the small garden. Places for statues would be afforded by the pedestals.

We may appear, in this instance and others, to recommend works of a very expensive and unusual character. Judged by the standard of public works in England, those we have at different times spoken of, are of that description. Compared with what is deemed essential to the gratification and enlightenment of the people in many a second-rate city of Europe, they are not rightly to be so designated, except inasmuch as our long neglect of objects thought important elsewhere, may have required arrears to be made good. If any existing standard is to be taken, our own should not be chosen.

Proceeding to the building itself:—the main entrance is through a quadrangle, round which is a cloistered ambulatory. On the north, east, and west sides, the court is surrounded by a range of square-headed openings, with engaged columns and segmental arches rising from lions' heads borne by the capitals in front. This arrangement leaves an awkward blank space under the arch. On the south side, there is merely an order of columns, placed wide apart, and supporting a terrace of communication between the principal staircase and the gallery and adjoining suite of rooms. The ambulatory would afford plenty of space for works in sculpture.

The principal staircase (shown in the plan on the next page) is in the south-east angle of the buildings, enclosed by iron gates of good design; but these and the staircase are unfortunately not seen as originally intended, as it has been found necessary to protect the work from damp air by wooden doors.

The staircase itself is something more than an admirable specimen of a school of architecture which has found little favour with the critics (and perhaps with reason, if the buildings of the Adelphi be looked upon as the best examples); it is a very beautiful composition. Its most striking feature is a dome, oval on the plan, lighted from the centre, and which rises from a cornice, itself borne upon segmental arches and pendentives above a lower cornice, which forms the termination of the walls.

Every part is elaborately enriched in panels, and yet we have seen few works with so much ornament where so little could be considered as thrown away. The whole of the walls and domed ceiling above the level of the first floor, is in a single very light colour, or at most in two shades of the same colour—consequently all the relief tells with good effect. At, and below the level of the first floor, the effect is heightened by the judicious tint of the dado and lower podium, the former being a light granite, and the latter finished as a green marble. In the middle of one of the walls is a niche enriched with architrave, cornice, and pediment, and containing a bust of George III. The remainder of the walling is panelled with alternate plain and enriched mouldings, affording large spaces for the introduction of fresco paintings, — which however would require judicious treatment to leave them subordinate, as we think they should be, to the actual pleasing effect of the architectural ornament.

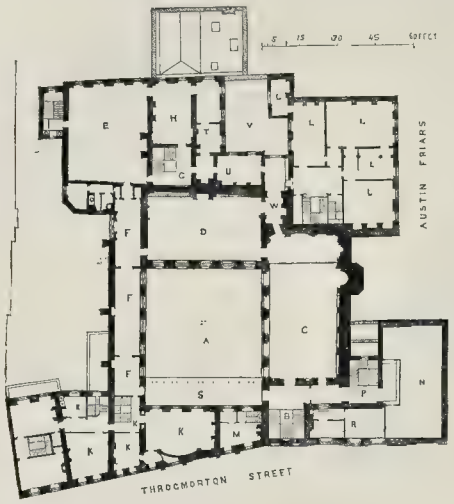
In the northern portion of the building, a second staircase has been arranged, we suppose under the able architect to the company, Mr. W. J. Booth, to whom our best thanks are due for the plans which we give. It is plainer in treatment, yet has a very pleasing effect—the light being admitted through glazed coffers in the ceiling. This staircase, though we believe not used on state occasions, is much more conveniently placed than the other. By it we reach the Livery Room. This has its walls panelled in dark oak. There is a large cove above the cornice, in which at each end of the room, are the arms of the Company. The ceiling is boldly designed with richly decorated mouldings, and with scroll-work on the panels. The design generally, is finished in pink and white colour with a little gilding; the groundwork of the plaster here, as well as in the cove, being a kind of mottled blue, but the effect is not altogether satisfactory. The hanging the chandelier from a very small central boss, seems to us a better arrangement than that where a large circular ornament is used; for we hardly ever find these "flowers" satisfactory. The chandeliers are of glass. The furniture is mostly of ordinary character, but we noticed a well-designed side-table with bracketed feet. On the walls are nine portraits of comparatively recent date. The Company should adopt the plan of writing the names of the artists and the subjects beneath the pictures in the rooms. We have before recommended too, the plan adopted by the Common Council of the City, at Guildhall: but it would be well worth while for each company to have a complete *catalogue raisonné* of all their works of Art, prepared by some accomplished hand, for the use of visitors.

The Livery Room, we should state, occupies the north-west angle of the main building, and looks on to the private garden. Leading from it to the south, is a long gallery divided into three parts, and chiefly lighted from the quadrangle. The walls are panelled in dark oak. Beams of the same material intersect the ceiling, which is grained in very light colours, instead of having the treatment we should be disposed to suggest, namely, allegorical or decorative painting. We have here such a gallery as we have been looking for in all the buildings yet visited. The panelling would make some little difficulty in the symmetrical grouping of pictures and sculpture, but much greater space is available than that now occupied. The most important of the four portraits now in the gallery are one of Henry VIII., and one of Charles I., by Mytens, the Court painter before the time of Vandyke. The latter picture would scarcely bring to mind the face of the sovereign, to those who bear in recollection the well-known works of the more celebrated artist. In this gallery, every particle of light should be secured, and this might require curtains to be dispensed with.

The Court Room is perhaps the best apartment in the building. The dark crimson tint of the walls has been very happily selected for the display of pictures. This portion is edged with gilded bands. The dado, the doors, and architraves, and indeed all the woodwork is of dark oak, elaborately carved, and excellent in design. The architraves, and the frieze and cornice of the doors have mouldings richly ornamented, and sharply and accurately cut. Round the room runs a deep cornice of good and elaborate character, enriched with gilding. The entablature has a number of scrolls and devices, gilt, on a blue ground. The ceiling is enriched with ornament in the style of

the Adams. The design exhibits medallions with relievos, the subjects being taken from the Drapers' trade, and the heraldic bearings of the Company. These require a little more colour in the background to relieve them. Besides two busts in this room, there are four paintings. There is a portrait of George IV. in his robes, a portrait of Nelson by Beechey, for which the artist received 400 guineas, and one of the late Duke of Wellington by Lucas. The fourth and most interesting work is a picture ascribed to Zucchero, said to represent Mary Queen of Scots and her son, when a child. It has been engraved by Bartolozzi. There has been much discussion as to the authorship, arising from the light colour of the hair of the Queen, and the generally received belief that she did not see her son after he was twelve months old. Those who are further interested in the question may refer to papers in the "Gentleman's Magazine," vols. xlviii. and xlix. One difficulty is got over by statements that the Queen wore hair of different colours.—The chimney-piece in this room would only help us in showing how little the sculptor has yet done in what we are constrained to think really one important field for his art. We looked for a *relievo* in white marble, mentioned in Brayley's "London and Middlesex," as over the fire-place; but it must have been removed. It represented The Company receiving their Charter.

The Hall itself has at the south end a gallery, and a screen with two doors, adjoining the staircase; and at the north end a dais. It may be described as of two distinct characters of decoration. The lower part, panelled with dark



DRAPERS' HALL.—PLAN OF FIRST FLOOR.

Reference.

A. Quadrangle.
B. Principal Staircase.
C. Hall.
D. Court Room.
E. Livery Room, sometimes called the Ladies' Chamber.
F. Gallery.
G. Staircase.
H. Ante Room.
K K K. Residence of the Clerk
L L L. Private Offices of the Clerk.
M Beadle's House.
N. Upper part of Kitchen.
P. Staircase from Kitchen.
R. Butler's Closets.
S. Terrace of Communication from principal Staircase to Gallery (enclosed by awning when used.)
T. Dressing Rooms.
U. Waiting Rooms.
V. Area.
W. Still Room.

oak, has an order of engaged columns and pilasters, with windows on one side only. The upper part of the walls is finished in plaster, and has windows on both sides. The order below is surmounted by a balustrade. The entablature has a beautiful scroll ornament, and there is much good ornament carved within a semicircular sideboard recess which occurs in the side opposite the windows, and elsewhere. There is a well-designed niche on one side of the dais, in which is a bust on a pedestal, and there is also a bust in a recess in the screen. Over the dais is a semicircular window filled with stained glass. The ceiling is divided into numerous compartments, many of them circular, with various devices. In the centre is a relievo of Phaeton driving his car, and around it are the signs of the zodiac. The whole is in plain colours, and the relievos, as before, would be all the more effective for a slight background in colour. The want of unity which there is between the oak panelling and the plaster above, might be corrected by colour, making the piers between the windows in the upper part, the prominent features. At the north end of the Hall is a portrait of Henry Fitz-Alwyn Fitz Leofstan. On the east wall are portraits of William III., George I., George II., and George III. The tables are of good design, but the chairs are common cane-bottomed seats.

Amongst portraits, not mentioned above, are one or two having some interest. One is of Sir Wm. Boreman, officer of the Board of Green Cloth, under Charles I. and Charles II., who endowed a school at Greenwich. Henry Dixon, Master, who bequeathed land towards apprenticing poor boys, and rewarding them at the expiration of their servitude, is also represented, and there is a portrait of Sir Joseph Sheldon, Lord Mayor in 1677, by Gerard Voest, and one of Sir Robert Clayton, Lord Mayor in 1680, by Kneller.

Our professional readers will see that the ground would allow of the erection of new galleries for works of Art, and still greater space could be gained by a slight alteration in internal arrangements, which are not the best for modern wants.

We are not acquainted with those parts lettered K and M, further than what may appear in the plan above. But the defects of a communication through the open air on state occasions, from the principal staircase to the present gallery and reception-rooms, must be obvious. If, therefore, by altering the structural arrangement or purposes of these rooms, the lighting could be from the street, or partly so, and by "borrowed lights," the gallery might be extended across the space marked S. We should think the clerk's residence could be more agreeably located than in the noise of Throgmorton-street.

THE VERNON GALLERY.

THE STEPPING STONES.

W. F. Witherington, R.A., Painter. E. Brandard, Engraver.
Size of the Picture 2 ft. 5½ in. by 2 ft. 0½ in.

THE artist has here chosen for the subject of his picture, one of those rural scenes which are perfectly familiar to all frequenters of the country from their constant recurrence; and he has sought to give it any other character than that of a simple transcript of nature. There is much in the peculiarity of English scenery that might tempt the painter to play fancifully with the materials it spreads before him; their infinite variety, the constant shifting of atmospheric effects on the landscape, and of forms in our cloudy skies, are so many incitements to an imaginative mind to follow the vagaries which climate presents to his eye. Mr. Witherington, less perhaps than any other painter we know, shows little inclination to follow such a course; he ever keeps within certain prescribed limits, and these of the most simple order, as regards design and execution; he is a faithful descriptive painter, but he shuns the poetry of his art.

This, his only picture in the Vernon collection, bears out the truth of the preceding remarks as much as any of the numerous works which have proceeded from his pencil. The avenue of thickly foliated trees that shut out the distance is disposed with due regard to their natural forms, which fall into their proper places without formality or confusion. This portion of the picture has evidently been well studied: it would, however, have looked less heavy in the engraving had a few broken lights been judiciously distributed through it: the painter's object has doubtless been to make the light upon the foreground more brilliant, by opposing to it the dark mass of shadows behind. In the original picture the coloured figures relieve the eye in some measure from the height of these shadows, an advantage of which the engraver has little power to avail himself.

DRESS—AS A FINE ART.

By MRS. MERRIFIELD.

PART III.—THE HEAD.

THERE is no part of the body which has been more exposed to the vicissitudes of fashion than the head, both as regards its natural covering of hair, and the artificial covering of caps and bonnets. At one time we read of sprinkling the hair with gold-dust, at another time the bright brown hair of the colour of the horse-chesnut so common in Italian pictures was the fashion. This colour, as well as that beautiful light golden tint sometimes seen in Italian pictures of the same period, was frequently the result of Art, and receipts for producing both tints are still to be found in old books of "*secreti*." Both these were in their turn discarded, and after a time the real colour of the hair was lost in powder and pomatum. The improving taste of the present generation is perhaps nowhere more conspicuous than in permitting us to preserve the natural colour of the hair, and to wear our own, whether it be black, brown, or grey. There is also a marked improvement in the more natural way in which the hair has been arranged during the last thirty years. We allude particularly to its being suffered to retain the direction intended by nature, instead of being combed upright and turned over a cushion a foot or two in height.

These head-dresses, emphatically called from their French origin "têtes," were built or plastered up only once a month; it is easy to imagine what a state they must have been in during the latter part of the time. Mdme. d'Oberkirch gives, in her Memoirs, an amusing description of a





novel head-dress of this kind. We transcribe it for the amusement of our readers.

"This blessed 6th of June she awakened me at the earliest dawn. I was to get my hair dressed, and make a grand toilette, in order to go to Versailles, whither the Queen had invited the Countess du Nord, for whose amusement a comedy was to be performed. These Court toilettes are



AFTER PARMEGIANINO.

never-ending, and this road from Paris to Versailles very fatiguing, especially where one is in continual fear of rumpling her petticoats and flounces. I tried that day, for the first time, a new fashion—one, too, which was not a little *gênante*, I wore in my hair little flat bottles shaped to the curvature of the head; into these a little water was poured, for the purpose of preserving the freshness of the natural flowers worn in the hair, and of which the stems were immersed in the liquid. This did not always succeed, but when it did, the effect was charming. *Nothing could be more lovely than the floral wreath crowning the snowy pyramid of powdered hair!*" Few of our readers, we reckon, are inclined to participate in the admiration of the Baroness so



TITIAN'S DAUGHTER.

fancifully expressed for this singular head-dress.

We do not presume to enter into the question whether short curls are more becoming than long ones, or whether bands are preferable to curls of any kind, because, as the hair of some persons curls naturally, while that of others is quite straight, we consider that this is one of the points which must be decided accordingly as one style or the other is found to be most suitable to the individual. The principle in the arrangement of the hair round the forehead should be to preserve or assist the oval form of the face: as this differs in different individuals, the treatment should be adapted accordingly.

The arrangement of the long hair at the back of the head is a matter of taste; as it interferes but little with the countenance, it may be referred to the dictates of fashion, although in this, as in everything else, simplicity in the arrangement, and grace in the direction of the lines, are the chief points to be considered. One of the most elegant head-dresses we remember to have seen, is that worn by the peasants of the Milanese and Ticinese. They have almost uniformly glossy black hair which is carried round the back of the head in a wide braid, in which are placed at regular intervals, long silver pins with large heads, which produce the effect of a coronet, and contrast well with the dark colour of the hair.



LADY HARRINGTON.

The examples afforded by modern sculpture are not very instructive, inasmuch as the features selected by the sculptors are almost exclusively Greek, whereas the variety in nature is infinite. With the Greek features have also been adopted the antique style of arranging the hair, which is beautifully simple, that is to say it is parted in the front, and falling down towards each temple, while the long ends rolled lightly back from the face so as to show the line which separates the hair from the forehead, or rather where it seems as it were to blend with the flesh tints—an arrangement which assists in preserving the oval contour of the face—are passed over the top of the ear, and looped into the fillet which binds the head. The very becoming arrangement of the hair in the engraving, from a portrait by Parmegianino, is an adaptation of the antique style, and is remarkable for its simplicity and grace. Not less graceful, although more ornamented, is the arrangement of the hair in the beautiful figure called "Titian's Daughter." In both these instances, we observe the line—if line it may be called—where the colour of the hair blends so harmoniously with the delicate tints of the forehead. The same arrangement of the hair round the face may be traced in the pictures by Murillo and other great masters.

Sir Joshua Reynolds has frequently evinced consummate skill in the arrange-



AFTER SIR J. REYNOLDS.

ment of the hair, so as to show the line which divides it from the forehead. For some interesting remarks on this subject we refer our readers to an "Essay on Dress," republished by Mr. Murray from the "Quarterly Review." Nothing can be more graceful than Sir Joshua's mode of disposing of the hair when he was able to follow the dictates of his own good taste; and he deserves great credit for the skill with which he frequently treated the enormous head-dresses which in his time disfigured the heads of our country-women. The charming figure of Lady Harrington would have been perfect without the superstructure on her beautiful head. How stiff is the head-dress of the next figure, also after Sir Joshua, when compared with the preceding.



ROMAN PEASANT, FROM A PICTURE BY RIEDEL.

The graceful Spanish mantilla, to which we can only allude, is too elegant to be overlooked; the modification of it, which of late years has been introduced into this country, is to be considered rather as an ornament than as a head-covering. It has been recently superseded by the long bows of ribbon worn at the back of the head,

a costume borrowed from the Roman peasants. The fashion for young people to cover the hair with a silken net, which some centuries ago was prevalent both in this country and in France, has been again revived. Some of the more recent of these nets are very elegant in their form.

The hats and bonnets have, during the last few years, been so moderate in size, and generally so graceful in form, that we will not criticise them more particularly. It will be sufficient to observe that let the brim be what shape it will, the crown should be nearly of the form and size of the head. If this principle were always kept in view, as it should be, we should never again see the monster hats and bonnets which some years ago, and even in the memory of persons now living, caricatured the lovely forms of our country-women.

TURNER AND CLAUDE.

We will not here discuss the grace of the testamentary provision under which the two Turners became the property of the nation. It is enough that they are hung according to the letter of the conditions; but had they been placed during the life time of the painter, it is probable that he would have complained, not of the places given to his works, but of those conceded to the Claudes. The pictures occupy places at the entrance of the great room; one of the Claudes being separated from the agroupment, by the door. This is sufficiently near for comparison, but it is not what Turner contemplated. The larger picture, the "Building of Carthage," was exhibited at Somerset House in, we believe, the season of 1815, but it has been repeatedly touched and re-touched since that time, in fact almost entirely re-painted. We rejoice that Turner had done with it before he sacrificed in verse to the Muses, and before he drew upon his own verse for subject-matter. In determining this picture as a public bequest he has been more than judicious, —he has been eminently wise. Whatever may be said of others of his productions, this picture is a sufficient vindication of his reputation. In what light soever Turner himself may have regarded his last works, he formed his just appreciation of this picture during a lucid interval, and it was with characteristic sagacity that he determined to confide his reputation to it,—and by this and similar works will his name be upheld when his puerilities are forgotten. It has been a fashion to speak of Turner in terms of the most exalted panegyric—but the majority of those who have so spoken of him could neither point out his real excellence nor determine his positive failings. We cannot help thinking that all the nonsense that has been written and said of him disposed him, despite himself, to charlatanism. The public and a certain class of thick and thin eulogists understood his works better than he did himself. He had only to exhibit his productions latterly (those by which he was himself puzzled), and their qualities were expounded to a degree of refinement far beyond that to which he himself knew that painting could attain. But to test Turner by Turner, if there be truth in his last works, —the "Building of Carthage" is a fallacy. The painter himself gives his suffrage in favour of the public picture, and between this and his last productions there are so few points of comparison that they might be reasonably attributed to different hands. There must have been a strong prepossession in favour of this picture, for we believe that 2000*l.* was offered for it by an eminent collector, but with such a prepossession the last style of the artist cannot be reconciled. With his brush Turner was transcendently poetic, but in all else he was read in ungracious prose. The former quality was not always with him truth, it betrayed him into fiction, but the untruth was invested with a charm which rendered it more than acceptable. The "Building of Carthage," is a sublime effort at an expression of light, and in this eminently successful—but not Carthaginian. We look at Turner's picture as we look at nature, and neither in the one nor the other is there anything to justify description beyond the terms of practical Art, when practical Art is in question. There are works by Turner so devotionally true as to challenge a charge of the slightest prevarication. But it is not always so; he has frequently sacrificed truth to a sensual charm, and even to the decencies of composition. The atmosphere in the "Building of Carthage" is the same that the artist has represented in English scenery. The indefinition of the objects is more than the sun's rays would justify; the atmosphere is charged with a haze characteristic of a northern region, for there is material in the composition which, in respect of the sun, is placed in a manner not to be influenced by its rays, insomuch as it is represented. Through an Italian atmosphere objects are painfully palpable even at a great distance, but through the dry air of Africa even minute detail is appreciable. No man in early life was more fastidiously laborious than Turner, but in after life no man was more curiously excursive. It is absurd to say that he could in one morning's work describe the experience of sixty years, but it was evident in everything he did that he was impressed with the great truth that the moment we begin to define, that which should constitute the greatest charm of our work, is lost. In the "Building of Carthage" the narrative abounds in terms of the utmost sublimity, and there is a greater care of form than in a late picture—the "Departure of Æneas," we think, which presents an unintelligible combination of recent Italian architecture, in which stand pronounced, the Ponte di Rialto, the Castel S. Angelo, some of the well-known Italian towers, and other curiosities of architecture; and this, by some eulogists of the great painter, is called beautiful truth, but with these we cannot

> "Doubt truth to be a liar,"

nor do we "doubt our love" for the incontrovertible sobrieties of the painter. The picture in question is full of the most sublime sentiment,—a long chapter would not suffice for a discussion of its qualities, but we are not therein transported to Carthage. Carthage is brought to us, and for us he here bids the sun stand still, and in other works his conquest of the ocean has been something more than picking up its shells. The atmosphere of Claude in his Queen of Sheba picture, is a beautiful illusion full of that truth from which he dared not depart, because he had no imagination; each of his works is rather a collection than a composition of objective, and we never pass without a shudder the attribution of modern ships and modern costume to the days of Solomon. Both of these great men drew figures execrably, but there is a quality of *insouciance* about Turner's which made it appear that he was heedless of impersonation, save as links of light or shade, but, on the other hand, there is a careful manipulation about those of Claude, and the greater the care the more manifest is the weakness. Claude charms us by his literal intensity, and perhaps his greatest quality is that liquid surface wherein is represented, to use the language of Dante, many aerial "spheres," in which the motes seem to be sustained in the warm atmosphere. He is triumphant in a gush of light from a distance: such is its lustre that, on the finger being applied to the canvas, its shadow falls instantly on the surface, but so strong is the light in Turner that we look for our faithful shadow on the floor. Claude could conceive of nothing so sublime as the Carthage, nor Turner of anything so literal as the Queen of Sheba. Had Claude painted the "Building of Carthage," we should have seen Æneas, Dido, Ascanius, and all the celebrities of the story, if it were possible to recognise them in masquerade—we should have seen how

> "Instant ardentes Tyrii | pars ducere muros,
> Molirique arcem et manibus subvolvere saxa,
> Pars aptare locum tecto, et concludere sulco;"

we should have seen magistrates in legislation, and the sacred senate, the elevation of the theatre, the formation of the port, and all the Tyrians

> "—— like bees in spring-time, when the sun
> With Taurus rides,"

realising the figure which Milton may have borrowed from Virgil. But Turner avoided committing himself in this way, because the ideal does not condescend to detail. With everything that Claude paints we make at once a familiar acquaintance, but in every part of Turner's canvas we see shapes and hear voices which proclaim a creation unsurpassed in Art.

M. GUIZOT ON THE FINE ARTS.*

Any work proceeding from the pen of M. Guizot cannot fail to attract very general attention; in whatever he undertakes we are certain of finding strong indications that a master-mind has been engaged upon it; one that thinks deeply, argues rationally and acutely, criticises in a large and liberal spirit, and utters sentiments which are at all times honourable to human nature. He is one of the few public men whose high and just principles the political storms of France have been unable to shake, and whom the brilliancy of the new order of things which has arisen in that country cannot dazzle; and so retiring into private life from that public arena where his wisdom and prudence formerly assisted in directing the affairs of a great nation, we hear of him now only when he gives the world his thoughts on some matter, which, either scientifically, philosophically, or socially, is of universal interest; and there are few better able to deal with all or any of such subjects. To a mind so constituted as that of M. Guizot, it must have afforded unqualified satisfaction to be relieved from the turmoil and agitation of political factions, and to have the unrestrained liberty of following out those literary pursuits which seem to harmonise so well with it; and if France has lost in him an enlightened statesman, she, in common with other states, may yet acknowledge him as an instructor of no ordinary mould and worth. He seems himself to have felt the enjoyment of such abstraction from great and onerous duties, for he thus writes in his preface to the work before us:—"The study of Art possesses the great and peculiar charm that it is absolutely unconnected with the affairs and contests of ordinary life. By private interests, by political questions, and by philosophical problems, men are deeply divided and set at variance. But beyond and above all such party strifes, they are attracted and united by a taste for the beautiful in Art; it is a taste at once engrossing and unselfish, which may be indulged without effort, and yet has the power of exciting the deepest emotions: a taste able to exercise and to gratify both the nobler and the softer parts of our nature—the imagination and the judgment, love of emotion and power of reflection, the enthusiasm and the critical faculty, the senses and the reason."

M. Guizot's love of Art, and the occupation of his pen upon matters connected with it, are by no means of recent date. "It was," he says, "between the years 1808 and 1814,—at a time when Europe was distracted by war, and when France, weary at home and too busy abroad, had ceased to think of liberty,—it was then that I learned to admire, to love, and to understand those marvels of Art which our victorious armies, in their march over the world, had amassed and brought back with them to the metropolis. I have now collected some of the enquiries which I then made on this subject."

He divides his book into two parts; the first and shorter portion treats of Painting, Sculpture, and Engraving, with reference to the nature of each, and of the relations or differences which unite or separate them. The second portion is devoted to descriptive criticisms of certain pictures of the Italian and French schools.

* "The Fine Arts: their Nature and Relations." By M. Guizot. Translated, with the assistance of the Author, by George Grove. With Illustrations drawn on Wood by G. Scharf, jun. Published by T. Bosworth, London.

In dealing with the two first-named subjects, he speaks of the nature and limits of each, the peculiar province of the painter and sculptor respectively, and the means each has at command for accomplishing his purpose. The sculptor and painter have only one property common to them both, and that is Design; in every other respect their paths are essentially distinct.

"The sculptor takes a mass of clay; his model is present to his eyes, as, according to Plato, that of the archetypal man was in the creative mind of God; he walks in spirit round it, examines it on all sides, and takes its dimensions thoroughly. He is acquainted, too, with its framework, with the form, the length, and the thickness of the bones; he knows how they are connected, and what the muscles are which clothe and move them. His first act is to set up in imagination this scaffolding of bones; he then covers it with muscles, to which he gives the attitude and degree of motion necessary for his statue, and finally envelopes all with the flesh which is to give the proportions and the living form of man. It is thus that the gems of antiquity show us Prometheus over his awful work. When marble has been substituted for clay, and has been impressed by the hand of the master with the delicate form of the human features; when its surface has assumed the gentle undulations of flesh, and those forms which conceal, while they allow us to conjecture, the shape of what is below; when this is done, the man of stone will be found to differ from his living prototype only in substance, colour, and weight, and, in fact, to possess even in detail all the outward characteristics of the human body."

This is a very beautiful description of the Sculptor's task in reference to design: the painter has a different method of accomplishing the same end.

"It is the aim of the painter, on the other hand, with the aid of colours, to place upon a plane surface figures which shall appear to the spectator as they would in reality if seen from a distance. Now the eye sees at once only one side of an object, and that side not a plane surface, but the part of the figure which is directly opposite to the eye, the outline of which is formed by the wavy line separating the visible or front side of the figure from the back part which is out of sight. At that outline the domain of the painter ends, it constitutes the form of his object, and henceforth his art consists in conveying to the portion of canvas contained within it, the same appearance that, in the real object, is presented by the contents of the corresponding outline.

"Thus painting rests on the same optical laws which, in Nature, enable us to judge of the distance, form, and prominence of things, from the changes of their outline, and the play of light and shade."

Passing from this exposition of the essential nature of the two Arts, the author proceeds to show what are the objects which peculiarly belong to each: Sculpture, he asserts, deals with "situations;" Painting with "actions." These definitions are not quite clear to our comprehension, neither does his argument, by way of explanation, sufficiently elucidate them, although we seem to understand what he would infer. The material in which the sculptor works—presuming it always to be marble—M. Guizot considers unsuited to the representation of violent actions; its weight, and even its colour, "prevent the imagination from being deluded, even for a moment, into a belief in the movement of sculptured figures;" and he brings forward the Laocöon as an example to support his theory. He admits that action, "ay of terrible intensity," is apparent in that well-known group; "but still it is not the prevalent expression; the especial attention of the artist appears to have been to represent a man undergoing great external violence, but though suffering greatly, he is still calm, and the state of the muscles indicates that he is enduring rather than existing, for their whole action is one of contraction, and not at all of tension." The French sculptor, Puget, in his group of Milo of Crotona, has, in M. Guizot's opinion, fallen into a similar error in his attempt to express violent action. Now, if the writer's theory be a true one, Sculpture can only be regarded as a representation of dead forms, or, more properly, perhaps, of motionless forms, a conclusion we can by no means arrive at, when our recollection supplies us with so many examples, ancient and modern, that seem to want only the faculty of volition to cause them to descend from their pedestals.

And thus, as the aim of the sculptor is to represent *form* alone, he can only hope to succeed by endowing his work with truth and beauty; but M. Guizot argues for a principle which is somewhat at variance with our ideas of what Art should combine in itself to render it worthy of its legitimate application.

"It is useless for him to endeavour to attain a kind of truth out of his reach; but there is no limit to his attainment of beauty, for in the legitimate resources of his art he has the means of reaching the highest perfection of beauty; this end, therefore, being peculiarly his own, he ought never to lose sight of, for in the pursuit of it his greatest triumphs will be gained. The sculptor, accordingly, must ever bear in mind that truth is to be united with beauty, or even rejected, whenever its adoption would involve a sacrifice of beauty. No alteration of form by which the beauty of his subjects is at all diminished can be tolerated, for he has no power of making up for such a loss by those illusive counterfeits of reality which often please, even when the subject itself is unpleasing."

It is scarcely probable, we should imagine, that a sculptor would undertake any subject involving such a sacrifice as is here pointed out; if he does, he disregards his reputation. Beauty is an essential element in Sculpture, but truth is no less so; each would materially suffer from the absence of the other.

We have no space for allusion to the remaining matters connected with this branch of Art, which the author speaks of; we pass them over with regret, as they contain many sound and striking observations, the sum of which is, that Simplicity is the object to be kept mainly in view by the sculptor:—simplicity in the choice of subject, in expression, in form, and in attitude: this is the fundamental law to be observed by him who not only would produce fine works, but would avoid perpetrating absurdities.

But if the sculptor is limited in the development of his art, it is far otherwise with the Painter, his resources embrace everything that the sight can reach, and the imagination conceive; yet his difficulties increase with the extent of his range; "if his subjects are numerous, it is all the more difficult to make a wise selection from them; if the means at his command are many, it is the more necessary that he have skill to use them aright, where none are unimportant." M. Guizot observes that "the province of painting is so vast, that to pretend accurately to survey its extent would be absurd, and the means which she employs are so numerous, that it would be utterly impossible to lay down rules for the use of them all." With this conviction, he confines his remarks to some ideas on the fittest subjects for the historical painter, and on the principles and rules to be observed by him in executing them. He deprecates the notion of the painter attempting to imitate sculptured figures, as was the practice with some of the earlier great artists; for although the art of *Relief* is apparently best studied in Sculpture, from its absence of colour, it is not really so, because such a study leads to "inordinate attention to drawing, to the neglect of light and shade;" matters as important to the beauty of a picture, as outline is to its correctness. He nevertheless advocates the practice of studying from sculpture, as a means whereby a sense of Form may be gained, and a power of drawing; together with that feeling for the Beautiful, and that sentiment of the Ideal, without which no really great works are produced. We could have wished that M. Guizot had entertained the subject at greater length; what he has said upon it is so judicious and instructive, that we are sorry he has not said more. We can scarcely accept his apology, arising from the extent of the range embraced by this art, for his limited observations.

Engraving is discussed in three or four pages only. He who practises this art is a translator, who "will probably learn better from the study of the antique than from that of pictures, how the lights and shadows, which are the effects of light, occur, and how they mix with one another." But even colours may be expressed by him; while he must bear in mind the importance of becoming thoroughly acquainted with the peculiar manner in which each individual artist worked, so as to preserve the essential styles of the various originals. The following remarks are the author's conclusion of the whole matter:—

"In whatever work he is engaged, the artist is subject to laws which are founded in his nature as a man, and in the nature of the substances with which he deals. To trace these laws will be the endeavour of every true philosophy (*philosopher*) of the Fine Arts. The student must commence his task by humbly following the steps of genius, and patiently examining into her methods of action; he will thus endeavour to discover the direction in which she is tending, and when he is satisfied that he knows what genius is, the height she may attain to, and the methods by which she must reach that height, he will dare to take his place at her side, and illuminate her path with that torch, which, but for her, he would never have been able to kindle."

Nearly three-fourths of M. Guizot's volume is devoted to criticisms of certain pictures of the Italian and French schools; by Raffaelle, Giulio Romano, Correggio, Andrew del Sarto, Paul Veronese, the Caracci, Guido, Domenichino, Carlo Dolci, Nicholas Poussin, Leseur, &c. &c. These observations show the writer to be well versed in the philosophy of painting, and to possess a thorough knowledge of the spirit and style of the respective artists. Mr. Scharf's drawings, in outline, from many of the pictures thus subjected to criticism, are well rendered; they are charmingly engraved by Messrs. Dalziel, Delamotte, Cooper, A. and S. Williams, and W. Dickes. Mr. Grove has, upon the whole, commendably performed his task of translating the text, but it requires some little revision, especially with regard to the punctuation: nevertheless, the book is one which every student of high Art should desire to possess.

THE CRYSTAL PALACE AT SYDENHAM.

While the grass again springs forth over the desert-like piece of ground in Hyde Park upon which stood the Glass Palace of 1851—threatening to blot from thence all trace of a structure which was for a time the wonder of the world, holding within its fragile walls the contributions of every clime, and attracting to its doors the footsteps of men of all nations—the same building again rears its giant head in a new and a finer locality. The removal of this structure from the Park was contemplated by many with an unfavourable eye; but most certainly the change has been for the better, inasmuch as the building is on a much worthier site, and its features are altogether greatly improved; while the ornamental gardens with which it will be conjoined, will afford scope for the taste and genius of Sir Joseph Paxton in his own more peculiar province, and which the nature of the previous locality could never have called into activity.

Penge Park, wherein the palace now rears its giant form, is situated on the sloping side of a hill, which attains an altitude so commanding that a panoramic view is obtained on all sides, which almost seems to place a great part of Kent and Middlesex like a map beneath the spectator. Upon one side the eye wanders over Sydenham, reaches London, and is bounded only by the misty hills beyond. On the other, the beautiful valley of Kent between Lewisham and Bromley gratifies the lover of "fresh fields and pastures new," until the horizon is bounded by the Wrotham range of chalk hills forming "the backbone of Kent," and stretching onward toward the weald of Kent, and "the white cliffs" that ultimately form the sea-girt walls of Albion,

> "which doth advance
> A haughty brow against the coast of France."

We know no finer nor more appropriate view to greet the eye of a foreigner; nor one that an Englishman may be prouder to show as a type of his "Father-land" than this far-spreading and luxurious vale of Kent, speaking so loudly of

the agricultural care which has made it one continued garden, and of that unceasing thought and energy which Englishmen devote to every inch of soil given to their hands. If the spectator turn his head the other way, London—"the mighty heart" whose pulses give motion to the far-spread industry and energy of our own and other nations—lies like a giant reposing in conscious power; the smoke-wreath upon his head, unsightly though it be, telling its tale of wealth, power, and industry; and being of the thousand and one visible signs of the largest and most important capital of the world.

It was fitting that so vast and interminable a city should have its palace for the people, great as itself, and like itself an epitome of the world; that its structure should be novel, and not hackneyed; that its contents should rank higher than the amusing, and should reach such a pitch of excellence that instruction and knowledge of the most refined kind should be conveyed through the medium of the eye to all visitors; in a word, that the eye of the sight-seer should never weary of looking, while the mind should almost unconsciously imbibe knowledge, and that of a kind fully equal to the standard of modern excellence. All this has been promised to be done; and from what we know of the spirited exertions already made by those whose superintendence has been sought and secured, we feel that a guarantee of a sufficient kind has been given for its due performance.

Its exterior features will be very greatly improved by the alterations they have been destined to undergo since last seen in Hyde Park; the experience of the past has not been without its good effect here, and the one great drawback to its acknowledged beauty, the flat ridged roof, will be exchanged for the universally admired circular arches which crown the transept. It was said that if a similarly graceful roof had covered the nave, the Great Exhibition building would have been one of the finest structures in the world. This will be fully tested at Sydenham, for not only will the entire roof be arched, but extra beauty ensured by the introduction throughout the length of the nave of pairs of columns, eight feet in advance of the general line, and twenty-four feet apart, from which will spring arched girders eight feet deep, in lattice work of wrought iron, supporting the longitudinal girders of the roof. These advancing columns are tied together, and so form groups of pillars like those of a Gothic cathedral; the monotony of the former building will be thus ingeniously avoided, and the artistic effect of the present one materially enhanced. These pairs of columns are arranged at intervals of seventy-two feet down the entire nave, which will be forty-four feet higher than it was when in Hyde Park; the new building being however shorter than the old one by two hundred and forty feet. There will be a transept at each end, and one in the centre, with a vast circular roof one hundred and twenty feet in diameter, and at the intersections of the roofs one low tower. The transepts at each end will be laid out in parterres, with central fountains; the northern one being the terminus of the railway which conducts travellers to the building. Refreshment rooms are to be fitted up at each end, and the nave is to form, as before, a grand promenade; but is to be embellished with statues, fountains, and parterres through its entire length: aviaries, with rare and choice birds, being placed at stated intervals between. A crystal fountain will occupy the centre, and it is far from improbable that the world-renowned obelisk known as "Cleopatra's needle" may be in close proximity; secured by a body of gentlemen more spirited than the British government, to whom it has been offered in vain.

Proceeding from the south entrance toward the transept, on the right hand, spaces are to be devoted to the exhibition of printed fabrics, flax and hemp, woollen goods, silks, shawls, lace, &c. On the left hand, mineral manufactures, hardware, and furniture, have separate places alloted for them. Stationery, fancy goods, bookbinding, &c., occupy nearly the same position they held in Hyde Park. Crossing the grand entrance transept we have, on the right, four large and distinct courts; one devoted to the exhibition of the Italian and revived Classical styles of Art in various branches; another to the Elizabethan, French, and Flemish *rénaissance;* a third to the Mediæval style, from its cloisters and tombs, to its ivories and enamels; and a fourth to the Byzantine Romanesque and Norman works of Decorative Art. On the opposite side the visitor will wander through an Egyptian hall, with its multiplicity of columns all richly painted with deities and hieroglyphics, into side courts constructed after the fashion of the palaces of Nineveh and Persepolis; and from thence find his way into the less gorgeous, but more exquisite halls of Greece, where vases of the finest contour, statues of faultless proportion, and models of the most beautiful public monuments of this most polished nation of the ancient world, will court his study. Thence the Roman Court is reached, filled with specimens of the Arts of those old masters of the world; less pure than Greece in their tastes, but perhaps more real. The "Hall of Lions" adjoins—a copy of that of the Alhambra, and the visitor will thus, for the first time, have full opportunity for contrasting the characteristic styles of all ages and countries.

The upper galleries will be entirely devoted to the exhibition of the Industrial Arts. Those overlooking the transept will be apportioned to works in the precious metals, china, porcelain, and glass. Cloths, furs, leather, &c. will find their places in the northern galleries; substances used for food in those opposite. Philosophical and musical instruments, and all that infinite variety which is embraced within the term "sundries," have also their localities. It is intended that each science shall be fairly represented for study to all visitors—thus ethnology, under the superintendence of Dr. Latham, will exhibit the dress and features of the various races of man, their arms and armour, their implements of the peaceful arts, their domestic utensils, &c. Zoology, under that of Dr. Forbes and Messrs. Gould and Waterhouse, will present specimens of quadrupeds, birds, and reptiles; fish and mollusca will also be seen, not as mere stuffed skins and empty shells, but as if in their native element and in their natural forms. Geology will display its wonders, and extinct animals again be shadowed forth to the gaze of the present time; Professor Ansted and the late Dr. Mantell having secured accuracy and truthfulness in this branch of science.

The very sudden slope of the ground upon which the palace stands, has rendered it necessary that the iron pillars on the garden side of the building should be constructed on tall piles of brick, a lower story has thus been obtained, which, independently of the additional height and consequent grandeur of effect it gives to the entire structure, will be of great use for the exhibition of machinery, which will thus have its own peculiar department unencroached upon. A grand terrace will be constructed immediately in front of this, with a flight of stairs on each side, leading to the gardens, which will be completely commanded therefrom, or better still, from the great glass tower on the northern side, which will project from the main building in connection with a wing proposed to be constructed there.

Of the gardens we can but yet speak in general terms; but it is sufficient to know that they are to be entirely superintended by Sir Joseph Paxton, to be assured that they will be of the most artistic and *recherché* order. Waterworks, temples, and statuary, are to be placed where they will be most advantageous to the general effect, and two grand *jets d'eau* are to be formed, which will ascend to the height of two hundred feet. The wonders of Chatsworth will be thus brought within a few minutes journey from the metropolis; these beautiful gardens too will be also as instructive as the Palace itself, and like that, combine pleasure and beauty with instruction, for the plants of all orders and countries will be classified and arranged in a manner to ensure this desirable end.

Such is a brief sketch of the promised wonders of the Crystal Palace of 1853, and how are they being fulfilled?—

On a recent visit a few days since we were most agreeably surprised to find so much had been done; the directors have *not*

"—kept the word of promise to the ear,
To break it to the hope."

but have worked heartily and well, and the framework of the vast edifice assumes a look of completeness; some of the arched ribs of the roof are raised, and the glaziers may very soon find their occupation in request. "The busy hum" of myriads of workmen on all sides, the ground loaded with iron and building materials, the busy passing of carts and barrows, the vast forest of columns raised and raising, all present a scene of energy and wondrous enterprise which we think no other country than our own could show. Where else would private individuals run so large a risk, imagine and carry out so gigantic a work, and present the world with a type of a world's museum, fitted for the advanced age we live in? To stand in the elevated temporary pavilion erected in the centre of the building, and look down upon all this, and then see the same activity at work in the gardens, gradually raising mounds and levelling walks, which will make what is now unsightly mould a garden of beauty, is a sight well worth the contemplation of a mind the most philosophic. The few remaining walls of the small mansion, which are doomed to exist so short a time longer, and which once alone occupied the land, contrast oddly with the now gigantic occupant; and the quiet park is destined to be less peaceful, though the "busy hum" is now only that of honest labour exerting itself for the benefit of the world, to be succeeded by another from gratified and instructed "sight-seers," many of them who long

"in populous city pent,"

will here recreate themselves in body and mind as effectually as a nobleman used to do by an European tour. Nay, more; for here will the wonders of the old and the new worlds unite to show him their beauties. Nature woos him in the gardens, and Art within the walls of this modern Temple of Fame. May its high mission meet with its due success and reward: it is as yet impossible to know fully how much good, direct and indirect, may come forth from the New Palace of Crystal to aid the onward march of Civilisation: the directors of the proposed scheme have a delicate and difficult task before them, requiring both judgment and discretion; it is by no means an easy task to reconcile private interests with public opinion.

OBITUARY.

MR. WILLIAM BONNAR, R.S.A.

The Scottish newspapers of the early part of the last month record the death of the above artist, "one," says the *Scotsman*, "of the most deserving of our resident portrait, historical, and characteristic painters. Mr. Bonnar was a native of Edinburgh, and was born in June, 1800. His father was a house-painter of considerable skill, and the son, having from his early years evinced a remarkable aptitude for drawing, was apprenticed to one of the leading decorative house-painters of the time, in whose establishment he ultimately officiated as foreman. When George IV. visited Edinburgh, in 1822, Mr. Bonnar assisted Mr. D. Roberts in decorating the Assembly Rooms for the grand state ball that then took place there. Shortly afterwards, some pictorial signboards painted by him attracted the notice of Captain Basil Hall, who sought out and encouraged the young artist, advising him as to the class of subjects in which he thought him qualified to excel. In the year 1824, his picture of 'The Tinkers,' which was exhibited in Waterloo-place, established him as a favourite with the public, and accordingly, shortly after the formation of the Scottish Academy, Mr. Bonnar was elected an Academician, and till his death continued one of its most consistent, independent, and useful members. Mr. Bonnar has left behind him many fine pictures, and a number of them have been engraved, the engravings enjoying extensive popularity." Our columns have frequently borne testimony to the excellence of this artist's works; they evince considerable originality of design, well carried out.

THE GREAT MASTERS OF ART.

No. XX.—JOHN BAPTISTE MONNOYER.



FLOWER-painting has, almost universally, been regarded in Europe as an inferior branch of Art, which scarcely elevates the artist to a position higher than that of the mere decorator; it is only by comparison, however, that it must be so considered, for in itself it is worthy of unqualified admiration, if the objects which it presents to our view are themselves entitled to our esteem; and are not flowers so? It may fairly be pronounced, that whatever the eye recognises as "a thing of beauty" comes within the special province of Art; and flowers, with their graceful and varied forms, their brilliant and diversified colours, their soft and delicate pencilling, are objects in every way deserving of the painter's skill. But he who keeps within this range of Art must limit his expectation of praise accordingly, for he will only be looked upon, however great his excellence, as a truthful copyist of the most beautiful and the most simple natural productions. There is nothing he does to call forth the loftier intellectual powers; he deals neither with human action nor passion; he enters not upon that "noblest study of mankind," which the poet declares to be—man; his atelier does not exhibit the numerous *diejecta membra* of costume, armour, and all the other paraphernalia which make the studio of the historical-painter resemble the property-room of a theatre; nor need his ideas and his vision expand, like those of the landscape-painter, over the length and breadth of the natural world, where the clouds rest on the mountains, and the sunshine lights up the distant forest. The greenhouse and the garden supply all his wants, and having acquired the art of delineating each single flower as he finds it in nature, he has only to study how he may group them so as to display their forms and colours to the best advantage.

Holland appears to be the only country which recognises flower-painting among the great works of Art, a distinction arising, in all probability, from the intense love, amounting to a passion, that the Dutch have for flowers. Nowhere else in Europe, except perhaps among ourselves, is so great attention paid to their culture. A remarkable evidence of this ardent love of flowers in Holland is supplied in the history of the "Tulipomania," as it was called, which agitated the country from one end to the other, between



the years 1634 and 1637, both inclusive, and infected all ages and conditions of the people, like our "South Sea Bubble" of a later date. Beckmann, in his "History of Inventions," says, that during the height of this floral fever, one root of a kind named the "Viceroy," was exchanged for articles valued at 2500 florins, about 214*l.*; and that for a single bulb of another species, called "Semper Augustus," 2000 florins were frequently given. It once happened there were only two roots of this species known to be in existence, one at Amsterdam, the other at Haarlem. The desire to obtain one of these was so great, that a person offered for it 4600 florins, a new carriage, and a pair of grey horses suitably harnessed; while another person offered to give twelve acres of land for it. In the space of three years, chroniclers inform us, no less than 10,000,000 florins, about 854,166*l.*, were expended in this trade in one town only of Holland.

After such a recital it will occasion no surprise to find that the best flower-painters are to be found among the Dutch, for everywhere that class of Art flourishes most where there is the greatest demand for it, and a knowledge of true Art has been attained. It would be easy enough to append here a list of some hundred names of artists who have excelled in this particular department; but it will be sufficient for our purpose to mention only Bos, Huysum, Fyt, De Heem, A. Breughel, Mignon (a German by birth, but naturalised in Holland, where he studied and practised his Art), Seghers, Ruysch, Verendael, Oosterwyck, and Rubens. Most of these painters flourished about the period of the "Tulipomania," and their talents have in no small degree been inherited by their descendant countrymen, for the modern flower-painters of Holland are highly distinguished.

John Baptiste Monnoyer, though a native of France, acquired in Holland a predilection for that Art in which he so distinguished himself. He was born at Lisle, in 1635, and went to Antwerp for the purpose of studying historical painting; but finding either that his talent led in another direction, or that it would be more profitably applied, he relinquished his first



pursuit in favour of the one with which his name has ever been eminently associated. He must have made great progress during his earlier years, for he was yet a young man when he removed to Paris, where he soon got himself into notice, and was honourably received into the Academy, when he had reached his thirtieth year only. "He painted," writes D'Argenville, "for his reception picture, a group of flowers and fruit, which, in the saloon of the Academy, still attracts the admiration of every one. According to the statutes of the Institution, a mere flower-painter was not eligible to the dignity of a professor; but to mark their sense of his merits, the Academy elected him into the Council, in 1679."

About the period when Baptiste, who is better known among connoisseurs by that name than by his surname of Monnoyer, first settled in Paris, Louis XIV. was occupied in the embellishment of his palaces at Versailles, Trianon, and Marly. The talents of Baptiste were peculiarly calculated for the works that were then in progress, and they were speedily put into operation for decorating the walls and ceilings. The result of his labours may yet be seen in the Palace of Versailles, and the elegant little *maison de plaisance* of Trianon. But notwithstanding the flattering encouragement he met with in his own country, and from his own monarch, he was prevailed upon to accept the invitation of the Duke of Montague, who was then our ambassador at the Court of France. Montague House, which, till very recently, was appropriated to the use of the British Museum, was first erected by the Duke, in 1671. In 1686 it was unfortunately burnt down, but rebuilt, as it originally stood, by a French architect named Puget; and its owner, the Duke of Montague, desirous of procuring the best artistic aid in his power to adorn it, induced three eminent French painters to come over to England for this purpose. These were Charles De la Fosse, who ornamented the ceilings, with historical and allegorical subjects; James Rousseau, to whom were assigned the landscapes; and

Baptiste, who undertook the floral decorations. His success in this mansion led to other engagements by the nobility and wealthy in this country: he resided here nearly twenty years, finding constant employment as a decorator, and in painting pictures for the collections of the amateur. Windsor, Hampton Court, Kensington Palace, Burlington House, and other residences, contain examples of his pencil.



The pictures of this artist are remarkable for their elegance of composition; our engravings testify to the grace with which he arranged his *bouquets*; we must leave it, however, to the reader's fancy to fill in the colouring, for we can give no idea of the beautiful combination of tints which they exhibit. His practice as a decorator of walls imparted boldness and vigour to his touch, while it deprived his easel pictures of that finished execution which we find in those of Van Huysum, Mignon, and others. Baptiste died in London, in 1699. The greatest number of his pictures are to be found in France and in England. Those which he painted in the *chateaux* of Trianon, Marly, and Meudon, and for the Ménagerie, amount to sixty. The Louvre also possesses a considerable number, but M. Charles Blanc, in the "Vies des Peintres," from which the accompanying engravings are taken, complains that under the hands of the cleaner and restorer some of them have lost much of their original beauty. His easel pictures are rarely to be met with in public sales, inasmuch as they are few in comparison with those he painted as pictures in mansions, which accounts for their scarceness; neither when offered for sale do they realise such high prices as those of the great Dutch flower painters, because of the absence of that finish to which reference has already been made. Baptiste etched several plates from his own designs, representing groups of flowers, &c.



J. Baptiste monogram

THE FRESCOES IN THE NEW MUSEUM AT BERLIN.

We have from time to time made allusion to the works in the new Museum at Berlin by Kaulbach. Since our visit to that capital, the third fresco has been commenced and finished; the subject is "Homer and the Greeks," and it is the second of a series of six large compositions in which the painter, by command of the King of Prussia, proposes to illustrate universal history. A theme so stupendous would seem to demand a century of activity rather than a portion of a single life, and the limitation of the cycle to six compositions, augments the difficulty and demands a genius proportionately gigantic. In his "Tower of Babel," he had necessarily to draw largely on his imagination, and it did not fail him; his "Fall of Jerusalem" was not less imaginative, but its allegory was more appropriately historical, and as he passes through the darker ages his conceptions and impersonations must be more and more literal and vivid. The third picture of the series is "Homer and the Greeks," and here he shows a degree of success greater if possible than in antecedent works. Herodotus says, that Homer and Hesiod gave to the Greeks their gods; and how much truth soever there may be in the assertion that Homer elevated the human element to divinity and reduced the divine essence to humanity, the author of this noble work has most judiciously discriminated in giving to each respectively, gods and men, their poetic attributes. In the last composition, Homer is of course the principal figure, and around him are variously grouped, gods, heroes, artists and philosophers. He stands erect in the prow of the vessel which has borne him from Ionia to the shores of Hellas, singing to the listening Greeks, of the siege of Troy, or of the return of Ulysses. The Cumean Sibyl, lost in deep meditation, holds in her hand the oar of the bark, and Thetis with a company of Oceanides rises from the sea to listen to the narrative of the exploits of Achilles. On the shore, the people of Athens are represented by an assemblage of the most celebrated poets, philosophers, statesmen, sculptors and painters; among whom we recognise Hesiod, Æschylus, Sophocles, Plato, Solon, Orpheus, Pericles, and Phidias, who rests holding his hammer and chisel by the yet unfinished statue of Achilles. Amid however the more sublime harmonies of character there is one harsh and grating chord, it is the presence of a grinning faun amid the entranced throng; and thereby, perhaps, the artist means to convey that there was withal a gross and debasing alloy mingling with all the magnanimity deified of the poet. But not only is it the people of Athens who throng round the bark of Homer, and listen to his epic strain; the gods themselves have been attracted from Olympus to listen to the deeds of men sung in accents more heroic than had ever fallen from mortal lips. First appears Eros, followed by the Graces; the Muses are also present, as are Jupiter and Juno, with Minerva, Mercury, Venus, Mars, and indeed the entire celestial galaxy. Schiller tells us, that these divinities still preside over the beautiful in poetry and art, and William Kaulbach has done his best to convince us of this; for a more elevated tone it is impossible to embody in human effort. The "Battle of the Huns," has long been familiar to the art-loving public of Europe, through an engraving; the original sketch for this transcendant work we saw in the Radczynski collection at Berlin: it is painted in oil upon canvas, a monochrome wrought in burnt umber or some brown colour. The artist is engaged on other compositions to complete the series; the subjects of which are "The Victory of Charlemagne over Witikind the King of the Saxons," and "The entrance of Godfrey of Bouillon into Jerusalem:" and thus the six compositions for the embellishment of the staircase of the new museum will be completed. But we cannot quit the subject without noticing the very elegant historical arabesques which have more significance than any similar compositions that have ever been executed.

SACRED PRINTS.

AMONG the "Reviews" which appeared in our January number, was a short notice of a series of scriptural prints, recently published by Messrs Hering and Remington; the engraving on this page is a specimen of the work in question, and will serve to convey a just notion of the spirit and style in which the publication is produced; we should add, however, that the prints are coloured before issued by Messrs. Leighton's process, in imitation of the original pictures. The object of this undertaking, as we then stated, is to substitute good and cheap works of Art, of a teachable and



CHRIST BEARING HIS CROSS

interesting nature, for the trash which usually finds its way into the cottage of the poor man, and for the indifferent engravings which are not unfrequently seen in the village school-room. We know that this series of sacred prints has received the unqualified approbation of a large body of the working clergy; but, in general, this is not the class who have the means of distributing them; it rests mainly with the gentry and the various religious societies established in the country to effect this moral benefit, and we trust the opportunity of aiding their circulation will not be lost.

SALE OF THE PICTURES OF H.R.H. THE DUCHESS OF ORLEANS.

On the 18th of January, as our readers are doubtless aware, the paintings by modern French artists, collected by the late Duke of Orleans, and bequeathed by him to his august widow, were sold by auction. Seldom has the dispersion of a collection excited so strong an interest in the public mind; and indeed seldom, if ever, has one been dispersed under circumstances so remarkable. The accomplished prince who was, or seemed to be, the darling and the hope of France, was distinguished for his love of Art, and his desire to promote its progress in the country he loved with such entire devotion. He was the patron and the friend of artists of merit, and he sought to surround himself with the choicest of their works. He wished that his children might thus imbibe that love of the beautiful and that respect for genius, which he regarded as graces becoming the lofty station to which they were born. Perhaps—for who can tell what dark memories of the past calamities of his country and his family flitted across the brilliant present?—perhaps he also thought of the consolations these tastes bestow in adversity.

Thus did the collection arise. Had there been no other circumstances to render this sale profoundly interesting, these, and the tragic and ominous death of the young, brave, and generous Ferdinand of Orleans, would have been enough. But to what tragedies was that tragedy a prelude! And if our tender and respectful sympathy was then awakened for the royal widow and orphans, what shall we feel now,—when to sorrow has been added terror, outrage, exile, spoliation, and every kind of wrong and suffering? We confess ourselves unable to understand the feelings with which Parisians crowded to witness a sight so full, to them, of shame and reproach, so suggestive of miserable retrospects and of dark forebodings, as this dispersion of the last memorials remaining among them of a prince but late so popular and beloved, and of a Past, to which the darkness of the Present lends added brightness. But whatever were the motives or the feelings which drew together so great a concourse, we rejoice at it, not only on account of the substantial effect on the sale, but because we know that it was gratifying to the friends of those chiefly interested. They saw in it an expression of sympathy with that illustrious lady whom France can hardly remember without reverential pity, regret, and, let us hope, remorse.

We have reason to know that the language of the English press, in announcing this event, has been deeply felt in France. We have seen assurances of the "cordial gratitude excited by the voice of a nation always raised first and loudest in every great and good cause;" assurances, adds the writer, "given in the name of many here whose lips are sealed." We have wandered somewhat from our regular track into the dangerous region of politics; but we trust the time will never arrive when English journals, devoted to Literature or Art, will think it foreign to their mission to use the glorious liberty they enjoy, in favour of the injured and oppressed; or to lend a voice to those whom brute force has reduced to silence.

We shall now lay before our readers a few particulars respecting the sale, which we have received from an authentic source.

The total amount produced by the paintings was 20,600*l.*; a large sum considering that the collection consisted of only fifty-nine pictures, exclusively of the modern French school (with the exception of one Bonnington); but not surprising to those who knew with what judgment and discrimination they had been selected. The Bonnington, "The Page and Courtesan," was bought by Lord Hertford for 8200f. His Lordship was also the purchaser of the "Lion Amoureux" by Roqueplan; a picture of large dimensions, but generally esteemed inelegant in design and clumsy in execution; it sold for 15,500f. "L'Antiquaire," by the same artist, fell to the Duc de Galliera for 30,000f., after a vehement contest between these two opulent competitors, which excited no small share of merriment in the crowded auction room. Indeed the relative popularity of each work was proclaimed by the more or less of shouting and applause with which it was received, or which followed every successive bidding.

The eye was particularly attracted by the three Decamps, glowing with rich and harmonious colouring. The most admired of them, "Joseph vendu par ses Frères," bought by Dr. Veron, fetched 37,000f.; the "Samson," 20,500f., by M. de Demidoff; the "Bataille des Cimbres," Decamps' master-piece, was bought by M. Vastapani, of Bordeaux, for 28,000f. This remarkable picture requires an experienced eye to detect its beauties at first sight; but they soon reveal themselves to the observant spectator in their wondrous power and variety. As he gazes upon the immensity and wildness of the scene, the very earth seems convulsed by the tramp of fierce combatants, and the air peopled with the demons of rage and desperation. The scene of this mortal strife is laid in a rocky and arid landscape, intersected by ravines and broken by barren hills. On the left is a deserted camp, in the middle distance, a city rearing its indistinct ramparts, and beyond these again a plain going off into remote space. The far horizon is bounded by a circle of deep blue hills; the sky in front is stormy, and throws its heavy shadows over the foreground; at a distance, the blue sky reappears, broken by tawny clouds, the uncertain light from which is diffused over heaven and earth—a singular effect familiar to the observers of nature in Provence.

M. Vastapani was also the successful bidder for Ary Scheffer's "Francesca di Rimini." This beautiful picture is known to many of our readers, and is appreciated by those whose tastes enable them to feel merits of so refined and elevated a kind as those of Ary Scheffer. The "Francesca" was bought by M. Vastapani for 43,600f., but it has since been ceded to Count Demidoff for a larger sum, and is now gone to take its place in his splendid gallery at Florence, where its English admirers may once more have the advantage of seeing it.

We cannot conceal our deep regret that the "Christus Consolator" should not have come to rejoin its *pendant* the "Christus Remunerator," in the gallery of Mr. Naylor, of Liverpool. These two noble pictures, embodying the two great attributes of the Deity, Justice and Mercy, (which ought never to be separated in our minds), should be contemplated together. The one is the complement of the other. The Saviour of mankind occupied in the works of mercy, and looking with tender compassion on human woe and suffering, is the same righteous Judge of all the earth, before whom the secrets of all hearts are opened. Let us hope that these two sublime compositions will not continue disunited. We have indeed reason to believe that Mr. Naylor intended to purchase the "Consolator." We have learned that offers have been made for it since the sale. It is not, as was erroneously stated, the property of the Museum of Rotterdam, but of M. Fodor of Amsterdam, an opulent lover of Art, who gave 52,500f. for it. It has thus found an asylum in the native land of the artist.

The "Christus Consolator" was originally bought while yet unfinished, by the Duke of Orleans, as a bridal gift for his young duchess. Did, then, the dark events of the future cast their shadows before, even over those bright days of youth and hope—of military glory, and princely rank; of a nation's love in possession, and a throne in prospect? Wisely and well, though with a strange dim foreboding, as one might think, did the youthful bridegroom choose the subject of his wedding gift. It is impossible to record this fact without the deepest emotion; for who has had such need of the ever present help of the Consoler as the bride to whom it was offered? That she should be compelled to part with it, is, at first, an intolerable thought; but let those who grieve over such triumphs of iniquity take comfort. Though the visible image of Him who bore our sorrows is no longer before her eyes, His spirit and His strength are in her heart; and of them neither frantic mobs nor vindictive tyrants can deprive her.

The engraving from the "Christus Consolator" proved so lucrative to the publisher, that he solicited M. Scheffer to paint the companion to it, the "Christus Remunerator," which was afterwards sold to Mr. Naylor.

In 1848 the royal family, immediately after reaching England, urged M. Scheffer to rescue whatever he could of the works of Art belonging to them. He succeeded in saving his own pictures, with the exception of his first "Margaret," (belonging to his series of compositions from Faust,) which perished in the flames at Neuilly. He also secured Ingres' "Stratonice," and the portrait of the Duke of Orleans by the same artist. It was melancholy to see gathered together in Scheffer's studio these ornaments of a ransacked palace, rescued from the grasp of a brutal mob. There too, were collected the works which fell half-finished from the lifeless grasp of his royal pupil, the high-born and more highly gifted, Marie of Orleans: who, withdrawn betimes, left behind her the fragrance of her youth, her loveliness, and her genius. It was sad to look on the marble figures chiselled by her hand, and to think on those that adorned her tomb at Dreux, and that of her brother on the spot where he perished. It was at Scheffer's suggestion to the bereaved mother, that these, the only two works of life-size completed by the princess, (except that noble and beautiful statue which adorns the gallery at Versailles), should be thus consecrated. May they be protected by the sanctity of Religion and Death! though even these have too often proved powerless against revolutionary fury.

There too—in Scheffer's studio—was the "St. Augustin and his Mother," Queen Amelie's favourite picture, which we are glad to learn is still in her Majesty's possession. We do not wonder at her preference for it: it is one of those pictures which, like the human countenance, seems inexhaustible in meaning. The thoughtful, earnest face of St. Augustin, slightly tinged with doubt, the enthusiastic faith beaming in the eyes of St. Monica—these two types of different stages of religious feeling and different states of the human soul, contrasted with the sublime uniformity of a waveless sea and cloudless sky, form a picture which can never be forgotten by those who have seen it.

There too was Ingres' portrait of the Duke of Orleans; that portrait beneath which his widow and her orphan sons sought refuge on the eventful 28th of February, when the king's precipitate departure had left them, forlorn and dismayed, in the palace already invaded by a savage populace armed with torch and weapon. This portrait, and Scheffer's "Holy Women returning from the Sepulchre" are the only paintings the Duchess reserves to herself.*

To pronounce judgment on the merits of the "Stratonice" would be rash, considering how various, and indeed diametrically opposed, are the opinions this picture has elicited from the first. We must, however, confess that when we saw it in Paris some years ago, we were completely puzzled to account for the high reputation it enjoyed. It appeared to us like a picture painted to illustrate some theory, or to carry out some experiment; by no ordinary hand certainly, but by one fettered by some strange system. As we saw it only twice, and for no long time, it is *possible* that a nearer inspection might have revealed beauties we failed to discover. As it is, we retain no agreeable recollection of it, except for a certain chaste dignity which undoubtedly characterised it. It is, however, interesting as having been painted during M. Ingres' directorship of the school of Rome. It realised on this occasion 63,000f., a far higher sum than was anticipated; it was said to have been bought for M. de Demidoff. His "Œdipus," highly esteemed by connoisseurs for its power and correctness of execution, was sold to Count Duchâtel (minister of the late king), for 12,500f.

Our readers have probably heard of the munificent patronage extended to Art by that honourable and accomplished nobleman, the Duc de Luynes. At his request, M. Ingres engaged to paint the walls of a saloon in his château of Dampierre. The subject chosen was

* We have since heard that the "Holy Women" has been sold.

the "Golden Age," but we lament to hear that, after covering one of the walls, the artist abandoned the task, leaving the Duke in great perplexity and disappointment.

The two creations of Byron's muse to which Scheffer has lent his own poetical expression, remain in France; the "Medora," (not purchased for the Rotterdam museum, as was erroneously reported), is become the property of M. Fould, (brother to the present Finance Minister), who gave 19,500f. for it. The "Giaour" was bought by M. Pescator, whose large fortune is devoted to the encouragement of Art, for 23,500f. M. Fodor, of Amsterdam, was the purchaser of one of Meissonier's gems, "The Moribond," (4100f.); and Count Demidoff, of Tony Johannot's "Mort de Duguesclin," (2100f.) M. Paturle, who is already the possessor of two of Ary Scheffer's "Margarets," (from the Faust series already mentioned), as well as of Leopold Roberts' celebrated "Pêcheurs," gave 8155f. for Henri Scheffer's "Joan of Arc." The two last-named pictures (by Johannot and H. Scheffer) have a certain similarity of style, both as to accuracy of design and simplicity of manner.

The few landscapes included in the collection were good, especially one of Cabat's; his four pictures sold as follows; "Chemin de Marni," 3200f., to Count Duchatel; "The Angel and the Son of Tobit," 1500f.; the "Lake Marni," 2700f., and the "Jardin Beaujon," 2300f. The "Angelus," by Bodinier, would be a remarkable production were the foreground less dark; it sold for 7800f. The "romantic colouring," (to adopt the epithet of French critics) and the loose manner of Delacroix found admirers. His striking sketch of the "Death of the Archbishop of Liège" was bought by M. Villot, for 4800f. "Hamlet" by M. Cottier, (6300f.) "The Prisoner of Chillon," by M. Moreau, (4700f.) "An Arab," by M. Gambard of London, (2150f.) "L'Amende honorable," the best picture of this artist in the collection, remarkable for its fine effects, and for the breadth and expanse of landscape, was purchased by M. Van Isaker. Count Demidoff bought the "Mosque," (6600f.) by Marilhat, an artist of considerable talent, whose protracted sufferings and early death give a melancholy interest to his works. He left some small pictures which are highly valued, and only two or three larger ones, of which the "Mosque" is one. The "Médecin de Campagne," by Delaberge, another artist who died young, leaving but two compositions, was sold for 4000f. A "View in Italy," by Corot, sold for 2200f.; Gudin's "View of Tréport," for 7200f.; Isabey's "Alchymist," 7700f.; and Robert Fleury's "Michael Angelo attending his sick Servant," for 4500f. The pictures purchased for the Louvre were four by Gérard, representing the "Tomb at St. Helena;" they were knocked down for 1680f.

Delaroche's fine picture of the "Death of the Duc de Guise," incontestably the most perfect of his works, was bought for the Duc d' Aumale for 52,000f.; a sum which will excite no surprise in those who are acquainted with the merits of this great composition, and the high reputation of its author.

On the whole, however, the prices fetched by these pictures will probably appear enormously high to English amateurs, who are seldom disposed to give such sums for modern works of Art; and who, as we see, did not enter the lists on this occasion. If the result of the sale may be taken as a proof of the prosperity of France, of the esteem in which Art and artists are held there, or of the general desire to testify in some way the interest inspired by a blameless and illustrious victim of political crimes, we shall regard it with unmixed satisfaction. Those who see deeper into the condition and the feelings of French society than we can affect to do, will know whether, on one or all of these points, the reality corresponds with the appearance.

At all events, the sale had a consoling and invigorating effect on the disciples of Art, from the lofty aims and wholesome tendencies it was calculated to encourage. The general appreciation of the pictures did honour to the public taste and judgment. We can recal no other occasion on which so large a concourse of living artists were brought face to face with their own works, when submitted to so rigorous a test as the hammer of the auctioneer; enabled to ascertain the exact estimation in which their labours are held, and to witness, as it were, their own apotheosis. May this singular opportunity of anticipating the judgments of posterity not be granted them in vain! We trust that, disdaining transient popularity and false glitter, they will be animated to work out in retirement and silence their great mission;—the adding to the treasury of those visible manifestations of true and elevated thought and poetical conception, which are a refuge and consolation to pure and noble spirits, when the actual world disgusts them with its false and fleeting and vulgar shows.

We have detained our readers so long that we must pass over the sale of the works of ornamental art, bronzes, marquetry, tapestry, &c., which, however, merit a lengthened description. They were worthy of the reputation of those who produced, and of the taste of him who possessed them.

We must end as we began. It is afflicting to every mind of the smallest sensibility, it is shameful and degrading to France, that this sale should have been necessary; and we have found it impossible to give any account of its results without recording sentiments which are, we have reason to believe, far more widely felt than expressed.

THE VERNON GALLERY.

LONDON BRIDGE—1745

S. Scott, Painter. J. B. Allen, Engraver.
Size of the Picture, 1 ft. 9½ in. by 11½ in.

INTERESTING to every lover of antiquities must be this view of a portion of our metropolis in the "olden time;" there are many of us who remember the bridge, but none are now living of the tens of thousands who walked beneath those ancient dwellings that once formed the only passage way over the noble Thames.

The picture is the companion to that of "Westminster Bridge," engraved in our last number, and, as a work of Art, is quite equal to it in richness of colour and delicate finish. The view is taken above the bridge on the Surrey side, from about the point, we should think, where the church of St. Olave, in Tooley-street, now stands. London Bridge was originally built of stone about 1176; all previous structures were of wood. The architect is said to have been a priest of St. Mary Colechurch, named Peter, who died before its completion, and was buried in a splendid chapel that stood on the bridge. In 1212, a fire broke out at both ends of the bridge simultaneously, destroying the houses erected on it, with three thousand persons. Another fire greatly injured it in 1632, and it suffered much in the great fire of 1666. After the latter disaster it underwent thorough repair, and houses, as we see them in the print, were again erected upon it, forming a dark narrow street, dangerous to foot-passengers from the absence of a suitable pathway. These houses were principally tenanted by pin and needle makers; the successors of these "merchants," as they were then called, are still to be found carrying on their business in the vicinity of the bridge. In 1754 the arches were widened to facilitate the river traffic, and between that year and 1758 many of the houses were removed; the last disappeared in 1761. A toll used to be exacted from all who passed over; it was remitted in 1782. In the early part of the present century, the attention of the City authorities was directed to the dilapidated state of the structure, and to the danger which they who navigated the river experienced from the deep fall of water, at low tide especially, caused by the narrow arches and the enormous projecting "starlings" that jutted out from the piers. As the evil could only be remedied by the entire removal of the whole mass of materials, this was effected some years after, and the present noble bridge that now spans the river was erected in its stead.

THE ORNAMENTAL STONES OF THE UNITED KINGDOM.

WITHIN a few years, it has been for the first time discovered, that our islands produce a great variety of marbles and other stones of the most ornamental character, which are capable of being fashioned into articles of every-day utility, or such as are to possess the distinguishing characteristics of elegance. Being desirous of directing attention to the value of the productions of our native hills, of showing that we possess ornamental stones of nearly every variety of colour, and of each degree of excellence, one or two articles will be devoted to the consideration of the subject. We do this more particularly, since we are aware that a general ignorance still prevails as to our lithological treasures: it is not unfrequently said, that, with the exception of a few Derbyshire marbles, the country produces scarcely anything but building stones. The Great Exhibition did something towards the removal of this error; but attractive as were many of the articles in Class 27, (the section devoted to ornamental manufactures in stone), it does not appear that our architects and builders are introducing British material to any extent, where it might be employed for ornamental decoration; or, that those noblemen and gentlemen who are building new mansions, or improving old ones, are availing themselves of the advantages which are often presented by their own immediate neighbourhoods. This has arisen in part from the cost of the labour which it is necessary to bestow upon the raw material: and, until a demand leads to the erection of steam machinery, or, the judicious application of water-power, this cannot easily be reduced.

At present, with the exception of a few of the marble-works of Devonshire and Derbyshire, of the granite works of Scotland and the serpentine manufactory of Cornwall, everything is effected by hand-labour; which, when applied to the processes of polishing stone, becomes exceedingly tedious, from the length of time over which such industry is necessarily extended, and costly, as the natural result of the increase of wages.

There can be no doubt, but, did the amount required, warrant the introduction of machinery, that the cost of production could be reduced one half, if not two-thirds. We expect to see a considerable number of specimens of English and Irish marbles in the Dublin Exhibition; and we hope that we may succeed in drawing attention to their value and their beauty.

The Derbyshire limestones have been longer before the public than any others in the form of manufactured articles, and they are, therefore, the best known. They are of very varied character, and are known under the names of white, yellow, red, grey, blue, and black, accordingly as they approach towards any of these colours. Again, those varieties which are remarkable as exhibiting the forms of fossils with which these marbles are filled, are distinguished as, figured, russet or bird's-eye: dog's-tooth or mussel, entrochi; shelly, or breccia. The localities in which they are worked, are Ashford, Ashover, Buxton, Matlock, Worksworth, and some other places of less note.

The different qualities of these marbles are such as are indicated by the terms compact, porcellanic, granular, crystalline, magnesian, posolanic or water, stinking or swine. The Derbyshire marbles have been worked for ornamental purposes for more than a century; but the first good account which we have of this marble manufacture, is that of Farey, in 1811. This author says:—



"At Ashford, Mr. Platt has a mill for sawing, scouring, and polishing of marble, worked by water; in St. Alkmund's, Derby, Messrs. Brown and Co. have most complete works for these purposes, worked by a steam-engine. Messrs. Evans and Co. have also marble mills in Derby; and Mr. White Watson, of Bakewell, prepares and fixes marble ornaments, monuments, &c., of native and foreign marbles. Besides these calcareous beds, there is a bed of ironstone, eight or ten inches thick, abounding with the impressions of mussel-shells, called dog-tooth, or mussel-marble, which is sometimes polished and introduced with good effect into chimney-pieces, as in Bolsover Castle, &c.; it is to be had at Tupton and various other places."

At the present time the marble works of Derbyshire are confined to nearly the same localities—most of the manufacturers were exhibitors of their works at the Great Exhibition of 1851, the most important being those of Messrs. T. and J. Hall, of Derby, Mr. John Vallance, Matlock Bath, Messrs. Oldfield and Co., Ashford, and Mr. T. Woodruff, of Bakewell.

Marble is cut with a thin plate of soft iron used as a saw, supplied continually with water and sharp sand. Both hand and machine power are employed for both cutting and polishing. The process to which the stone is subjected in turning and polishing is as follows—at least this is the practice in the works of Messrs. T. and J. Hall:—

Having selected a piece of marble about the size required, and free from veins and *vents*—to which, in particular, the black marble is very subject, the first process is to level one face, and with a pair of compasses strike a circle round the outer edge—this being done, with a mallet and pointed chisel, it is worked roughly to a circular form. It is then ready for the lathe, and being fastened by a resinous cement to an iron chuck, it is screwed to the spindle of the lathe and put into very slow motion. A bar of fine steel, about thirty inches long, and three-quarters of an inch square, worked to a point and well tempered, is the cutting tool employed: it is used by being forcibly applied to the marble, which it reduces to the proper form by splintering off small pieces. A correct outline is thus acquired, and the marble becomes ready for the grinding purpose, which, in the first instance, consists of applying coarse and hard sandstone with water, the velocity with which the stone is turned being considerably increased. Finer and finer stones are then applied, until all the scratches are quite obliterated. The polishing process now begins. In the first place, a piece of cotton well rubbed with fine emery is applied to the marble, and it is thus polished to a certain degree; and, secondly, putty-powder is used in the same manner until a very fine surface is obtained.

The black marble of Derbyshire has long been celebrated and employed in the manufacture of vases, pedestals, chimney-pieces, and the like. It is ornamented by etching, engraving, and inlaying. The colour of this marble is dependent upon the presence of carbon, and it is not until it receives a high polish that a fine black is obtained—thus, by cutting down the surface, the original brown of the stone is exposed, and a variety produced. Sometimes after a pattern has been engraved, white lead is rubbed into the lines, by which the strong contrast of white lines on a black ground is obtained.

The inlaying of the black marble with British and foreign stones of different colours is largely carried on in Derbyshire. This art appears to have originated in the mosaic work of the Romans—their *opus musivorum*—of which well-known specimens still exist. The manufacture of mosaics has been almost always confined to Italy; but modifications of the art exist, in the shape of Florentine mosaic (*pietra dure*), and all varieties of inlaid and veneered work. The Florentine mosaic consists of certain kinds of hard stone inlaid in a slab of marble. The hardstones—for the most part varieties of the agate, jasper, chalcedony, and cornelian—are worked to the required pattern, and then accurately fitted into the spaces prepared to receive them. The pattern being executed in this manner, the whole is carefully polished. This art may be placed amongst the most important Art-manufactures—as combining artistic taste and skill, with the careful manipulatory details of the artisan-decorative work amongst mineral manufactures.

The imitation Florentine, or inlaid work in marble of Derbyshire, has received a very large amount of assistance from the Duke of Devonshire, who, by allowing the manufacturers of that county to copy his very fine collection of Florentine work, has led to imitation of the highest order.

The first manufacture of this kind in Derbyshire consisted of cutting spars and marbles into geometric forms; these were embedded in cement, and being rubbed down and polished, were known as "scrap-tables." Patterns of flowers, &c. followed these, although they were for the most part rudely executed. More recent productions have possessed considerable excellence, although it must be allowed that the art still admits of great improvement. There appears to be considerable difficulty in obtaining a cement sufficiently cohesive under all the circumstances, particularly one which does not require the application of heat. The manufacture of the beautiful fluor-spars of Derbyshire, and of the alabasters of this and adjoining counties, do not appear to require any especial notice, it being, in nearly all respects, of the same character as that already described.

An extensive collection of the Derbyshire marbles will be found in the entrance-hall of the Museum of Practical Geology, and they will well repay attentive examination.

The marbles of Devonshire possess many beauties, although, with the exception of some works in the neighbourhood of Torquay, and of some in Plymouth, they cannot be said, as yet, to have been rendered of much commercial value. The black limestones are not equal to those of Derbyshire; but many of them furnish good marbles, and if well selected receive a fine polish. At Chudleigh the marble varies from grey to black, with white stripes running through it. The marbles found at Babbicombe are worked at Petit Tor, and large blocks are readily obtained, as they either occur in the lower part of the conglomerate at that place, or from broken portions of subjacent and fractured limestone. Many blocks are composed almost entirely of fossil corals, and these are commonly known as Madrepore marbles. The colours are varied tints of gray with veins of white; but red and yellow varieties are not unfrequently found, though these are in smaller masses, and are usually employed in the manufacture of vases and other small ornaments.

The limestones at Plymouth yield similar marbles—a good black being found in the Cat-Down Quarries. At Ipplepen there is an extremely handsome red marble; a very fine green marble is found in Kitley Park, and Sir Henry De la Beche remarks, "the rose-coloured dolomite in the vicinity of the same place affords a very handsome, though hitherto neglected material." *

The serpentine of the Lizard Point in Cornwall, furnishes one of the most beautiful stones found in this kingdom; yet it has been, until very recently, most strangely neglected. This stone is a silicate of magnesia,—its actual chemical composition is in one hundred parts:—

Magnesia	38·68
Silica	42·50
Lime	1·00
Alumina	1·10
Oxide of Iron	1·50
Oxide of Manganese	1·00
Oxide of Chromium	·50

In this stone we find veins of red traversing an olive-green ground, which is itself varied by other and lighter tints. The red tints appear to be due to oxide of iron, and probably an admixture of manganese; whilst the green ground-colour is mainly due to combinations of the oxide of chromium with these metals. The finest varieties chiefly occur in the lowest parts of the rock adjoining the hornblende, which is itself by no means unornamental. It was formerly thought, that pieces sufficiently large for the manufacture of chimney-pieces, could not be obtained; but the following account furnished by the manager of the Serpentine Works at Penzance, will show that this was an error.

"The extent of the quarries that we are now working, is about one mile on the face of the cliffs. Our quarry for green and green and red serpentine, is about three-quarters of a mile east of the Lizard Lighthouse; and for the red serpentine, is three miles east of the light on the eastern side of Kenneck beach. The largest blocks of good serpentine which we have yet obtained, of superior quality, and free of flaws, are about twelve feet long, and from three to four feet thick. To obtain such blocks as these, we have quarried away many hundreds of tons, small and large, much of which, however, is very fit for the manufacture of smaller articles. We clear away from the top of the cliff, until we get a floor down on the serpentine, or reach a lode, and then we throw the blocks out at the joints, and slide them carefully down the cliff, ready to remove by wagons, if of larger size; if small, we remove them in barges, when the sea is smooth, to the works. We have almost endless varieties, not two slabs alike, even of the same block. The red varieties are the largest blocks mixed with steatite veins; the red and green intermixed are much smaller; it is seldom that we can get blocks of it of more than three feet long; and we have to quarry a large quantity to obtain a small lot of this, fit for working purposes." The Penzance Serpentine Company have lately been greatly extending their works, and by the employment of steam and water-power, reducing the cost of production, and consequently, the price of the manufactured article in the market.

The Connemara marble, or Irish serpentine, is of a very bright yellowish-green colour, mixed with white-yellow, and often darker veins. The finest specimens are obtained from the Ballinahinch quarry. The black Galway marble is also a material of considerable excellence. Both these marbles are worked in Dublin, and by Mr. Franklin of Galway. Of these varieties of Irish ornamental stones, and several others, any quantity can be obtained with comparative

* The best source of information to which we can refer our readers for information concerning the Ornamental and Building Stones of South-Western England is the "Geological Report on Cornwall, Devonshire, and West Somersetshire, by Sir Henry De la Beche, Director-General of the Geological Survey of the United Kingdom."

ease, if the demand required it; but at present, the manufacture is exceedingly limited.

Beyond those, the very fine and numerous varieties of porphyries which are to be obtained in various parts of the kingdom, must not be forgotten. Of these and the schorls and elvans found in Cornwall, the authority already quoted on these points of economic geology remarks:—

"As a part of the granitic masses, we should notice the schorl rocks, many of which, when sufficiently hard, would be handsome if properly polished and worked. An elegant variety of this rock, from Le Neivan's Beacon, near St. Austle, is worked for Mr. Austen Treffry's house, at Place, Fowey: it presents a white base of quartz, through which are disseminated black spots of schorl. Many of the hard elvans are very beautiful when worked and polished, particularly those which are most porphyritic, and in which there is much contrast between the base and the contained crystals. The most remarkable are those, probably, which are obtained from the dyke extending from Tremore, near Bodmin, towards the east, on the south of Withiel and St. Wenn. they vary very much in colour, but that with a reddish or flesh-coloured base, in which there are white crystals of felspar, and, occasionally, some schorl and quartz is the most beautiful, and occurs in large quantities at Tremore village, and in the ravine through which the brook flows down to Ruthan bridge."

In some future article, the peculiarities of these porphyries and porphyritic elvans, will be examined more in detail, and the peculiar beauties of many of the granitic, and some other primary rocks pointed out.

While the rocks of our islands present us with stones so varied in colour, and so diversified in pattern, there can be no sufficient excuse for the preference which is usually given to the coloured marbles of Italy and other parts of the Continent; and it is to this point that the attention of the readers of the *Art-Journal* is drawn.

ROBERT HUNT.

THE BRITISH INSTITUTION: EXHIBITION, 1853.

THIS exhibition was opened to private view on Saturday, the 5th of February, and to the public on the following Monday. The entire number of works exhibited is five hundred and eighty-nine, of which nineteen are sculptural. The force of the collection lies in small *genre*, landscape, and marine subjects: historical narrative is, as it were, unrepresented, and the essays in poetry, with a very few exceptions, are not distinguished by excellence. There is, however, throughout the rooms a distribution of landscape and marine of rare quality—some of striking originality, and, in small pictures of minute finish are many which cannot be surpassed by the productions of any school past or present. There are no large paintings: this is not to be regretted; if contributors are indebted to the directors for this exclusion, it has been wisely ordered; for of large contributions that are hung in most exhibitions, very few are more than mere canvases. On many of the works which we notice we might remark, and not impertinently, to the extent of a column, or even a page, but we are compelled to dismiss each with comparatively few words

No. 1. 'Dort,' CLARKSON STANFIELD, R.A. The view is taken nearly abreast the church—the quays and houses running into the picture on the left—the right breadth of water being broken by near boats—and a variety of accidental material which this artist knows so well how to dispose. The near parts are made out with all usual nicety; but it appears to us that in the remote parts the touch is more than usually facile. This is the same church (though extensively repaired since his time) that figures in the pictures of one Albert Cuyp; but there is no challenge of comparison. The work is among the happiest of Mr. Stanfield's, and may be regarded as one of the glories of our British school.

No. 2. 'Genevra,' ALEX. JOHNSTON. The subject is from Byron:—

> Through thy long dark lashes low depending,
> The soul of melancholy gentleness, &c.

It is a small picture, simple in treatment, unobtrusively rich in colour, and everywhere distinguished by clean and firm execution.

No. 3. 'View of the Isle of Staffa from the South,' COPLEY FIELDING. A small picture, worked out with little more than black and white, showing the basaltic rocks through the sea—haze-like bundles of *fasces*. The effect is that of a dark and howling tempest, which the artist paints with forcible effect.

No. 4. 'Sant Elena, Venice—just after Sunset—looking East,' E. W. COOKE, A.R.A. We have many times remarked upon the striking difference of feeling between the treatment of the North Sea subjects painted by this artist, and that of his views on the Adriatic. We feel the latter unduly hard, because there is not the same aerial perspective as on our own shores. There is great truth in this picture, but the sky wants depth: it is too much like enamel.

No. 8. 'The Circassian Slave,' J. COLBY. This is an academical study treated pictorially. The figure is nude and seated, with accessory draperies. The power of the work is in the success with which the nude is painted.

No. 9. 'The Reaper's Dogs,' G. ARMFIELD. A brace of terriers, composed with sheaves of corn; one of the dogs, especially, is well charactered, and painted with minute finish.

No. 10. 'Recollection of a Venetian Canal,' J. HOLLAND. Characterised by all the substantive power and decisive sketchy freedom of the painter.

No. 11. 'Llyn Llydaw, North Wales,' A. W. WILLIAMS. This is a large picture, composed of broad and prominent quantities. The water, for instance, lies in expanse from the near edge of the canvas to the foot of the mountains which rise into mid-sky, and close the scene. It is a description of the most perfect tranquillity, devoid of all sign of moving life, save the flitting lights and sweeping shadows which, spectre-like, course each other on the mountain side. We think a greater degree of reflection in the water would have brought the whole more together.

No. 17. 'An Organ Boy,' R. BUCKNER. He is of the size of life, and is associated in the composition with two children who are curiously examining the little wooden artists in his *corps de ballet*. It is the best picture of its class we have ever seen exhibited under this name—but the features of the principal are too English.

No. 18. 'The Cool Retreat,' W. E. FROST, A.R.A. A study of a nude female figure, seated; either having bathed, or about to do so. In this example of flesh-painting, there is no affectation of colour, but it presents a close imitation of a skin surface. The low tones of the study exemplify the principle that shade should be devoid of colour. The work is throughout beautiful in execution.

No. 19. 'The Port of Genoa,' J. HOLLAND. We are here placed close to the lighthouse, which rises into the sky in the middle of the picture, in strong opposition to the moon. The masses of the buildings are kept down, but there is everywhere a most skilful indication of houses of all varieties of form, overtopped by the cathedral on the right. In this work but little of form is realised, and the sense is more gratified with that which is not seen, than that which is obvious to the eye.

No. 20. 'Sunset in the Mediterranean,' G. E. HERING. The material is extremely simple,—an expanse of sea, broken by a single boat, with the sun sinking below the horizon. The picture is successfully descriptive of the theme proposed.

No. 28. 'A Welsh Farm,' SIDNEY R. PERCY. This is by no means an attractive subject, as containing so little of the picturesque; and hence the difficulty of producing an agreeable picture. It presents a piece of rugged grassy foreground, closed by a screen of near trees, through which are afforded glimpses of various degrees of distance. The near parts of the picture, the foreground and trees, are painted with a nicety and truth which cannot be surpassed.

No. 30. 'Edinburgh,' T. H. HENSHAW. A distant view, showing the Castle, the Carlton Hill, and Arthur's Seat, as principal features: it is pronouncedly Auld Reekie.

No. 35. 'Gauchos at a post-station on the Pampas—Buenos Ayres,' H MARTENS. The figures in this composition show the various costumes of the country.

No. 36. 'La Contadina,' T. UWINS, R.A. A life-sized study of the head of an Italian peasant-woman wearing a chaplet of vine leaves; it is strongly marked by national character; and bears undoubtable evidence of truth.

No. 41. 'Lytham Common, Lancashire.' R. ANSDELL. The scene is a sandy plain studded with patches of herbage. The impersonation consists of a group of three donkeys and a fleece or two of blackfaced sheep. One of the donkeys is young, and gazes with fixed attention at a ram which has approached the asinine group, as if meditating mischief. The attitude of each animal is full of descriptive power; indeed, all are exquisitely painted, but the common is not so carefully rendered—the middle distance is obtrusive.

No. 42. 'A Scene on the Thames,' A. GILBERT. A small picture treated with a stormy sky. The subject is simple, but it is brought forward with fine feeling.

No. 43. 'Zuleika,' FRANK WYBURD. A study of a head; the features, which are thrown into the shade, are painted with infinite sweetness. The name is new to us: it is one of right good promise.

No. 49. 'View in Eskdale, Dumfriesshire, with Gilnockie Tower and Bridge, looking over Kirk Andrews and Netherby to Skiddaw, and on the Cumberland mountains in the extreme distance,' COPLEY FIELDING. This view is one of great extent, and presents a most enchanting combination of picturesque material, presented under a favourite arrangement of the artist,—that is, throwing his distances off by means of a foreground deeply shaded by trees. The nearer passages, as the bridge, the water, and the trees, are truthful; but it will perhaps be felt, that the remoter objects are too suddenly and entirely veiled in mist.

No. 51. 'Children on the Sands, Yarmouth.' J. ZEITTER. Not less brilliant in hues, and

certainly much more careful, than antecedent works.

No. 52. 'On the Thames,' E. Williams, Sen. A passage of river-side scenery, with the addition of a boat and figures, brought forward with a close observation of nature. After a certain period of life, the power of accurate expression declines in a very marked degree; but we think that recent works of this veteran painter are superior to those of what should have been his best period.

No. 53. 'The Archer.' H. W. Pickersgill, R.A. A study of a life-sized half-length figure, attired in a green tunic, and holding a bow in the left hand; it has been, throughout, elaborated with much nicety.

No. 54. 'The Greta' J. P. Pettit. One of those shaded eddies in which this stream abounds; the lower part of the picture is agreeably rendered.

No. 56. 'The Wanderer,' C. B. Leighton. There is a foreign tone about this production; but it appears, as well as we can see it, to be a work of some power.

No. 59. 'Lyciska,' from the play of "Valerie," H. W. Phillips. This is a figure of the size of life, holding a cup in her left hand: the draperies and accessories are admirably represented.

No. 60. 'Benmore, with the Town of Killin, taken from the north side of Loch Tay,' F. R. Lee, R.A. A large picture full of the picturesque objective of the region whence the subject is taken. The quantities are striking and simple, and the forms full of grandeur, but they are realised in a manner somewhat hard, and are deficient in mellow colour.

No. 65. 'A Lady Hawking,' H. W. Pickersgill, R.A. The features of this figure are coloured with much sweetness, and the work altogether is very charming.

No. 71. 'A Winter Sunset,' C. Branwhite. This, we think, is the largest of the frost pictures which has been exhibited under this name. The subject has very rarely been rendered with an amount of success equal to what is seen here; indeed, it is worked out with an unexampled degree of patient labour. Such pictures have been gradually becoming more and more red in their nearer passages; this is certainly too much so.

No. 74. 'From the Ballad of Auld Robin Gray,' Miss M. Gillies. Full of the careful treatment which distinguishes all this lady's works.

No. 75. 'A Protectionist,' J. Giles, R.S.A. The scene may be the banks of the Tweed or the Tay, where the 'Protectionist'—a Skye terrier—in the absence of his master, has mounted guard over a fine gilse which has just been landed. The fish, of the two, is much the more brilliant passage of Art. Being curious to know what fly the fish took we see that it is a small red-legged hybrid, an illegitimate descendant of the purple emperor.

No. 83. 'I know my Lesson,' Mrs. W. Carpenter. A study of the head of a little girl, realised with the natural colour and firm touch which distinguish all the works of this accomplished lady.

No. 84. 'Summer,' J. D. Wingfield. This picture presents a small party of costumed figures which are brought forward with even more than the usual sweetness that distinguishes the picturesque agroupments of the artist. Yet we presume to caution the artist against carelessness of finish: in many of his recent works there are evidences of haste.

No. 85. 'Timber Carting,' J. Dearman. A small composition of ordinary rural objects, a cottage, trees, a shady foreground, figures and horses. The whole are brought together with admirable feeling and masterly execution—but the white horse is a spot; he is too inexorably white.

No. 88. 'A Water Nymph,' J. Colby. A small, full-length nude figure, coloured and drawn with much truth.

No. 89. 'A Nook on the Thames, painted on the spot,' H. J. Boddington. A small water-side study, having prominently in the foreground a group of willows with docks and sedges below. Of the execution and colour of this little picture we cannot speak too highly.

No. 90. 'Plymouth from Mount Edgecumbe,' S. P. Jackson. Broad and full of daylight, but somewhat cold in colour. The water is extremely indefinite; we cannot tell whether it is intended to represent a flat surface or a succession of rollers.

No. 91. 'A Scene on the Lodden, Berks—Fishing for Barbel,' A. Gilbert. A river nook shut in by trees. A punt, with the fishermen, is moored near the opposite side. A small work of much excellence.

No. 98. 'The Hall,' G. Lance. A fruit composition of white and black grapes, raspberries, a vase, &c., rendered with all the beautiful execution and brilliant colour which distinguish the works of this accomplished painter, who has kept "his place" so long and so honourably.

No. 99. 'At Chiddingstone, Kent,' E. C. Williams. A passage of simple landscape scenery, executed with much truth in colour and reality in effect.

No. 102. 'Sheep and Donkey,' F. W. Keyl. The donkey is exquisitely painted; the sheep are comparatively ragamuffins. It is a small picture, in the feeling of a foreign school; the grass is too hard for either sheep or donkey. Verboeckhoven, if this be one of your disciples—we mean the painter—look to your long-eared team—this is really a super-asinine effort. We encounter the artist for the first time: the name will of a surety become famous.

No. 103. 'Domestic Ducks,' J. F. Herring. Two white ducks, a drake, and a family of ducklings assembled under the bank of a pond or river; the plumage is described with perfect truth.

No. 113. 'The Tired Gleaners,' F. Goodall, A.R.A. A small picture presenting two groups of children who have been gleaning. A stile forms a principal object in the picture. On this side of it two are resting, one of them being asleep, and others are passing the stile. The tone is generally low, but the composition is everywhere full of rich and glowing harmonies. The faces of the little figures are exquisitely finished, indeed minute manipulation cannot be carried beyond the delicacy and truth which we find here.

No. 117. 'The Outhouse,' G. Lance. This is a pendant to 'The Hall,' and in every respect worthy of being so.

No. 118. 'Cutting off the Retreat,' A. Cooper, R.A. The picture represents an attack by troopers of the cavalier period on an escaping wagon; it is full of incident and activity.

No. 122. 'Evening at Sea,' W. A. Knell. A small picture showing an expanse of water telling against an evening sky. The time and the exact force of the breeze are accurately set forth.

No. 128. 'Delight,' C. Brocky. The title is realised in a mother amusing her child by the tinkling of the instrument known as the triangle. The hand of the principal figure wants refinement; the composition is too much cut up by lines which should be subordinate, and we think the colour and execution unequal to those of antecedent works.

No. 130. 'A Fix—Black to move,' W. Hemsley. A small picture showing a game of draughts. The players are two children and their grandfather, the latter of whom is in the 'fix.' It is a work of great merit especially as to the manner in which the light and middle tones are managed. The later pictures of this artist exhibit marked advance; he may take rank among the very best painters of this class.

No. 132. 'Interior of a Fisherman's Cottage, Brittany,' E. A. Goodall. A small picture highly successful in description of the humble dwelling, the peculiarity of which, with its appointments, declares it to be remote from our own shores; it is charming in colour, and masterly in the depth and clearness of its shaded passages.

No. 135. 'A Woodland Scene—painted on the spot,' R. Brandard. The principal objects are the trimmed boles of fallen timber; which, with the foreground section, are agreeably painted. A light, we think, in the near part of the picture would not be obtrusive.

No. 136. 'Dutch Pincks—Off Katwyk,' E. W. Cooke, A.R.A. This flowery title would suggest some horticultural prodigy. These "Pincks" are trading boats which are laid on the sand with a falling tide; but it appears to us that the wind is dead off the sea, and there is more risk than a prudent skipper would run. The boats are somewhat hard; there is too much of cutting outline about them; otherwise, these and their gear, with every incidental item, are made out with microscopic truth.

No. 137. 'Norwich,' E. J. Niemann. This is a view of a portion of the city from a site on the Yare: the time is evening, and the artist avails himself of a strong opposition with the very best result.

No. 138. 'An Italian Image Boy,' Karl Hartmann. He is pictured with a tray full of casts on his head; the figure is thus thrown into shade, and opposed to a powerful sunlight with the most felicitous effect.

No. 141. 'Sheep Gathering—Isle of Skye,' R. Ansdell. The scene is a rugged mountain side, from which a shepherd, aided by two collies, is collecting the flock. The business-like *maintien* of the dogs, and the wild expression and character of the sheep, are admirably described.

No. 142. 'The Lady-in-Waiting,' T. A. Fitzgerald. A poor girl waiting at a door in a cold winter morning; the figure is well painted.

No. 144. 'A few of the Finny Tribe from the "soft-flowing" Avon,' H. L. Rolfe. These are a trout, a jack, a chub, &c.—*Siste, piscator*—in surface, colour, and form, these fish are realised in a manner to gratify the most fastidious taste in scaly representation. There is no living artist who can better paint fish.

No. 145. 'The Weald of Kent,' J. Linnell. This is one of the simplest pictures we have ever seen from the hand of this painter. It is composed of only two parts—a piece of near bank throwing off a low lying airy distance. It is all sunny daylight canopied by a sky charged with cumulous masses of cloud. There is perhaps more of the veritable simplicity of nature in this picture than in any that the artist has ever painted. He might have defined a little more in his distance, for when the picture acquires age, this part of the composition may look more like water than land.

No. 146. * * * J. Sant.

> Enjoy the honey dew of slumber;
> Thou hast no figures nor no fantasies,
> Which busy care draws in the brains of man;
> Therefore thou sleep'st so sound.

These lines stand in the place of title to a

picture representing a mother holding her sleeping infant. It is a circular composition, showing only the head and bust of the mother, and prominently the features of the child. It is extremely simple in treatment, but charming in sentiment, extremely brilliant in colour, and singularly careful in execution. It is a production of infinite grace and sweetness.

No. 148. 'Cattle—Evening,' H. Desvignes. In this composition the cattle are incomparably better in execution than the other parts of the work.

No. 149. 'Dogs' Heads,' T. Earl. They are drawn with great precision, and their wiry coats are imitated, even to the stray hairs, with singular fidelity.

No. 150. 'Coast Scene—Morning,' S. P. Jackson. This is a little picture of transcendant brilliancy. It shows a section of slightly undulating sea-coast with a black boat, figures, and a red sun striving to pierce the morning haze.

No. 151. 'Bragozzi on the Lagune of Venice, near the Guidecca,' E. W. Cooke, A.R.A. This, in our opinion, is the best of the Italian series which has yet been exhibited by this artist. The composition presents a group of boats, every portion of which is made out with the most scrupulous elaboration. We presume a fact is here asserted; but it is almost incredible that a boat apparently so heavy as is the principal should show the bend of her keel.

No. 152. 'Moss Troopers,' E. J. Niemann. A large picture, presenting as a scene a wide expanse of wild moorland country, which is traversed by a mounted party wearing the costume of the seventeenth century. They are retiring after having effected a successful raid. The effect is extremely gloomy, and such a treatment assists materially the sentiment of the picture, which is very vigorous in execution. It is, however, much too large for the quantity of *materiel*; and, consequently, of value less than that which the artist fixes upon it.

No. 157. 'The Skylark,' F. C. Underhill. The story told here is not an agreeable one. A group of children are assembled at a stile, one of them, a girl, holds a lark's nest with the young birds, which has been taken while the old birds are carolling high in the air. One of the young ruffians points out the parent bird with great glee. The picture is firmly wrought and well coloured; but the incident, although of every day occurrence, does not tell pleasantly on canvas.

No. 158. 'A Stream in Berwickshire,' H. Jutsum. A charming passage of close river scenery, and one of the best works recently exhibited by the artist. It is a small trout stream, such as the river Eye, just recovering from a "spaet." The foreground herbage is a most successful study, and the shaded banks are extremely rich in various colours. The only sign of life there, is given by two butterflies that are flirting on the wing over the hither bank of the stream. This always excellent artist has been of late making marked advances, and now ranks with the best of our landscape painters.

No. 159. 'A Dutch Straw Barge, beating to windward, off Dort,' T. S. Robins. She is sailing apparently gunwale under; in movement and colour the water is well described.

No. 160. 'Two Convents on the outskirts of the town of Narni, Papal States, L' Ospitale de' Buoni Fratelli and Il Conventante di Cappoinari,' W. Oliver. These edifices are only introduced to throw off a very beautiful passage of background formed of alternate plain and mountain. The distances are rendered with an infinitely fine feeling, and are, we think, superior to anything which the artist has hitherto produced.

No. 161. 'Sunshine and Shadow,' G. Lance. An assortment of fruit circumstanced according to the title: the light portion is brought forward with the usual felicity which the painter shows in similar passages.

No. 166. 'Isola di San Giulio, Lago d' Orta, in Piedmont,' G. E. Hering. A subject of much grandeur, composed simply of an extensive sheet of water embosomed by mountains. The eye is much gratified here by the play of light, and the tenderness of the gradations. The near water and immediate objective are eminently successful; the former especially in its sparkling ripple. This artist also, has been, of late years, and in this exhibition especially, establishing his claim to a high place in Art.

No. 167. 'The Village of Waterloo, in 1815—the Inn in which the Duke of Wellington slept the night before, and the night after, the Battle,' G. Jones, R.A. It is at least interesting to look at a memorial of this kind, which is rendered certainly without affectation, and, apparently, with truth.

No. 168. 'Donkeys,' F. W. Keyl. These are, a dam and her foal, the latter especially is painted with exquisite nicety, but the animals are certainly displeased with the herbage by which they are surrounded—so are we.

No. 170. 'An Interior,' A. Cooper, R.A. This is the best picture we have of late years seen exhibited under this name; it represents simply a grey dray-horse; the animal is well drawn, and altogether most effectively treated.

No. 173. 'Near Hastings,' C. Steedman. the subject is only a small cottage under the cliffs, but it is worked out with as much nicety as if re-produced from a talbotype.

No. 174. 'Repairing a Stranded Vessel by firelight,' W. E. Jones. The conception is most effective; but it had been yet more powerful if the fire-light had not been so much spread, and with such undiminished equality of force. The light near the spectator could not be so powerful as near the ship.

No. 175. 'She never told her Love,' J. Sant. A single figure contemplating a miniature which she holds before her. The features and their expression are eminently beautiful, but we think the face is divided by the shade on the further side. The headdress is ingenious, and every part of the figure promotes the tenderness of the sentiment.

MIDDLE ROOM.

No. 180. 'Borrowdale,' G. E. Hering. This large picture is full of that unsurpassed picturesque material, which we find in this district; and the artist seems to have worked under a vivid impression of the truth of its character. This is the best picture he has ever exhibited. It is vigorous and natural: the treatment is such as the subject demands. The most striking portion of the work is the near water and the stones: this is eminently successful.

No. 191. 'A Sea Nymph,' A. J. Woolmer. There is nothing new in the conception—she is dressing her hair by the aid of a watery mirror; the sketch is not so happy as others by the same hand.

No. 192. 'Cottages at Shere, near Guildford, Surrey,' J. Dearman. The picture is small and the subject of an ordinary kind—a green lane with cottages—but the whole is made out with unexampled nicety of execution.

No. 201. 'The Money Lender,' J. E. Lauder. This is a Rembrandtesque study of the size of life; it is distinguished by much merit.

No. 204. 'Mont Orgueil Castle—Jersey from the Sea, Fishing Boats making for Gorey Harbour,' J. Wilson, Jun. It is seldom that material of this kind is carried beyond the commonplace. We have the castle near the centre of the composition, and an expanse of intervening water with boats, which with the movement and colour of the waves, are described with masterly precision.

No. 205. 'The Waterside in Borrowdale,' J. Peel. A highly romantic passage of scenery in which the tranquillity of a summer day is charmingly felt. The rocks, the water, and above all the warm and light sunshine are singularly true.

No. 206. 'A King's Chamber, Knole,' W. S. P. Henderson. It is impossible to surpass the minute finish of every item of furniture in this picture. Ample justice has been done to the regal upholstery, only it looks too new; it is an admirable picture of its class.

No. 211. 'Still Life,' J. Williams. The composition consists of a bird's nest, a vase, and flowers; the whole imitated with much truth from the reality.

No. 216. 'The Warren, Eridge Park,' J. Stark. The material consists of rocks, trees, and rough bottom well chosen for an effective picture; there is in this and in every production of this artist a lively impress of nature.

No. 217. 'A French Market-Place,' Miss E. Goodall. Showing principally a market girl seated at her stall; the *mise-en-scene* is well put together and the title is amply supported by every item of the composition, the whole looking perfectly French.

No. 219. 'Going to the Sistine Chapel,' W. Gale. The devotee is a lady wearing a veil over her head, which she holds with one hand. Nothing is given but the head and bust; it is impossible to exceed the delicacy and transparency of the features; we find in this head the very perfection of *morbidezza*.

No. 223. 'The Night March,' J. W. Glass. This is rather a large picture, showing a portion of a body of cavalry, of the period of the civil wars, crossing a river. The principals are three, who form the near agroupment. They advance towards the spectator, and the moon shining behind them, the light is strongly reflected from their steel headpieces and marks the outlines of the figures, while the masses remain in deep and strongly opposing shade. It is a picture of most powerful effect, and has been worked out with a perfect apprehension of the proprieties of the subject.

No. 230. 'Glen Rosa, Isle of Arran,' (the animals by F. W. Keyl,) H. Jutsum. The scene is a wild heathy bottom with trees and cottages, and stretching away to a range of mountains which at no great distance close the view. The force of the work lies in the highly successful representation of the wild and luxuriant vegetation of the foreground, every part of which presents varieties of the Flora of the heathy wilderness. The two artists have worked well together.

No. 231. 'Mill at Antwerp,' W. Callow. This is a small picture, showing a mill as a principal object by the side of a canal; it has much of the feeling of the artist's water-colour works.

No. 236. 'The Reading Lesson,' G. Smith. A small picture containing two figures, a

girl teaching her little sister. It is a work of high merit, but not we think equal to productions which have already been seen under this name.

No. 237. 'Dash,' T. Earl. A portrait of a small spaniel; the animal is admirably drawn, and his coat—that very difficult essay—is rendered with a touch nicely adapted to the representation of this kind of surface.

No. 238. 'Rotterdam Fruit Market,' A. Montague. This picture is in composition much like many others by the same hand which have preceded it. It exhibits a canal running into distance, and flanked by those rough fragmentary habitations which hang together in clusters about the canals of all the Dutch towns; it is freely executed and like the *locale*, and is painted with great vigour as well as truth—showing a marked advance in this artist.

No. 239. 'A Spanish Landscape and Figures,' J. Gilbert. This picture is fresh enough in everything to be pronounced strictly original, and yet it reminds us of many known pictures—like, yet different from them all. There are three figures, the mother and child on an ass, like a flight into Egypt, and a stalwart figure in a black velvet frock leading the animal. It is firm in manner yet most delicately manipulated in those parts wherein care is appreciable, —in colour it is not less masterly—being on the whole a production of high quality. Few persons will be aware that the author of this masterly production is the artist who gives so much pleasure to hundreds of thousands by his graceful and effective drawings on wood.

No. 240. 'Fruit Boats off Rotterdam,' A. Montague. This is a large work, the base of the composition being water, bounded on the left by the quays of Rotterdam, which run into the picture. The boats are full of figures and picturesque, but the water is opaque.

No. 243. 'Scene on Paul's Cray Common,' W. S. Rose. A small picture charmingly painted in some parts, but rather crude in others. We know not the works of the artist, but if this be *couleur de Rose*, we can only advise him to adhere to it.

No. 250. 'Pastoral Uplands,' S. Palmer. A small picture, the foreground of which is shaded by foliage; the view is limited, but there is an agreeable play of light and shade.

No. 251. 'Cow and Calf,' F. W. Keyl. We have spoken highly of the productions of this painter; the simplicity of his works is one of their greatest charms. Of this, all that we can say is, that animals have never been more successfully painted.

No. 252. 'Inverary Castle, Loch Fine, the Seat of the Duke of Argyle,' J. Danby. This captivating work is injured in its composition by the form and isolation of the mountain which is brought into the centre of the field of view. The works of this painter are entirely independent of that kind of class painting into which so many of the rising artists of the day have fallen. The distances are admirably maintained, and the near portions are rich and lustrous, without forcing either in colour or gradation, and the whole is pervaded by an atmosphere that you may breathe.

No. 259. 'Macbeth,' H. C. Selous.

"One cried 'God bless us!' and 'Amen' the other:
Listening their fear I could not say Amen;
When they did say 'God bless us,'
Methought I heard a voice cry, 'Sleep no more!'"

The composition is ingenious, but we apprehend that it will be thought that too much has been done for Macbeth and too little for Duncan and those who sleep with him. The sleeping group are couched uneasily at what appears to be the bottom of the stairs leading into the chamber; such is certainly—if this be intended—the mode of entrance into many of the keeps and chambers of feudal castles that we have seen; nevertheless the arrangement seems at least singular. Macbeth grasps his dagger with an expression in which irresolution seems to predominate. The contortion of the features is violent, and he seems moved to such a degree as to be incapable of hearing the inarticulate expression of the sleepers. The arrangement of the light in the picture,—that of a lamp, and also of the moon which streams in through a window, is masterly—and in the properties of the picture there is no assertion inconsistent with probability.

No. 267. 'A Peep into a Cottage Dairy,' W. S. P. Henderson. The subject is of a humble order, but it is set forth with such elaborate finesse as to constitute a picture of much merit.

No. 278. 'From a Sketch near Spezzia,' Mrs. G. E. Hering. A small picture of much brilliancy of colour and sweetness of effect. It is, indeed, a charming little work: and although it may suggest the "master" by whose lessons the fair artist has profited, the suggestion is by no means disagreeable.

No. 292. 'Salmon Trap, Glynn Lleddr, North Wales,' J. Holland. This large picture is in a *genre* different from what we have been accustomed to see from the hand of this artist. It presents a portion of the stream, which occupies the lower breadth of the canvas, being bounded immediately by the bank and a screen of trees, beyond which appears a section of rough upland. The rapid current is most forcibly described; indeed, all the rest seems to yield to this, the principal feature of the picture, and it is eminently successful.

No. 295. 'Boy and Dog,' A. Provis. A very small and minutely worked picture, showing a portion of a cottage interior, with a boy playing with a dog before the fire: it is agreeable in colour, and most careful in finish.

No. 303. 'The Tale,' J. Gow. The light and shade in this work are judiciously managed. Two figures are presented, a girl and her little sister: both are substantially painted.

No. 308. 'St. Agnes,' H. O'Neil. The least successful of the late works of this painter. The figure, especially about the head, is unduly hard; and the colour of the background is, in this case, the most infelicitous that could have been chosen.

No. 309. 'Mussel-gathering at Low Water on the Exe, South Devon,' J. Mogford. A simple, but picturesque composition, with a bright daylight effect—an essay of much sweetness.

No. 311. 'The Spirit of the O'Donoghue —a Legend of Killarney,' J. G. Naish. This is the story of the O'Donoghue riding across the lake in panoply, and attended by sylphs and fairies, who strew his watery path with flowers. The O'Donoghue is a shadowy figure in the distance, apparently in the equipments rather of the tournament than of the battle-field. The principal figures are a company of water-nymphs judiciously arranged and charactered, and coloured with knowledge and taste; but the water is, perhaps, too heavy and opaque: it vitiates the best qualities of the ladies of the lake; moreover there is a want of harmony which might have been given to it by somewhat more of shade. On the whole, however, few more meritorious works than this have been of late years painted.

No. 312. 'A River Side,' T. Danby. Like a section of Welsh scenery of extremely simple character, and treated strictly according to the dictates of nature. The material consists of a shallow stream, a thin screen of trees, the whole backed by a near mountain. There is a great charm in the unaffected manner in which the subject is worked out.

No. 317. 'Enjoyment likely to be interrupted,' Alex. Fraser. Two boys are here secretly engaged in drinking from a beer barrel by means of a straw introduced through the bung-hole

"—tenui meditantur avenâ—"

and they are caught in the act by a matronly woman whom we may suppose to be their mother. This artist is one of the few who dares to adhere to a bygone school. There is always something in his works to repay an examination; yet the theme here is vulgar: a better might have been selected.

No. 318. 'Isola San Giulio, Lago d'Orta, Piedmont,' H. J. Johnson. In this view of the place, the buildings are immediately on the right, while on the left the lake opens and is bounded in distance by the mountains. In colour and effect this is a charming picture. It is freely painted, yet there is ample finish where this may appear, and the subject derives manifold importance from the manner of its treatment.

No. 322. 'A Study,' H. O'Neil. A small half-length female figure loosely draped: it is characteristic and interesting; and of infinitely greater value than the large work by the same hand.

No. 323. 'Moel Siabod,' H. C. Whaite. We do not know the works of this artist, but we can attest the excellence of this picture, which appears to have been wholly studied from nature without recourse in anywise to the trick of art. The natural colour of the entire scene is most refreshing, added to which, the gradations and intervening atmosphere are exquisitely felt. It is a production of very high character.

No. 324. 'The Fisherman's Harbour,' J. Wilson. There is something more truthful in the heave and swell of water as it is here painted, than the frothy affectations of a more recent school.

No. 331. 'Just Out—the Tale (tail) of a Teal. *Quarterly List of New Works on Natural History*,' J. Wolf. Under this absurd title we have a picture wherein are seen two falcons on a rock, which, having quarrelled about the teal, the waterfowl escapes, and may be supposed instantly to dive. The picture is one of very great merit: it is free and vigorous, yet elaborately finished.

No. 334. 'Sunset,' (the cattle by S. Vanden Berge,) C. Lieste. We see from time to time examples of foreign Art in our exhibitions, and we are ever disposed to do them ample justice; but, on the other hand, when we find that the really meritorious works of our own school are so unworthily spoken of by members of foreign schools, we feel called upon closely to analyse all the productions of foreign Art that come under our notice. Two painters, it seems, have been employed on this picture—nevertheless do we refrain from saying what we feel to be true of the work.

No. 335. 'Dutch Fishing Boats luffing up to windward to take a Boat in tow—Scene off Flushing,' T. S. Robins. Rather a large picture, looking up the Scheldt, with a glimpse of Flushing on the left. The relation of the boats is at once understood.

No. 340. 'Childhood,' T. M. Joy. A

study of two children—girls; the composition is like portraiture, the heads are well painted and full of expression; they are treated with taste and feeling, and the work exhibits freedom of touch with careful finish.

No. 353. 'Cattle in a Landscape,' H. Desvignes. The landscape is not impressive, but there is a black cow in the composition drawn and painted with infinite truth.

No. 354. 'Water Mill, Streatley,' R. Brandard. A small picture presenting a very ordinary association of material, but in chiaro'oscuro and minute finish challenging comparison with the best productions of a similar class that have ever been executed by the Dutch school.

No. 355. 'Shooting Companies,' Harry Hall. These are a couple of ponies and two brace of dogs, all under charge of the keeper, who is loading a gun. The animals are drawn and coloured with accuracy and good feeling. The picture wants only a little more depth to be of unquestionable excellence.

No. 360. 'Whitby Abbey, Yorkshire.' E. T. Parris. A very careful study of ruins, which in colour and accident seem to have been very accurately copied from the reality.

SOUTH ROOM.

No. 365. 'A Spanish Gipsy Mother,' J. Philip. The principal figure is a small half-length; she holds her child in her arms, having her face turned towards the spectator. We believe this to be an accurate transcript from nature, and it asserts the peculiar personal characterism of the race as it is known all over Europe. The picture is earnest, substantial, and life-like, and upholds the high character of the artist, fulfilling the hopes we long ago expressed of his future in Art.

No. 372. 'The Reformer's House, Edinburgh, in the Sixteenth century,' J. D. Drummond. Not only the house do we see, but John Knox himself conducting home his second wife, and attended by a train of nobles and gentlemen, who give the incident the importance of a royal progress. The picture shows a great many figures, and even recognisable portraits of those of the Earl of Morton, and the Regent Murray. It is a work of great merit: but we humbly submit that it would be improved by a mass of shade, and one or two telling points.

No. 374. 'The Market Boy,' W. W. Morris. The veriest tatterdemalion that ever figured upon canvas: there are, however, good qualites in the picture, and it might be thought that the artist would aspire to something beyond the ragged school.

No. 397. 'Puck and Moth, two treatments,' E. Hopley. Two small and very highly-finished pictures, proposing to contrast the spirit of pre-Raffaelism with that of post-Raffaelism. The conceptions are ingenious, and worked out with incomparable nicety.

No. 400. 'The Old Lace-Maker,' G. Smith. She is seated with her pillow before her: the figure, that of an old woman, is judiciously lighted, while the rest of the carefully-painted composition is kept low in tone; it is a small picture of much excellence.

No. 401. 'A Shady Lane near Medenham,' A. Vickers. The subject is rendered simply according to the title; the trees are finely painted.

No. 405. 'A Landscape — Afternoon,' T. Creswick, R.A. This is a very small picture: the proposed effect is realised with much sweetness.

No. 406. 'Arab Child,' W. Gale. A miniature head, painted in oil, charming in character. The eyes are living as to expression, and the cheek has that softness and vitality, which make the spectator forget that it is mere paint and canvas.

No. 407. 'Spirit's Flight,' H. Le Jeune. A small picture showing the ascent of a soul released from earthly bondage, and conducted upward by an angel. It is an exalted conception of severe simplicity, and would tell effectively as a large picture.

No. 408. 'Hurst Castle on the Solent—Steamer towing out a Brig,' J. Callow. There are agreeable colour and powerful effect in the picture, but the movement of the water is insufficiently defined.

No. 409. 'The Grandfather—Brittany,' E. A. Goodall. This little picture presents a very original-looking interior, full of multifarious items, which are brought together with much tact and skill. The colour is admirably balanced throughout.

No. 410. 'The Noontide Meal,' W. Hemsley. The point of the work is a boy who is seated in the midst of a harvest-field: the figure is worked out with much elaborate nicety; altogether, the picture is one of rare merit, and would do no discredit to the great master in this style of Art.

No. 416. 'The Study,' Alfred Corbould. This looks like a portrait: it is brilliant and forcible.

No. 417. 'Shallow Rivers,' J. Linnell. A small work of greater degree of freshness of colour than the artist usually paints. In the foreground, we have a group of cows standing in a running stream, and here lies the power of the picture; the disposition of the light and gradations is a daring essay.

No. 424. 'Preparing for the Chase,' H. C. Selous. This looks like a costumed portrait—that of a lady wearing a bright scarlet spencer, and Spanish hat and feather. It is extremely powerful in colour.

No. 428. 'The Mountains of Thermopylæ,' E. Lear. These mountains are represented as rising in the distance, and bounding an extensive plain. We have no doubt of the fidelity of the representation; but the blue intensity of the range does not seem a probability. In Greece, there is little atmospheric effect; and we think that subdued tones would present an alternating series of mellow harmonies.

No. 434. 'Sion in the Canton Valais,' G. Stanfield. The immediate foreground is a woodyard, the contents of which are represented with extraordinary felicity; beyond this the town is indicated by chimneys and house-tops, but these are superseded in interest by the mountainous features of the landscape. The artist is worthy of the high and honoured name he bears.

No. 446. 'A Moonlight Feast,' T. Danby. We are here in the dominions of King Stork, who stands in his own preserve—a small pond—and is in the act of swallowing one of his people, a well-grown frog. It is a large picture—too large we think for the subject—but in effect, although forced, highly successful.

No. 454. 'A Gazelle,' D. W. Deane. A small picture representing the animal lying down; it is a graceful study.

No. 457. 'Winter,' G. A. Williams. The effect depicted here is that of a wintry afternoon, the *locale* the outskirts of a village, the proposition is throughout fully supported; the trees are made out with a singularly minute touch.

No. 459. 'Home,' A Rankley. This simple story is clearly told; a mother with her group of children is watching the return of her husband; it is unaffectedly painted, and requires no title to indicate the subject.

No. 460. 'The Ruins of St. Martin Le Grande, Dover, with Churchill the Poet's Grave,' G. T. Knowles. A very matter-of fact subject, yet interesting withal: it is obviously a very accurate copy of the place, and is painted with careful study.

No. 463. 'Dartmouth, from the Castle Churchyard,' H. Dawson. The subject is perhaps not remarkable for picturesque quality, but it is brought forward in a singularly independent manner.

No. 483. 'Bailie Duncan Macwheeble at Breakfast,' J. E. Lauder. The artist has succeeded in rendering the Bailie a character; the figure, with its associations, forms one of the best pictures that has ever been exhibited under this name.

No. 484. 'A Tributary of the Lyn,' J. Middleton. This subject is a judicious selection, as admirably adapted to show the power of the painter: the work is extremely harmonious in colour, and agreeable in effect.

No. 485. 'A December Morning, Dunstanborough Castle,' J. W. Carmichael. In this picture a vessel is observed, which has been recently driven upon the rocks, and figures appear fishing the drift and wreck, while the tumultuous sea is still rolling in heavy volume on the shore. The sky is darkened by dense driving clouds, and we feel the gale everywhere in the composition. The cold aspect of the winter morning is admirably sustained; indeed, the work throughout, in its close imitation of nature, is of a high degree of excellence.

No. 492. 'The Wind Freshening,' S. P. Jackson. A coast view, showing a sloop in a perilous berth, riding at anchor with the wind off the sea: the work is fresh and harmonious in colour, and the movement of the water is a happy reality.

No. 501. 'Near Tunbridge Wells.' J. Stark. In the colour of the picture, there is even a greater degree of truth than in antecedent works; because the yellow-tinted foliage which has prevailed injuriously in the latter, is almost entirely absent here.

No. 528. 'A Gossip on the Road-side,' E. J. Cobbett. Containing two figures as principals, those of two girls; and a child. One of the girls is standing up: the head is a conception of infinite sweetness. The composition is graceful, agreeable, and effective, and the execution highly meritorious.

No. 555. 'Maternal Affection,' N. J. Crowley, R.H.A. The head of the child is a successful study; the colour of the whole is agreeably harmonised.

Of the remaining pictures may be mentioned, as works of merit, more or less:—No. 538. 'View of Dunrobin Castle from the East,' J. Giles, R.S.A. No. 543. 'Upon the Medway,' W. S. Rose. No. 553. 'The Last Rose of Summer,' E. Hopley. No. 554. 'Sunset off the Isle of Arran,' J. Danby. No. 564. 'Cart Mares and Foals,' A. J. Stark. No. 565. 'Head of an Old Man,' C. Brocky.

Among the Sculpture there are 'Helen Veiled before Paris,' C. P. Bacon. 'A Dying Child,' in marble, P. Park, R.H.A. 'A Young Shepherdess,' E. B. Stephens. 'Raffaelle Sanzio,' and 'Michael Angelo,' busts in marble, Torello Ambuchi. And productions of much excellence, by Hamilton MacCarthy, T. Earle, J. Kirk, W. Theed, &c. &c. Some of the smaller sculptured models are works of great beauty.

Before closing our notice, we desire to express our approbation that the Directors have taken the hint we gave last year, with reference to reducing the price of their catalogue; it is now charged sixpence instead of one shilling, as heretofore. Another improvement, for which we must not, however, take credit, is the affixing the price of the pictures against the titles, so that an intended purchaser need make no further inquiry.



MARCH.

The Moon's Changes.

Last Quarter, 2nd, 1h 40m aft. | First Quarter, 17th, 11h 34m aft.
New Moon, 9th, 8h 19m aft. | Full Moon, 25th, 6h 20m morn.
Last Quarter, 31st, 9h 42m aft.

1	Tu	St. David.
2	W	Society of Arts Meeting.
3	Th	Royal Society Meeting.
4	F	Royal Institute Meeting.
5	S	
6	S	Fourth Sunday in Lent.
7	M	Institute of British Architects.
8	Tu	
9	W	Graphic Society founded, 1838.
10	Th	Royal Society Meeting.
11	F	Royal Institute Meeting.
12	S	
13	S	Fifth Sunday in Lent.
14	M	
15	Tu	
16	W	Society of Arts Meeting.
17	Th	Royal Society Meeting.
18	F	Cambridge Term ends.
19	S	Oxford Term ends.
20	S	Palm Sunday.
21	M	Institute of British Architects.
22	Tu	Artists' Fund established, 1810.
23	W	National Gallery founded, 1824.
24	Th	Royal Society Meeting.
25	F	Good Friday. Lady Day.
26	S	Schools of the Royal Academy close.
27	S	Easter Sunday.
28	M	Easter Monday.
29	Tu	Easter Tuesday.
30	W	Society of Arts Meeting. [closes.
31	Th	London Art-Union Subscription List

Designed and Drawn on the Wood by Jane Hay. Engraved by G. & E. Dalziel.

PASSAGES IN THE VOYAGE OF LIFE.

DESIGNED AND DRAWN ON THE WOOD BY FELIX M. MILLER, SCULPTOR.



No. 5.—Manhood: Strength, Power.



No. 6.—Age: Wisdom.

PASSAGES IN THE VOYAGE OF LIFE.

DESIGNED AND DRAWN ON THE WOOD BY FELIX M. MILLER, SCULPTOR.



No. 7.—Old Age. Resignation.



No. 8.—Death.



Drawn by T. B. Aylmer

Engraved by J. and G. P. Nicholls.

LAKE OF THUN.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

SWITZERLAND.

THERE is always great danger in following the advice of those who do not themselves sketch, and sketch well, or have not their works at hand in proof of the soundness of their advice as to the advantage of leaving any particular track, because it happens to be well beaten, in favour of another less known; for the truth is, for very many years past, so many men leave our own shores annually, either for health's sake, or study, or gain, who disperse in various directions, and thus explore all countries new and old, bringing back, if not everything, at least enough to guide those who follow, that we can now safely arrive at a conclusion, and that is strongly in favour of the old fields of labour. I have before said how often I have myself been led astray to no good purpose by this craving for a new scene of action, and my first transgression in this way arose from a desire to see what Schreiber puts down as the "Castle of Trifels, according to tradition, the place where Richard Cœur de Lion was for a long time confined," and which is in the valley of Annweiler, two leagues from Landau—which is ten from Manheim—so that but for the consideration of its forming only an obtuse angle with the route for Strasburg, whither I was at that time going, it would have been very inconveniently out of the way. One's head was so full of the Rhenish castles that it did not occur to me this might be a heap of stones and little more, till I had made a tedious walk in a broiling sun from Landau, to find this wreck on a spur of the Vosges mountains—any of the lateral valleys from the Rhine contain better ruins, for many there still have the watch-towers standing, here was nothing but the *débris* of old walls: and I had, therefore, lost a good twenty-four hours and twice as many francs on a fool's errand, Landau itself containing nothing for a civilian to fall back upon, though a very good retreat for a soldier. It is also to be remarked that we will often stop to draw scenes in one place, which we would not think worth having in another—just as there are scores of churches in Rome which we have not patience to look over, but which in other remote places we should devote an hour, or more, to with pleasure; so about Andernach, Oberwesel, and Bacharach, are most desirable "bits" if we had not been so long engaged with more important subjects; but let not these be despised on that account, it may save many valuable hours hereafter if some of them are taken while they may be found; this is particularly the case at Oberwesel, with its old towers and gateways—no longer used for their original purpose, but left apparently for artists' models; some of the inner streets at Bacharach are very curious also by the singular mode of connecting the houses with the walls. The courtyard of the post-house is probably well known, but I have never found another sketch of the continuation of that spiral staircase in the upper rooms except my own: it is such, as also the old furniture of the rooms, as would have delighted G. Dow beyond measure. So many excursions to the right and left of one's route are pointed out by happy people who are only running about to amuse themselves, and are so strongly recommended by them, that it requires some nerve to turn an adder's ear to their charming. I am not sure I should not put down the Neckar above Heidelberg as one of those scarce worth the time and coach-hire. It is nevertheless a very pleasurable excursion; but if time is an object, give it all to the town and castle; and then with all haste to Strasburg, where is much that is every way interesting, and some of the points where the rivers Ill and Breusch run parallel with the streets are good.

There is much beauty in the forms and colours of the Vosges mountains as you run past them to Basle, and I have heard



AT OBERWESEL.

Colmar spoken of as a good place not much known to artists, but have no personal knowledge of it; the railway has, possibly, made it familiar to some. Basle has two particular attractions, the collection of Holbein's drawings, paintings, and etchings, in the University—and the grand views of Nature all round it; but there is not much to attract in the way of buildings—the cathedral is happily forgotten in the



HEIDELBERG.

noble view of the river and background from the terrace it disfigures.

Arrived at Basle, circumstances must determine the future route; if not hurrying through to Italy, perhaps it is better to go on direct to Berne; but the Hand-book will give excellent skeleton tours. The situation of Berne is very fine, being to the Aar pretty much what Basle is to the Rhine, and here the views of the Oberland Alps are beyond measure interesting—so much so that everybody hurries away from

a most delightful residence to get to Thun and Interlaken, that they may be nearer to them: this brings them at once into the thick of Cockney travellers; but thread your way through them, and give yourself up to the particular object of your journey.

Thoroughly to enjoy Alpine scenery, one should be almost, if not altogether, alone. That should be, indeed, a kindred spirit with whom one would share the exquisite sensations and exalting reflections of these tremendous solitudes. It is among them one feels the full force of the phrase, "never less alone than when alone," and the first encounter with a party of average travellers, well "got up" with every external convenience for their journey, will soon convince those in earnest to imbue their minds with all that is Alpine, that just as Moore busied himself in a cottage alone with his books till his mind became *orientalised* before he began "Lalla Rookh," so should they carefully avoid all such associates as are indicated by the notices in the hotel of the Rhigi Kulm—men having gone there to see the sunrise, are too idle to rise with him, and so extemporise a dressing-gown, at the cost of the landlord's counterpanes, and the consequent infliction of a fine. We must avoid uncongenial companions as impertinent incumbrances, incapable of abandoning themselves to the thorough enjoyment of the scene. Often and often will the sketcher find the excitement so great as to render drawing impossible, but he can sit quietly down and watch the movements



AT BASLE.

of Nature, and store *that* in his mind which it would be impossible to commit to paper,* so transient is much of all this glory; repeated, in some measure, perhaps, day after day, but for the day each moment moving. And so of all the sounds; the gentle murmur of a shallow stream is inexpressibly agreeable to the sketcher, when seated beside it for two or three hours in a hot summer's day; but the roaring of a waterfall, and the terror inspired by its motion, is not favourable to its representation, till you are tolerably familiar with such scenes. There is incessant motion, too, on the earth as well as in the air and water. "All is on the eve of motion. Let him sit a while, as I did, on the moraine of Miage, and watch the silent energy of the ice and sun. No animal ever passes, but yet the stillness of death is not there; the ice is cracking and straining onwards,—the gravel slides over the bed to which it was frozen during the night, but now lubricated by the effects of sunshine. The fine sand, detached, loosens the gravel which it supported, the gravel the little fragments, and the little fragments the great, till, after some preliminary noise, the thunder of clashing rocks is heard, which settle into the bottom of some crevasse, and all again is still."* And all this goes on equally in the passes where are no glaciers, for there are always streams, small and insignificant threads at first, but soon acquiring force enough, from their junction with others, to detach the supporting fragments of the larger masses, till all rush on together, seeking a path for their destruction. I would not be considered unsociable, but just in this part of the world adopt not a little of the selfishness of the "Childe," for

"I live not in myself, but I become
Portion of that around me; and to me
High mountains are a feeling, but the hum
Of human cities torture."†

There is not, perhaps, another country on the face of the globe so completely represented by the Arts as Switzerland; whether these representations convey any adequate idea of its countless glories remains to be seen; but so it is, that we can have all Switzerland in *relievo* to a scale, or any important portion thereof, down to the trappings of a cowherd. We are assured that the proscenium of A. Smith's "Ascent of Mont Blanc" is modelled from a real *châlet*, "to a scale" also; and, no doubt, were we to ask those fair acquaintances of ours, whose gentle bosoms rise and fall beneath the load of "The Bernese Oberland," or "Mount Pilatus and the Lake of Lucerne," whether those also are done to a scale, we should be assured that they are; And why not? for certainly that representation which conveys the best idea of the Alps in all their varied immensity, with space enough within their gorges for the moving effects of the sun's rays, and with detail enough to explain their geological structures, is not much, if, indeed, at all larger, than many of their brooches—but, oh! how different! Can "The Alps at Daybreak"* have been the production of the same Art which has elaborated these absurdities.

Yet, notwithstanding every portmanteau returns from Switzerland laden with souvenirs in every possible variety, and although, while we read that the Valley of Chamouni was "only discovered" (inhabited, nevertheless) in 1744, we now, barely one century later, are ready to complain if every bye-path of these scarcely accessible regions is not "down in the map," so perfectly do we think we have explored every pass. It is, however, still a question how far a fair impression of the magnificence of these scenes has been imparted to those who never saw the reality; or, if ever, how often.

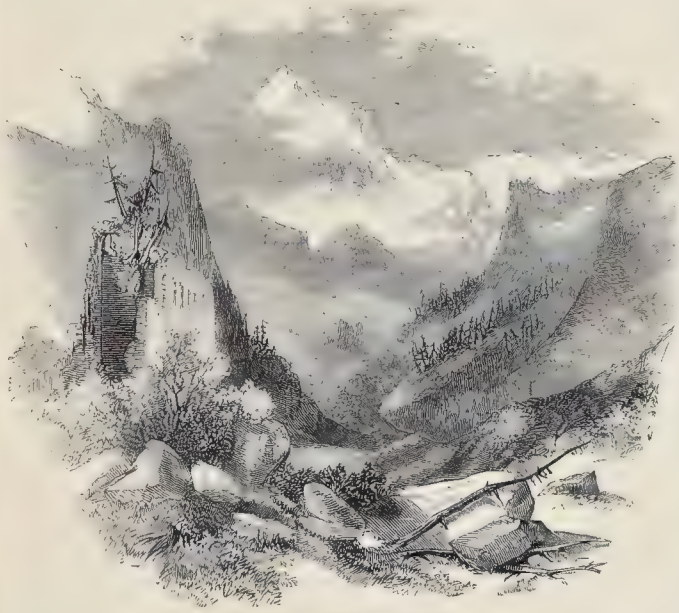
In most cases, I think, we all prefer going from home to sketch; we are more excited by the picturesque of entirely new scenes, and my own experience is in favour of sketching at once on arriving at the place of operation. Supposing oneself in a town with churches and palaces, *i. e.* picture galleries—they are generally synonymous terms—should it be bad weather, then by all means begin your work by seeing them, but, if fine, leave them to a future day, when you may be glad to rest from the glare of the out-of-door light. I have often lost sketches I have wished for afterwards, by passing the subject too frequently, and growing indifferent to it. In the little we really have of representation of Alpine scenery, something may perhaps be set down to a notion that *size* would be necessary—something more to the artist's distaste to the general coldness of tone of all the parts of the composition: the fallacy of the first is proved beyond dispute by Turner's vignettes, some three inches square, and containing more distance, height, depth, and detail, than any "*orama*" ever invented; and, for the second objection, I think we rarely see any one sufficiently a slave to *local colour* generally to prevent his imparting the warmth necessary to make even a snow scene pleasurable. It is not within the scope of these reflections to discuss the merits of works by living artists, but one cannot forbear calling to

* "As for his sitting down to 'draw from Nature,' there was not one of the things which he wished to represent that staid for so much as five seconds together; but none of them escaped, for all that; they are sealed up in that strange storehouse of his; he may take one of them out, perhaps, this day twenty years, and paint it in his dark room, far away."—*Pre-Raphaelitism*, p. 30.

* Professor Forbes, "Travels through the Alps," p. 199.
† Childe Harold, Canto iii., 72.

* Rogers' Poems, p. 192. I dare not trust myself to speak of this marvel of graphic Art, for fear I should be thought to be borrowing the glowing language of the "Graduate of Oxford," who, throughout the fourth section of his "Modern Painters," has exhausted eulogium in describing this and other representations of Alpine scenery by Turner. These works of his required no such guide to their merits, whatever may be said of others.

mind the snowy peak in the "French Army crossing the Magra," or the heights of the Stelvio in the "Battle of Roveredo," and wishing for the whole range of the Bernese Oberland by the same master, Clarkson Stanfield; and who that remembers the best, as, unfortunately, it was the last, of Mr. Harding's works at the Gallery of the "Society of Painters in Water-Colours," the range of Alps seen from above the road between Como and Lecco, but could wish to see many similar scenes treated with the same feeling? It is true all these instances are from the Italian side of the Alps, and this makes a most material difference in many respects; but I have seen on some sunny days views on the Swiss side quite as glowing—the scenes between Herznach and Brigg, on the road from Basle to Zurich, for instance—with the valley of the Aar running between you and the higher Alps—where the soil is loamy, the foliage more luxuriant, and vegetation more diversified, and where the inclination of the range is more westerly, with a "meeting of the waters" unrivalled even in Switzerland: here may be found good occupation for weeks of summer-time, and as much warm tone of colour in every-day nature as may satisfy the scruples of the most conscientious. With one's head-quarters at Brigg, near the junction of the Aar, the Reuss, and the Limmat, running through a beautiful course of home scenery to the Rhine, on one hand, and all the range of the Bernese Alps on the other, I scarcely know a more desirable *locale* for sketching rambles. Here, too, one is unmolested with the watering-place associations of so many beautiful parts—as Thunn, and Interlaken, and even Meyringen. There cannot be a finer view of the Jungfrau than that by the roadside at Interlaken; but families establish themselves here so completely that I made a drawing



THE MONK AND CASTLE OF UNSPUNNEN.

there under the enlivening circumstances of an English child's lesson on the piano. It was in vain that I invoked the memory of Byron; all that came to mind was "This is not solitude," and the eternal bellringing of the *pensions* chimed in with the idea too effectually for one to have been self-deceived on that point.

A short ramble up the valley towards Lauterbrunnen brings you to the ruins of the Castle of Unspunnen where you still have a fine view of the Jungfrau, but with the Monk and the Eiger on either side. Nothing can be more beautiful than this point, and at certain hours in the day there are as glowing effects here as can be desired; it is a grand point too to watch the passage of a storm throwing its shadows on the snowy sides of the mountains. For sketching and studying atmospheric changes under picturesque circumstances nowhere can a better point be found than Lauterbrunnen, including the Wengern Alp, and the Wengern Alp in preference if you can sleep there. Certainly climbing mountains is not favourable to careful drawing, particularly in warm weather, but sleeping at the Wengern Alp, or across the valley of the Grindelwald at Rosenlaui, another valley higher in the mountains, much valuable study without excessive fatigue may be obtained. The three valleys, Lauterbrunnen, Grindelwald, and Meyringen are instanced as containing within themselves the elements of the beauties of all Swiss valleys. The Eugadine I do not know, but Entlibuck, Falkenstein, and other similar valleys, are more admired by foreigners than ourselves, probably because we think them too like what we can find at home—pretty pastoral wooded slopes, with pretty whitewashed farmhouses, always the *beau idéal* of a Frenchman's "*quel joli paysage!*" but not exactly what we are in search of. Most of the waterfalls of celebrity are too peculiar for the picturesque—their forms are so well-known that any representation of them becomes too strictly topographical, but there are thousands of nameless torrents and cascades more desirable because less curious.

ART IN THE PROVINCES.

GLASGOW.—There has been forwarded to us the printed catalogue of a number of pictures lately exhibited at the West of Scotland Academy, but which are announced for sale by auction in Glasgow. The catalogue also contains the correspondence which has passed between the auctioneers and Mr. Hutchison on the subject of this sale. From this correspondence we learn that Messrs. Brown and Ure, the auctioneers, who seem to have taken the initiative in the business from "suggestions by several exhibitors," sent out circulars to the artists, generally, who contributed to the exhibition, to ascertain their willingness to come into the scheme, and if so, to authorise the delivery of their pictures from the gallery into the hands of the salesmen. Mr. Hutchison, the secretary of the Academy ascertaining this fact, also issues circulars repudiating the idea of the Institution of which he is a member and an officer, approving of the plan, or of being in any way connected with it; and giving his "own opinion that it will be injurious to the cause of Art generally." There are other matters, of a purely personal nature only, introduced into this correspondence, with which we have nothing to do; but as regards the main question at issue, we say at once, and without the slightest hesitation, that we agree most unequivocally in the view taken of it by Mr. Hutchison. Independently of submitting to public competition the "remaining stock at the expiration of the season," a scheme which is derogatory to Art, it is yet more objectionable with respect to the artists themselves, and injurious to their best interests; for who would purchase a picture from the walls of an exhibition-room, at the price demanded by the painter, with the almost certain chance of procuring it at a far less cost when it comes under the hammer of the auctioneer? The very fact of a work of Art being passed over by the patron or collector, though it may not affect its real worth, must operate injuriously upon it, in ordinary circumstances, in a pecuniary point. It is quite clear that the artists, as a body, regard the matter in some such light, for out of upwards of one hundred pictures that Messrs. Brown and Ure had to sell, we do not find appended to them six names with which we are acquainted. The sale, however, took place, and some thirty-five works were bought "beyond the price," says a Glasgow newspaper, "at which their owners wished to reserve them." This, if it were the case, is no argument in favour of the scheme as one advancing the interests of Art, but it tells much against the would-be patrons who refuse to purchase direct from the artist, and yet are willing to pay a higher sum for the acquisition when it passes through the hands of an agent. We would merely ask the parties concerned in this matter, in what position they think British Art would appear if all the pictures unsold at our Royal Academy Exhibition were hurried off to Messrs. Christie and Manson's immediately the doors of the Academy were closed? We regret to find that Messrs. Brown and Ure are issuing notices to the artists of Great Britain announcing the formation of an annual exhibition in Glasgow "to be conducted by a committee of *private* gentlemen;" thus avowedly setting themselves in array against the West of Scotland Academy, which has undoubtedly done good service to Art in that quarter. We believe the scheme will not succeed; and we candidly hope it may not.

BATH.—The Graphic Society held their second meeting for the season on January 11th; it was unusually rich in contributions, indeed, so much so that the sub-committee were obliged to apologise for not being able to exhibit all the works placed at their disposal. The particular attraction of the evening, however, was "The Hireling Shepherd," by Holman Hunt, most kindly sent from London by Mr. Broderip. This is not an occasion for discussing the merits of this extraordinary picture; it is well known that many of the Academicians pronounced it to be *the* picture of last season's exhibition. At Bath, of course, it took the uninitiated by surprise; but it was received with infinite satisfaction by those who could forgive the crudities of form and colour for the sake of its extraordinary power of revealing those truths of nature which are searched for only by the most earnest; and at a time when all her brightness seems for ever washed away, it was a real gratification to dwell upon this sunny record of her by-gone glories. From the same choice collection came also Etty's reduced copy of Sir Joshua's "Cymon and Iphigenia" in the Royal Gallery, which he used to keep by his side as a model for power of colour. A good "Still Life," by Lance, also lent by Mr. Broderip, came most *apropos* among the

native artists, who seem singularly bent upon an endless repetition of similar subjects. The second remarkable feature of the collection was a picture by Mücke, well known by the German lithograph from it, "The Angels appearing to the Shepherds," and for which the Society were indebted to the Messrs. Graves of Pall Mall: this commanded general attention, and afforded to many an unusual opportunity of observing the different results of a "retrograde movement" in the two schools—of Overbeck and the Pre-Raphaelites. Mr. Maud lent his large drawing, by Cattermole, the subject from the "Italian Stories of the Middle Ages;" the "Alpine Scene," by Bright, which he had sent also to the December "Graphic," in London, and several others from his beautiful collection. A fine large picture, by Copley Fielding, from the last season's exhibition at the Water Colour Gallery, was contributed by Mr. Rhodes; a large picture of "Sorrento in the Bay of Naples," "A Scene in Calabria," and others, were sent by Mr. Aylmer. Mr. Duffield, the most successful of Lance's pupils, exhibited a very handsome picture of fruit with the noble vase of Sèvres china and ormolu, painted from Mr. Sheppard's collection; while the secretary, Mr. Hardwick, with Mr. Rosenberg and Mr. Harris of the Water Colour Societies, all lent their pictures for the next season's exhibitions. Mr. Hardy, Mr. Keen, and other native artists, showed much promise of future excellence in their works, and the Marquess of Thomond, Sir W. Holburn, Messrs. Lamb, Simms, Wilson, Brown, and many other subscribers placed their collections at the disposal of the committee. The President of the Society, Mr. W. Gore Langton, of Newton Park, M.P., who came to the meeting with the Lady Anne Gore Langton, brought his exquisite gem in its jewelled case, the miniature of Charles II., by Cooper: indeed, the spirit which is abroad of collecting together objects of artistic interest for the purpose of mental recreation and improvement, was never better exemplified than at this meeting; where for one evening's entertainment only were collected, not only the paintings enumerated, with statuettes in bronze and silver-gilt chasings of great beauty and value, but a series illustrative of the progress of the Fictile Art at the Staffordshire Potteries, from the very first cup ever moulded there, down to the latest design in Majolica ware by Herr Semper, obligingly sent by Minton. We cannot but rejoice that a city possessing so many advantages within herself, so much natural beauty surrounding her in ever direction, and with so many intellectual associations, should at length be making efforts—for this is not the only one—to shake off that lethargy by which she has been oppressed so long.

Birmingham.—The local papers recently contained a report of the proceedings of an influential meeting, held for the purpose of establishing a new literary and scientific institution in this town, from which Art should not be altogether excluded. It would seem that hitherto Birmingham possesses no such society at all adequate to the growing wants of this large trading community, and those who are more or less associated with it. The scheme, which it is expected will embrace all that is required, has not yet been fully developed, but thus much we learn concerning it, that it is intended to include a gallery of painting and sculpture, as well as a museum of the raw materials and processes employed in manufacture. We shall find occasion hereafter to refer to this subject, when we see how the matter progresses.

Mr. George Wallis, the head-master of the School of Design in this town, recently delivered a lecture to the teachers of national and public schools in Birmingham. The subject of his lecture was, "the Principles which ought to be observed in teaching Elementary Drawing." We know of none better qualified to deal with such a question, and consequently are not surprised to find the room was well attended on this occasion.

The Birmingham Society of Artists has just closed its annual exhibition after a most prosperous season; the amount of sales effected, including the selections made by the Art Union prize-holders, reached 1,478*l.* 12*s.* The two highest priced pictures disposed of, were R. Rothwell's "Glendalough Guides on the Look out," 150*l.*; and W. Underhill's "Mountain Stream," 80*l.*

Norwich.—The annual Christmas distribution of prizes to pupils of the Norwich School of Design, took place on December the 30th.; when the Report for the year 1852 was read by Mr. Heaviside, the head master. It appears by this statement that since the foundation of the school the number of pupils who have entered it has been 585; during the last half-year it was attended by 124, a considerable increase over preceding periods; and that the progress made by the students was of a most satisfactory nature. There was one especially gratifying circumstance connected with the meeting in question: the presentation to Mr. Heaviside, by his pupils, of a handsome silver inkstand, with a written address in acknowledgment of his "indefatigable exertions and diligent attention to them, in promoting and extending a love of the Arts to all those who have had the pleasure of studying under him."

Crayford.—Mr. C. Swaisland, the extensive cotton-printer, has instituted an establishment at his factory at Crayford, in Kent, which is well deserving of imitation in such localities as are not of sufficient extent to warrant the foundation of a government school of design. This gentleman has at his own cost built a room on his premises, fitted it with gas-lights and other conveniences, and provided suitable materials for the instruction in drawing of a number of boys, who attend the school three times a week during the evenings. Six well-qualified persons, among whom are the curate of the village, a gentleman of considerable practical knowledge of the art, and Mr. Hubbard, a resident artist, whose skill as a pattern-drawer we can testify to, have gratuitously undertaken to superintend, by turns, the class of pupils, which at the present time numbers twelve, but further applications for admission are fully expected. Many of these lads work in the factory during the day, and attend the school after their other duties are over. The only expense to which they are subjected is the purchase of chalks, pencils, and paper; it is justly deemed right they should incur this small outlay, to make them provident of their materials, and to test their desire of improvement. There is every probability of the school becoming useful to the pupils, as it is honourable to its liberal founder.

Sheffield.—The ninth annual report of the Government School of Design established in this town has reached us; the statements it contains relative to the continued prosperity of the school must prove highly encouraging to those especially interested in it. The Duke of Newcastle, who was surrounded by a large number of the most influential inhabitants and manufacturers of the town, presided at the annual meeting, held in October last, when the report of the council was promulgated. There is nothing in the document demanding specific allusion from us, as it speaks only in general terms of the satisfactory position the school has occupied for some years, of the steady attendance of its pupils, the decrease of the debt against it, and the establishment of a class for *colour*, the last being instituted, as we learn from the report, "in order to meet the extended views now entertained by the Government." At the conclusion of the meeting, the chairman delivered the prizes to the successful competitors; the most important of these were "The Mayor's Prize," of ten guineas, awarded to W. H. Turton, silver chaser, for a design for a candelabrum; and the "Montgomery Prize Medal," awarded to Charles Green, for a design for a mantelpiece, the frieze modelled full size, and ornamented with flowers and foliage after nature.

Newcastle-upon-Tyne.—The exhibition of the works of living artists, which was open two or three months towards the close of the past year, terminated in a very satisfactory manner; sufficiently so to warrant the committee to make additional efforts for its extension in future seasons. The exhibition was got up under the auspices and management of the "North of England Society for the Promotion of the Fine Arts," and the success of their recent endeavour to promote the cause of Art in this portion of the kingdom is evidenced by the sale of pictures, realising about 400*l.* Among those artists whose works found purchasers were E. W. Cooke, A.R.A., Giles, R.S.A., Bentley, Jutsum, Boddington, Zeitter, Brocky, Carmichael, S. Percy, A. J. Patten, J. E. Lauder, J. Peel, Callow, Vickers, Fisher, &c. &c.

Limerick.—Though our announcement comes rather late, we ought not omit to notice the opening, on the 26th of October last, of the Limerick School of Art. Lord Monteagle, the president, delivered an inaugural address on the occasion, showing the necessity of such an institution to meet the requirements of the manufacturers of the city, and pointing out the facilities which the neighbouring quarries afford for the formation of a school of sculpture.

Manchester.—Mr. J. A. Hammersley, head-master of the School of Design in Manchester, lately delivered a lecture there, "On the Method and Means to be adopted in teaching Elementary Drawing." Our space will not allow of our entering even into the generalities of his propositions, but they seem to us to proceed from sound views, and to be based upon economic principles.

THE SISTER ANGLERS.

FROM THE GROUP BY R. MONTI.

We seem to recognise in this group the practical elucidation of those principles for which M. Guizot contends in his treatise on the Fine Arts (noticed on another page of this number of the *Art-Journal*), wherein he assumes that Sculpture should deal with "situations" rather than with "actions," and that "simplicity in the choice of subject, in expression, form, and in attitude," are the great features of the sculptor's art, and are those to which he should almost exclusively confine himself. These qualities are certainly the most striking in Signor Monti's figures; his group is suggestive of perfect *repose* as to the physical organs, not quite so much so, however, in those of the mind, for our reading of the sentiment of the work—whether or no it accords with the artist's intention we cannot say—conveys to us the idea that some feeling predominates not quite in harmony with mental quietude. The expression of countenance exhibited by the seated figure, which we presume to be the elder of the two, and even her attitude, indicate remonstrance with her sister on the assumed cruelty of the sport in which she is engaged; and the reflective character of the younger face seems to say that if the argument has not convinced, it has at least engendered thought. This, after all, may be but a fanciful translation of the sculptor's meaning.

Leaving, however, the "story" of the work, and regarding it merely as a piece of Art, it commends itself to admiration by the beauty and grace of its conception. The outline of each of the forms is very elegant; the easy *pose* of the lower figure, with its upturned expressive face, and the right arm thrown across the person—both of which positions tend to break the perpendicular lines of the group—cannot escape notice: the other figure, though less attractive than its companion, is charmingly designed.

The group, which is in marble, stood in the eastern main avenue of the Great Exhibition.

ART IN CONTINENTAL STATES.

Paris.—The opening of the French *Salon* is fixed for the 1st of May; the paintings to be sent in from the 15th to the 31st March. The exhibition will take place in temporary buildings in the Garde Meuble, Faubourg Poissonière. Among other fine plates named as likely to be exhibited will be the "Hemicycle of the School of Fine Arts," after Paul Delaroche, by Henrique Dupont. Mr. Alfred Arago, son of the celebrated astronomer, has been named Inspector of Fine Arts. In the *Salon* we expect to see several paintings by F. Besson; a picture left unfinished by Tony Johannot, and completed by Besson; also several left by Longuet (deceased), and finished by his friends Diaz and Soigneurgeus; others by Müller, Vidal, Thullier, and A. Giroux; indeed, it is expected to be a very excellent exhibition, and particularly strong in engravings.—M. A. Pérignon, one of our first portrait painters, leaves Paris for Russia.—M. T. Gudin is busy building a magnificent house on his property, Cité Beaujon.—Death has removed a very clever engraver, M. Butavent, at the age of forty: his principal works were fac-similes of drawings of Raffaelle, Victor Orzel, Salario, Overbeck, &c.: he was engaged on Raffaelle's cartoon of "St. Catherine" when he died.—M. Glaize has received orders for a painting representing the "Restoration of the Empire." M. A. Yvon is executing a large military subject, and M. Suc a statue representing "Eve after Her Disobedience;" both these are for the government.—The black marble slabs on which are engraved the names of citizens who died in the struggle for liberty in 1830 and 1848, and which were placed in the Pantheon, are to be covered over with oak planks and hidden from view, according to the plan of ornamentation adopted by the Architect, M. Constant Dufeu. Since the consecration, M. Persigny and M. Romieu, Directors des Beaux-Arts, have issued various orders to artists for the decoration of the church, among these is a statue of "St. Genévieve," by M. Demesnay.—Several *on dits* are abroad respecting the Palais de Cristal, Champs Elysées; that, for the fifth or sixth time, it is once more to change masters.





CHEMICAL GLEANINGS.

Impurity of Commercial Cyanide of Potassium.—This salt, now so important as a means of conducting the operation of electro-deposition of metals, and in photography, has recently been made the subject of investigation by two French chemists, MM. Fordos and Gelis, from which it would appear that nearly fifty per cent. of the so-called cyanide of potassium of commerce, is extraneous matter. Referring to this discovery, the French chemists very justly remark that some easy means of discovering this contamination in a substance the use of which increases every day must be desirable. Such a plan they have discovered, it being founded on a consideration of the fact that every equivalent of true cyanuret of potassium, or 66 parts by weight, absorbs 2 equivalents or 252 parts by weight of iodine. From which it follows that in proportion as the commercial cyanuret absorbs less than this quantity, so is it contaminated. The decomposition here mentioned is perfectly well known to chemists and was first described we believe by Wöhler and Serullas. It consists in the formation of ioduret of potassium, and ioduret of cyanogen.

Coloured Silk without Dyeing.—Many years ago physiologists became acquainted with the fact, that certain colouring matter given to animals by way of food, passed into their systems and even tinged their bones. In this manner the bones of madder-fed swine were found to become coloured, and several instances are on record of other animals being thus affected. Lately, this scientific fact has been turned to account by M. Roulin in causing the silk-worm to secrete and form its cocoon of coloured silk. In this manner the caterpillars having been fed with mulberry leaves, amongst which indigo was mingled, blue cocoons resulted, and further extending his experiments M. Roulin has tried as a red colouring agent the *Bigonia Chica* with complete success, notwithstanding that the *chica* employed was not of very good quality, and very sparing as to quantity, the experimenter not having much at his disposal. M. Roulin is still prosecuting his experiments, and entertains a confident hope that by varying the coloured ingredients of food he will accomplish for other tints what he has already accomplished for red and blue.

MINOR TOPICS OF THE MONTH.

The Royal Academy have elected W. P. Frith, Esq. to the membership vacated by the death of J. M. W. Turner, Esq.; and have also elected Lumb Stocks, Esq., engraver, to the associateship vacated by the death of John Landseer, Esq. These appointments cannot be otherwise than satisfactory to the profession and the public. Of the high talents of Mr. Frith it would be superfluous to speak: year after year he has continued to maintain an elevated position in Art: his works are not only of unquestionable merit, they are in the best sense of the term popular—an advantage gained by his always judicious selection of subject matter: in his hands Art has been ever a public teacher—delighting but instructing. His right, therefore, to admission into full honours can be questioned by none. He is still young, and still advancing in skill and in knowledge: he takes rank among the most accomplished of our British artists; but he is not yet in his zenith: each year, during the last ten years, has supplied evidence of his improvement. He is a reader and a thinker as well as a painter: and the Academy is strengthened by this accession to its force. Moreover, he is a gentleman, in the best sense of the term; and, we have reason to believe, practically acquainted with business and the affairs of the world, having moved much in society, where he is universally esteemed and respected. It is pleasant during the full fame of such a man to revert to the earlier dawnings of his genius, and it is not without "some natural pride" that we read a passage from our earliest notice of some of his first exhibited pictures. They were hung at the Society of British Artists in the year 1840. Speaking of his productions of that time, generally, we said, "His mind is evidently of a high order; his conceptions are all good; and not the less so because a poetic feeling has influenced his thoughts. * * * He groups well—gracefully, and yet with due care to effect." Much of what we have said of Mr. Frith we may also say of the new associate, Mr. Stocks; in his case, also, we revert with pleasure to the remembrance of his earliest step in his profession, and recal with much satisfaction that it was from us he received the first plate he engraved—so far back, we believe, as the year 1828, when we conducted one of the Annuals.

The Great Dublin Exhibition progresses more than favourably: a very large proportion of the best manufacturers of England have signified their desire to aid a movement, very advantageous to the Industrial Arts and to the best interests of Ireland; while from France, Germany, and Belgium, large and valuable contributions may be looked for. In the paragraph which follows this, we announce our plan by which this Exhibition will be fitly represented; and our purpose here is to intreat contributors to communicate with us without delay, in order that we may introduce into our pages engravings of their several works.

Illustrated Catalogue of the Great Exhibition in Dublin.—In preparation, for monthly issue in the *Art-Journal*, a series of wood engravings of the best and most prominent articles in Art-manufacture to be exhibited in the Dublin Exhibition, which opens on the first of May, 1853. This catalogue will, in its leading features, resemble that which illustrated the Great Exhibition of 1851; except that to subscribers to the *Art-Journal* no extra price will be charged for it, although extra pages will be given, and a very large extra charge incurred to represent the collection worthily. The first part of this Catalogue will appear with the number to be issued on the 31st of March, and the other parts will appear in May, June, and July, when the whole will be collected into a volume, which volume may be separately purchased.

Our object in publishing a part of the collection thus early will be with a view to issue the whole as soon as possible after the opening.

In the *Art-Journal*, however, the collection will be separately paged, so that those who please may detach it, and bind it into a volume distinct from the *Art-Journal*. Each part will consist of sixteen pages, to contain between eighty and one hundred engravings on wood, and the whole will contain illustrations to the extent of between 400 and 500. We need scarcely assure our subscribers that—in thus again discharging a leading part of our duty (*to promote and encourage improvements in British Art*) by worthily representing the second attempt in Great Britain to exhibit collectively the Art-Industry of the world—we look for our recompense more to a conviction that we are rendering a public service, than to any profit to be derived therefrom. As in the case of the Catalogue of the Exhibition of 1851, the enormous necessary expense precludes the probability of commercial gain; but the conductor of the *Art-Journal* cannot permit the Exhibition in Dublin to be unrepresented in its pages; and he trusts that public support will aid the undertaking, while he is assured the subscribers universally will be well content. His selections will be made, generally, of objects the most suggestive as well as the most beautiful; and the volume will, no doubt, be regarded as an additional text-book for the Manufacturer and the Artisan, and an "authority" for those who desire to procure the most graceful and useful of the productions of Art-manufacture.

The Fine Art of the Dublin Exhibition.—We have already announced that, among the other attractions of this Exhibition will be a collection of pictures, the productions of the best artists of the age, not only of England but of France, Germany, Belgium, and other continental states. We understand that the leading British artists have promised their aid, and we know that from France and Belgium many valuable contributions may be expected. Our principal purpose now is, to intreat the co-operation of Collectors. Many noblemen and gentlemen would willingly assist in this most laudable project, and spare from their walls one or two works, for a few months, if they knew precisely how to arrange for so doing. We shall gladly be the medium of communicating with those who will have the management of this part of the plan. The Art-wealth of the rich and fortunate may by this means be made to give delight and convey instruction to hundreds of thousands; it may do more,—it may sow the seed of future genius among the embryo artists of Ireland, and bear fruit hereafter.

Museum of Ornamental Art at Marlborough House.—The numbers attending this institution during the month of January were as follows: 1,1751 on the public days and admitted free; 624 persons on the student's days, and admitted as students, on the payment of sixpence each; besides the registered students of the classes and schools.

A Department of Practical Science is about to be established, corresponding in kind with the Department of Practical Art. Of this department we learn that Dr. Lyon Playfair is to be secretary and inspector, and that great efforts will be made to organise industrial schools in the provinces, devoted to practical science. The Museum of Practical Geology will form the metropolitan centre of this department; that and the School of Mines remaining undisturbed in any of its internal arrangements.

Government Schools of Design.—We understand that the necessity of completing, without further delay, the new buildings at Somerset House, now erecting for the Inland Revenue Offices, and of consolidating the public offices on that site, has induced the government to determine on the immediate removal of the School of Design from Somerset House. The opportunity, we believe, will now be seized of effecting a public improvement, which will greatly increase the usefulness of the school. Instead of having but one central school of Art for the whole of the metropolis, arrangements in concert with local authorities will be made, to carry out the wishes often expressed of establishing district schools in several parts of London. The improvement will not stop here, as facilities will thus be created of teaching elementary drawing in any parochial schools which may desire to have it. The few students in the higher stages of instruction at Somerset House will be removed to Marlborough House, where they will be enabled to participate more largely than at present in the means of education afforded by the museum, library, and other features of the Department of Practical Art.

The Photographic Society.—The inaugural meeting of this society was held at the Society of Arts on January 20th, when Sir Charles Eastlake was elected the first president, and Lord Somers, Sir William Newton, and Professor Wheatstone, vice-presidents; with a council of nineteen gentlemen eminent as photographers, and Mr. Alfred Roslyn treasurer; Mr Roger Fenton being appointed honorary secretary. The first ordinary meeting was held at the same place on Thursday, February 3rd, Sir William Newton in the chair. Mr Fenton read a paper on the advantages and objects of the society; after which Dr. Percy made a communication on "The advantages of employing the Wax-Paper process during very hot weather." He explained that, during the hottest days of last July, when the ordinary calotype and the collodion processes where scarcely practicable, he found no difficulty in working with the waxed paper. Sir William Newton explained his method of obtaining positive photographs by artificial light, and exhibited specimens of his results; after which Mr. Vignolles stated, in proof of the value of photography to the engineer, that he was constantly employing the art as a means of registering the progress of large works which he has on hand on the continent. The next ordinary meeting will be held on the first Thursday in March when Professor Robert Hunt will read a paper on "The Principles which should regulate the construction of Lenses for the Photographic Camera."

Messrs. Ackermann have recently exhibited two pictures, painted by Mr. L. Haghe; one representing the "Lying in State of the late Duke of Wellington at Chelsea Hospital," the other a "View of the Interior of St. Paul's during the Interment." The effect of these scenes is most striking; and, considering that both pictures were painted in about a fortnight, they are truly wonderful. The view of St. Paul's, with its countless multitude of figures mingled together —but by the artist's skill not confused—its rich architectural details brought out by the shining of a myriad of lights, and its perspective rendered with almost magical illusion, is particularly grand and imposing. Another, and perhaps a yet more important work, has since been added to these: the subject was, we understand, suggested to Mr. Haghe by Prince Albert: it represents the funeral procession passing Apsley House, the car, which is seen at full length, has just cleared the opposite gateway. The materials of the scene are admirably and effectively arranged. We are informed that the Queen has commissioned the artist to paint for her a large picture from this sketch. It is intended to publish prints from these pictures; they will doubtless be coveted by the thousands who witnessed the ceremonial pomp, and by the tens of thousands who were unable to do so.

Fixing Crayon Drawings.—A Mr. Wilkes, of Long-acre, has sent us some specimens to test his discovery of a new method of fixing Crayon Drawings. We are not acquainted with the process, but his method seems to be perfectly effectual, for the colours will not stir, nor have they lost, by the application, any of their clearness and brilliancy. A great objection to the use of coloured crayons is hereby removed. Since the above were submitted to us, Dr. Wilbraham Falconer, of Bath, has forwarded some drawings fixed by a method he has discovered: these certainly enable us to express a more decidedly favourable opinion of the possibility of setting crayon drawings than Mr. Wilkes's specimens, inasmuch as they are larger and altogether more important in character. One of Dr. Falconer's had a varnish upon it that gave it the appearance of an oil-painting, the others did not seem to have had any preparation passed over them, and yet the colours did not move in the least degree. The inventor says his process is applicable to various kinds of drawing, and to the different stages of certain modes of drawing.

Lectures to Working Men.—The first of a series of lectures on the Practical applications of Physical Science, was given on Monday, February 7th, at the Museum of Practical Geology, by Professor Robert Hunt. The theatre of the institution was only constructed for about 500 seats, but so eager was the demand for tickets that 570 were issued, and more than 200 applications were refused. Nearly the whole of this number crowded the theatre, and appeared deeply interested in the lecture, which was on "Cohesion and Gravitation," and illustrated with a great number of experiments. This movement on the part of a government institution is a pleasing evidence of the fact that our rulers are awakening to the importance of educating the people. The professors who give so large an amount of labour and most valuable available talent to the work without any pecuniary reward, deserve the best thanks of the class whose benefit they labour for so earnestly. The courses are divided into six each: Professor Ramsay will follow Mr. Hunt with six lectures on the Elements of Geology, and Professor Edward Forbes will succeed with six on the first principles of Natural History.

The New Society of Painters in Water Colours.—Our attention has recently been directed, by several corespondents, to a matter which seems to involve in some degree the character of this Society as a body of artists distinguished by their talents and respectability of position. It would seem that the managers of the Society have adopted a practice by no means uncommon, and on no account objectionable in itself, of letting their gallery during the months when it is not required for their own use. The agent employed to transact their business of this nature lately received as tenants some parties who are employing the gallery as a sale-room for "Immense collections of unredeemed Indian, Tunisian, and French Manufactures, the whole to be promptly sold by a Council Order from Government," as the puffing circular of the proprietors of these valuables tells us. One of these documents, headed, "Admit Bearer and Party to the Royal Marlborough House Bazaar, Entrance, 53, Pall-Mall," is now before us; they are left at the houses of the gentry of the metropolis and its suburbs, enclosed in an envelope which would lead the recipient to presume the missive was sanctioned by royal authority. Desirous of vindicating the Society from any charge of knowingly assenting to such proceedings, of which we were satisfied in our own minds they were entirely ignorant, we communicated with the secretary, and have learned from him that every legal attempt has been ineffectually made to eject the parties in possession. The solicitors of the Society served a notice, nearly three months since, upon a Mr. J. Brown, the party in whose name the premises appear to have been taken, although Messrs. Manson and Phillips are announced in the circulars as "proceeding with the sale." The notice in question was answered by Mr. Brown's solicitor in a way that set the complainants at defiance; so there seems no hope of the gallery being wrested from its desecrating possessors till their time of holding has expired, which will, of course, be early now. The only party upon whom blame can be cast is the agent, for not making due inquiry of the uses to which the gallery was to be applied; it is evident no fault attaches to the Society, who have done all they can to repair the evil. We have no doubt our fair readers are more likely to be attracted to the gallery by the beautiful pictures of Messrs. Warren, Haghe, Corbould, Fahey, and their associates, than by the "thousands of lovely Barège long shawls," with which Messrs. Manson and Phillips would woo them thither.

Picture Sales.—Messrs. Christie and Manson have issued their first announcement of sales for the ensuing season. The collection of pictures and classical antiquities belonging to the late Mr. Vint, of Colchester, are to be disposed of on the 10th of this month; the gallery of the Prince of Canino on the 12th: it contains numerous works which were in the collection of the late Cardinal Fesch. A small, but, we understand, a very select collection of cabinet pictures by the Italian masters, the property of Mr. Bayntun, is announced for sale in the month of April, and the famous Spanish and Standish Galleries, which belonged to the late King of the French, Louis Philippe, and which decorated, during his reign, the Palace of the Louvre, will be sold in the month of May.

Picture Sales.—A few modern pictures from the gallery of Mr. Wass, late of Bond Street, were sold by Mr. Phillips, on the 15th of the last month. The principal of these were "The Terrace, Haddon Hall," by T. Creswick, R.A., bought by Mr. Wallis for 199*l.* 10*s.*; "Job and the Messengers," by P. F. Poole, A.R.A., 315*l.*; "Solomon Eagle," by the same artist, 420*l.*; and the following by Etty:—"Sabrina," 178*l.* 10*s.* bought by Mr. Gambart; "Venus and Cupid, in a Landscape," 84*l.*; "Hercules slaying the Man of Calydon," 89*l.* 5*s.*; the left lateral of the large composition, "Joan of Arc," representing her kneeling in the church, 231*l.*; the centre-piece, the "Sortie," 210*l.*; and the right lateral, "Joan at the Stake," 441*l.*

Elementary Drawing a Branch of National Education.—The late ministry, and there is no doubt the present government will follow in their wake, were determined to adopt what would seem the most effectual method of inculcating some knowledge of Art, and some feeling for it, in the humbler classes; for they caused a circular to be issued from the Committee of Council on Education to the authorities of the several Training Schools under inspection, directing attention to the steps which have been taken towards organising local means of instruction in drawing, *as part of elementary education.* The Committee are of opinion that these training-schools for masters and mistresses are the points at which the most effectual impetus can be given to the promotion of the object in view; and they contemplate it as one of the results likely in time to follow this step, that evidence of a certain proficiency in drawing should be afforded by each student on account of whose examination the training-school receives a grant; and the Committee would expect each training-school, desirous of receiving Queen's scholars, to make adequate provision for imparting this branch of instruction. The Committee likewise consider that hereafter they might "regard it as improper to sanction the apprenticeship of pupil teachers to masters or mistresses who had neglected to profit by the means now about to be made generally available for acquiring a practical knowledge of elementary drawing." There is one paragraph, however, in the document alluded to, which seems to us, more than any other, to establish a right principle in associating the art of drawing with a general education; it is this:—"*The Committee desire emphatically to record their opinion that the power of accurately delineating the forms of objects ought no longer to be regarded as an accomplishment only, or the result of some natural aptitude, but as an essential part of education.*" Unquestionably, just as much so as when we instruct our children in the theories of the heavenly bodies, and the geological formation of the earth, without inquiring whether or not they have a *taste* for these sciences. This important document issues from the Department of Practical Art, and cannot fail to be received as satisfactory evidence of the beneficial course now adopted by the Director of that Institution.

Early Closing Association.—We are desirous of drawing attention to a public meeting of the friends and supporters of this excellent society, which is to be held at Exeter Hall on the 1st of the present month. The object of this Association has so long been generally understood, if not generally appreciated, that we need only state that it aims at the curtailment of the hours of employment, in shops of all trades, and in dressmakers' and milliners' rooms. Excess of labour is almost universally allowed to be one of the greatest evils to which the great masses of our population are subject; it has grown upon the present generation in a rapid and most fearful manner, prostrating the energies of body and mind, and working results that are not to be contemplated without a feeling of horror. The system is in every way oppressive, and the more so because it is altogether unnecessary; masters are scarcely less interested in its abolition than they who serve them, for it is utterly impossible that the latter can do "good and faithful service" without time and opportunity for recreating the physical faculties, and improving and refreshing those of the mind. All that is required to remedy the evil is a firm determination on the part of employers that it shall be done; the task is easy enough where the will to act is not wanting; the cause is that of common humanity. It is sheer hypocrisy to sigh over the miseries Mrs. Stowe's tale brings before us, while we are supporting a system scarcely less "slavish" in its character.

The Panopticon is rapidly approaching completion, both withinside and without; it is a novel and attractive feature in Leicester Square, totally unlike any other metropolitan building. The minarets and corona of the roof are exceedingly picturesque: the former however are intended to be made useful also, to aid in determining electrical experiments, as well as to exhibit the power of light, which may be concentrated and directed to any point of London, and be made useful in such cases as fire, &c., to point the direction for assistance to be rendered. The introduction of coloured tiles in the façade of the building is a happy novelty amid the monotonous red brick and stucco of our capital. The interior is most gorgeous and tasteful; a vast hall, with its galleries supported by Moorish columns elaborately painted and gilt, support a domed roof of eastern magnificence; the patterns throughout being exceedingly elaborate and gorgeous, but luckily unspoiled by gaudiness, the only rock upon which there was a chance of splitting. A most perfect series of rooms for daguerreotyping has been constructed on the roof, which will be reached by an ascending room.

Mr. E. T. Parris has painted a picture which Mr. Hogarth has on view, previously to its passing into the hands of the lithographic artist. The subject of the work may be learned from its title, "The Funeral of the Duke of Wellington in St. Paul's Cathedral." All that we need say concerning it is, that the drawing is in all respects a faithful view of the scene, beautifully executed, and will make, we have no doubt, a very excellent print.

Pictures by W. Müller.—At a recent sale in Bristol of the effects of the late Mr. De Winton, three pictures painted by W. Müller were sold.—These were "Lake Albano," bought by Mr. Langton, M.P., for 380*l.*; "Peasants on the Rhine," by Mr. Agnew, of Manchester, for 350*l.*; and "Pandy Mill," by Mr. Rought, of London, for 155*l.* Mr. De Winton purchased these works direct from the artist, during the lifetime of the latter, and paid for the three 125*l.*, less by 760*l.* than they realised on the occasion referred to! We were not wrong when, on the death of the painter, we prophesied that time would place a far higher stamp on his productions than they received while he was living, for his was a genius of no ordinary kind.

Elementary Drawing for Female Classes.—We understand that the following new rules have recently been sanctioned by the Board of Trade for the management of the Metropolitan Female School at 37, Gower Street. 1. Students before entering the elementary school must be able to draw the copies of the letters A, O, and S, which may be obtained at the school, and they must also have a knowledge of the names of certain geometrical forms which are contained in a text-book of definitions of practical geometry, to be obtained at the female school, and no student will be admitted without examination upon such book. Every student desirous of entering the upper school must make drawings from the most advanced examples in the elementary school, and have a knowledge of the elementary laws of colour—a text-book of the laws of colour may be obtained at the school, on which every applicant for admission to the upper school will be examined. The new fees are as follows:—General course, entrance fee two shillings. Elementary classes, three shillings a month, seven shillings for three months, and ten shillings for six months. Advanced classes, four shillings a month, nine shillings for three months, twelve shillings for six months. Course for the figure and artistic anatomy, four guineas a year, or thirty shillings a quarter. The classes meet in the day-time as usual; but an evening class for those who cannot attend in the day is to be forthwith established.

Mr. Alderman Moon.—We announce with mingled feelings of regret and satisfaction the retirement of Mr. Alderman Moon from the publishing trade: it is satisfactory to know that this event is caused alone by his prosperity; but it is matter for regret that the Arts will thus lose their most liberal, most judicious, and most energetic supporter. For upwards of a quarter of a century the Alderman has held a foremost position in England as a publisher of engravings from the works of British painters; that position he has sustained by a course of undeviating liberality as regards the artists; making their productions widely and honourably known, and giving to them, in all instances, entire satisfaction, while elevating and advancing public taste, and promoting the best interests of the public, by the extensive circulation of such publications only as were calculated to benefit and improve the country. The retirement of such a man from the active pursuit of so important a trade is, therefore, a calamity; lessened although it be by the knowledge that for the public good he has achieved, the public have rewarded him. It is always pleasant—and, indeed, profitable—to find success following desert. The list of Mr. Alderman Moon's publications are not only numerous, it contains examples of all, or nearly all, the best artists of the age. The issue and completion of that noble, and truly national, work, "The Holy Land," of David Roberts, would be sufficient alone to demand honourable mention of the publisher in the history of Art: its cost was immense; and perhaps in no state of Europe, even under government patronage, was so great an undertaking carried on to its close with credit so uninterrupted.* But this is by no means the sole undertaking of magnitude in which the Alderman has been engaged; among his publications will be found engravings by Doo, Robinson, Watt, Pye, Goodall, Cousins, and all the best British engravers, from the paintings of Eastlake, Lawrence, Wilkie, Mulready, Landseer, Turner, Collins, Newton, Uwins, Leslie, Herbert, Chalon, Harding, Martin, and very many others of our most popular and renowned British artists. The state portraits of the Queen and His Royal Highness the Prince were issued by him; while among his publications are not a few from the ancient masters—such as that of Raffaelle's "Messiah" from the burin of Doo. Among these works are some which, in a commercial sense, did not "pay:" they were undertaken under the full conviction that the only recompense to be calculated upon was the honour of their issue, and the conviction that, while to circulate productions of high tone and character was a duty, the consequent improvement of public taste would, in the end, bring remuneration. The career of such a publisher, therefore, cannot have failed to exercise a most beneficial influence upon British Art: we attribute to him, indeed, much of the palmy state it has enjoyed since the death of his predecessor, Alderman Boydell; and, on the part of the British public, recognise his very valuable services during a long series of years, and express the gratitude due to him from artists, from lovers of Art, and from the community.

The Successor of Alderman Moon is Mr. Thomas Boys.—The name is well and favourably known to the public as that of an experienced publisher, whose judgment, taste, and liberality have been heretofore exerted, and very beneficially, for the Arts.

Sale of Alderman Moon's Stock.—Almost as a matter of course, it follows that the large and valuable stock of Alderman Moon is to be disposed of: an advertisement in our Journal announces that Messrs. Southgate and Barrett will, in due course, distribute by public auction, the "proofs and prints of engravings published by Alderman Moon;" they are, as we have elsewhere stated, well known: among others are "The Christening" and "The Sacrament," after Leslie; the "Christ Weeping over Jerusalem" and the "Pilgrims to the Holy City," after Eastlake; some seventeen or eighteen after Landseer, including "The Sanctuary," the "Crossing the Bridge," and "The Return from Hawking;" the "Napoleon and the Pope," "The School," the "Columbus," and the "John Knox Preaching," after Wilkie; the "Mercury and Argos" and the "Ancient Carthage," after Turner; "The Crucifixion," after Martin; the "Venice," after Prout; the "Baronial Hall," after Cattermole; in short, they consist of the choicest works of the best British painters engraved by the most eminent British engravers. It is a matter of great moment in reference to this "sale" that none of Mr. Moon's publications have ever heretofore been disposed of in this manner: he has kept his collection carefully from distribution, except through the ordinary channels; and, moreover, the impressions to be circulated through the medium of the respected auctioneers, Messrs. Southgate and Barrett, will be "*bonâ fide* impressions," having the "publication lines" of the publisher—which are now erased from the plates by special agreement, prior to arrangement for the purchase of the stock. Those to be issued hereafter will contain the name of "Mr. Boys;" those which are to be now "sold" retain that of "Mr. Moon." A golden opportunity will, therefore, very soon occur, of which the lovers of fine engravings will no doubt avail themselves—securing good impressions of good things; and having the choice of a rich and rare abundance.

* It was, we believe, on the completion of this work that the artists generally (not alone those who were associated with it) met, and presented to Mr. Alderman Moon a piece of plate, accompanied with an address which embodied their opinions and feelings with regard to his liberal conduct towards them upon all occasions of their intercourse with him.

REVIEWS.

The National Gallery: its Formation and Management, considered in a Letter addressed, by Permission, to H.R.H. Prince Albert. By W. Dyce, Esq., R.A. Published by Chapman & Hall, London.

We premise our notice of this admirably-written pamphlet, penned, as we believe it to be, in all honesty of purpose and with a truly impartial spirit, by stating that the far larger portion of it was composed before the appearance of the Second Report of the Commissioners for the Exhibition of 1851, a document which at once answers affirmatively some of the propositions advocated by Mr. Dyce; those, we mean, wherein he contends that a "National Gallery," to answer its true and rightful end, ought not to be limited to painting, but should embrace within its scope all those elements of Art-instruction that are essential for the study of every class of individuals, from the artisan to the princely collector of pictures and sculpture. Now as the Royal Commissioners have, in this their Report, recommended that the new National Gallery be an establishment in all respects of a directly educational character, it is unnecessary we should refer to the arguments adduced by Mr. Dyce in favour of such a proposal.

But this part of the subject, though the last in the author's pamphlet, brings us at once to his first consideration, arising out of the state of our present National Gallery, and to the important question—"What ought a national collection of pictures to be?" and he argues that if such a collection be intended to afford the full enjoyment which may be derived from the contemplation of works of Art, it must take a far wider range than it has hitherto done; it must "aim at no lower object than to exhibit the whole development of the art of painting; the examples of which it consists must, therefore, range over its whole history." And to show that there is nothing extravagant, impossible, or even novel in this idea of a National Gallery of paintings, the author refers to the Royal Museum of Berlin, to the Pinacothek of Munich, and to the Louvre of Paris, though he admits that the last-named collection is as yet imperfect. In the formation of such a gallery he would not restrict the materials to those pictures which have come down to us from the time of Raffaelle and his contemporaries, but would go back to still earlier periods, those of the *infancy* and *adolescence* of Art, no less than its manhood. "If the maturity of judgment and technical skill of later times were wanting in its *adolescent* state, they were more than compensated for by a freshness of thought and intention, a vivacity, a gaiety, a vividness of impression, an innocence, simplicity, and truthfulness which belong to first efforts, and which technical imperfection tended even to develope in greater force than the more universal aims of later Art admitted. And, it may be added, there is, in general, a *suggestiveness* about the works of earlier masters which gives them a peculiar value and interest, especially to the practical student of Art. They ever seem to suggest and to be straining after something higher than they have realised—a character which came to be reversed in the productions of later times." All who are acquainted with our frequently expressed opinions upon Pre-Raffaellitism, will scarcely expect us to concur altogether with Mr. Dyce's eulogium of those works, though we are quite prepared to acknowledge they may be studied with much benefit to the young artist.

The difficulty of creating such a gallery as Mr. Dyce would have, he does not overlook; but if the best specimens of the ancient masters are not easily procurable, others, of a secondary character, provided they are genuine, would at the outset answer every legitimate purpose, and, at some future opportunity, these might give place to more important acquisitions. The first thing to be done is to make a beginning in the right direction; time and opportunity may hereafter mature the plan. If it be remembered that only fifteen years after the commencement of the Royal Gallery of Berlin, it possessed works of all classes, from the rude Byzantine down to productions of the last century, to the number of nearly twelve hundred, we need entertain no great misgiving as to the possibility of forming even a very considerable collection within a moderate period; a collection that would include profitable examples of many, if not of most, of the schools which have existed. A few years back such an idea as this would have found little encouragement among those with whom alone lies the power of carrying it out, the men who hold in their hands the national purse; but it is not so now, for the spirit of self-interest, if no higher motive impels them, must force on measures of

unequivocal salutary influence, lest our country be left behind in the great struggle which the whole family of the earth is at present making towards the attainment of intellectual and social power.

The next point with which Mr. Dyce deals in his pamphlet relates to the "Management" of such a gallery as he proposes;—who should have the responsibility of forming it, and the scarcely less onerous responsibility of *keeping* it. Almost all that has hitherto been done in the way of both offices has proved inefficient; this has arisen, as the author justly observes, from the constitution of the direction, gentlemen of undoubted honour and respectability, but totally inadequate to the discharge of their duties, and, moreover, an irresponsible body. Mr. Dyce enters at considerable length into this matter; he shows how the mismanagement originates, and what are its results. Our space prevents us from following out the arguments by which his statements are borne out; we can only bring forward his conclusions. First, "the Keeper of the Gallery is not a responsible officer, having definite duties, for the performance of which he is accountable to the Trustees or to the public, but a mere servant, acting under the orders of the Board, who are therefore responsible for his acts." Secondly, that the responsibilities of the Trustees have, since August, 1846, "ceased and merged in the official responsibilities of the Treasury;" and thirdly, that the assumed incapacity of the Trustees has, from the above date, "become the attribute of the Treasury itself." As a remedy for the evils which have long been the subject of general complaint, it is proposed that the present Board of Management should be abolished; or, perhaps, we ought rather to have said, that Mr. Dyce "sees no other adequate remedy." This being done, he "conceives that the management ought to be vested—as it is, in fact, at present—in the Treasury; but that, considering the nature of the business to be transacted, as it is out of the question to suppose that the heads of that department, or the secretaries, should be able, overburdened as they already are with other duties, to take more than the general responsibility, some officer should be appointed to take charge of all business relating to the National Gallery; to be responsible for the immediate management, and to whom the public should look for the success or failure of the undertaking."

This, undoubtedly, is the right plan, though there are hindrances in the way of its execution which may readily be foreseen; the chief difficulty will be to find a gentleman thoroughly conversant with Art of every kind, if the new National Gallery is to be of that comprehensive nature which it is proposed to make it; one, too, whose independence of position, character, and habits, will render him proof against all influences that may chance to compromise his freedom of action in the discharge of his important duties; such an individual is not readily to be found, though we have no doubt he is to be met with.

Our remarks, lengthened as they are, merely touch the subject in question; we must refer those who would desire to know more concerning it—and it is of universal interest—to the pamphlet itself, which is entitled to very careful perusal.

A Children's Summer. Eleven Etchings on Steel by E. V. B. Illustrated in Prose and Rhyme by M. L. B. and W. M. C. Published by Addey & Co., London.

The anonymous contributors to this publication, for it can scarcely be called a book in the ordinary acceptation of the term, are not entitled to an equal share of the honours we are disposed to render to its merits; the far larger portion of which must be claimed by the artist, E. V. B.,—a lady, we believe, whose graceful pencil has, on former occasions, received the tribute of our praise. The illustrations are beautiful in conception, and most graphically rendered in outline, with just sufficient delicate shading to make them effective. The sentiment of the subjects, too, is of a pure and healthy character, eloquent, yet free from affectation. But though they speak of children, and are doubtless intended for them, it is not they who can rightly estimate their value; in fact, it seems to us, there is far more of artistic talent developed here than any child can comprehend, and which, therefore, is needlessly called into existence for their presumed benefit—advocates as we ever are for setting before the young eye only what is really good. These etchings are works of Art which the connoisseur may not be ashamed to exhibit in his portfolio; we should do injustice to the others if we pointed out one as more especially excellent than the remainder. The prose and verse, are pretty and simple enough in their way, but not above the common order of that one usually finds in juvenile books, with the exception of the last poem, "Angels in the Woods," which Longfellow would scarcely disdain. Viewing "A Children's Summer" as a book not out of season, even at this period of the year, we have little difficulty, notwithstanding what we have said objectively to it, to commend it to the enjoyment of the children not less than to those who are "fathers of the men."

Il Christo Giovanile. Engraved by G. Doo, from the Picture by Raffaelle. Published by F. G. Moon, London.

There is a peculiarity which at once strikes the eye in the composition of this very beautiful figure, representing the infant Christ embracing the Cross; this peculiarity is the exceeding *roundness* imparted to each separate portion, as if Raffaelle had described a succession of circles with a pair of compasses, and formed his figure upon them. We are not speaking of this singularity as a defect, for nothing can be more graceful, or attractive to the eye, than the *pose* of the infant; but merely to denote the especial manner in which the painter treated his subject. The engraving is a work of the highest order: it is one that places Mr. Doo in the first rank of line engravers whether at home or abroad. The flesh tints, produced by the most delicately executed lines, have all the tenderness combined with firmness of the actual substance; and the background of gradually deepening shadow throws the figure into fine relief by its dense solidity. There must have been an immense amount of labour to produce so striking an effect. It is quite time that such prints as this should be appreciated by the public as they ought; dogs and horses are not unwelcome ornaments to our rooms, but we should not choose to have them for our only silent companions.

Three Interior Views of the Army and Navy Club-House. Drawn and Lithographed in Colours, by R. K. Thomas, under the direction of Alfred Smith, Architect. Published by Day & Son.

The first of these three illustrations from the fine edifice in Pall-mall, we noticed some months ago: that was from the "Morning Room;" the two now before us are from the "Coffee Room," and the "Staircase." Both of them show the rich and elaborate details of the decorative architecture to great advantage; but the "Staircase" is especially fine; it is, perhaps, the most beautiful portion of a building that is undoubtedly one of the chief ornaments of the western part of the metropolis. Mr. Smith is a young architect, who well merits the reputation he has gained. We should think there are few members of the Club who would not desire a set of these prints, which are well calculated for framing.

The Happy Time. Engraved by J. Jenkins, from the Picture by Jos. J. Jenkins. Published by T. McLean, London.

Subjects of this class are sure of a certain amount of popularity, because they tell a tale with which, at one time or other, most of us have had a kindred feeling; and the "ancient" has not quite lost all sympathy with the lovers' "happy time." The contracting parties on this occasion are a young Italian *filatrice* and her swain, picturesquely costumed and grouped, in an attitude of silent thought: the question under consideration manifestly requiring so much pondering over as to make it doubtful whether the moment is altogether "happy" to them both; the lady, especially, does not seem well assured on this point. The engraving, though not of a high class as respects execution, is far above mediocrity; but there is something in the group kneeling at the foot of the cross in the background that meets the eye objectionably; the figure to the left, and his hat in particular, which is by his side, seem, at a little distance, as if they had nothing to rest upon; they look, in fact, as if "poised in the lower air." This defect arises, we conceive, from the absence of shadow below them.

The Monarch of the Glen. Engraved by T. Landseer, from the Picture by Sir E. Landseer, R.A. Published by H. Graves & Co., London.

If "looks have language," the bearing and expression of countenance exhibited by this noble animal speak as forcibly of the dominion he holds in glen and forest, as do the commands of the most powerful ruler that holds the sceptre over a large portion of the human family. And yet we see nought of the tyrant in him, only the majesty with which Nature has endowed him to give him a pre-eminence among his fellows. This is one of those subjects which especially bear out our oft-repeated observations that Sir Edwin Landseer is not a mere clever painter of animals, but one who imparts to his representations that peculiar feeling which often tempts us to regard them as but a step lower than ourselves in intelligence and character. And how much of poetry and appropriate idea are displayed in that solemn, misty background, grand and solitary as if the foot of man had never trodden its rugged heights to dispute possession with its antlered monarch. It is altogether a charming work, noble in its conception, and marvellously truthful in its execution. Mr. T. Landseer's engraving unites, in the highest degree, the qualities of delicacy, richness, and artistic feeling: we can pay him no higher compliment.

The Little Anglers. Engraved by F. Joubert, from the Picture by H. Le Jeune. Published by Ackermann & Co., London.

A charming subject of its class, reminding us very forcibly of Collins, except that we do not think that he would have so disposed the group of trees at the back of the elder girl; or if he had introduced them, he would have altered their forms so as to have contrasted them with the perpendicular lines of the figure. As Mr. Le Jeune has treated this part of the subject, the trees seem too evidently placed to throw the figures into relief, which was totally unnecessary. The boy-angler and his little companion, and, indeed, the others also, are composed with much feeling and rustic elegance. Mr. Joubert is an engraver of first-rate talent: he has bestowed his best energies on this work.

Osterspey, on the Rhine. Engraved from the Drawings of J. M. W. Turner, R.A. Published by D. T. White, London.

This pair of engravings, which we referred to some months since as in progress, are now completed; and more exquisite works of their class have never come under our notice. The engravers are W. Miller and R. Brandard; the former has selected the close view in which a rainbow spans the lofty range of mountains forming the background; every part of his plate is beautifully finished, and yet is most powerful in its depth of tone. Mr. Brandard's view is an open one, a wide expanse of water terminating in far distant hills, the whole lighted up by the most glorious sunshine: the plate is in all respects equal to its companion. These engravings are on copper, and, as we learn, only two hundred impressions in all will be taken, the collector of "Turners" must look out eagerly for them, for this master has never been more worthily represented by the engraver's art.

The Practical Draughtsman's Book of Industrial Design. Part I. Translated from the French. By W. Johnson, C.E. Published by Longman & Co., London.

The French authors of this publication are M. Armengaud, Sen., Professor of Design in the Conservatoire des Arts et Métiers, in Paris; and MM. Armengaud, Jun., and Amouroux, civil engineers; but to the labours of these writers and illustrators, Mr. Johnson has contributed much additional matter, and numerous plates, selected from, and examples of, the most useful and generally employed mechanism of the day. The object of the book is to aid the students of scientific art and of industrial design, by furnishing gradually developed lessons in geometrical drawing, assisted by explanatory remarks. We have not been without publications of similar purpose prior to the appearance of this; yet none that have come under our notice seem to us more comprehensive in its plan, or more suited to the varied requirements of all who are engaged in learning or practising the constructive arts. Its moderate price, considering the number of plates introduced, brings it within the reach of the humblest artisan.

Jack on Guard against the French Invasion. Engraved by G. Zobel, from a painting by Comte de Montfezat. Published by J. Mitchell, London.

We scarcely see the *point* of this humorous print; a dog, of the French poodle breed, as it seems, is sitting on his hinder legs by the solitary sea-shore, with a seaman's hat on his head, a lighted cigar in his mouth, and shouldering a handsome walking-stick; or rather, as a military man would say, handling the latter in a "stand-at-ease" style. Now if an English mastiff or bull-dog had been so placed, the subject would have been more intelligent, and have better borne out its title. "Jack," however, is cleverly drawn, and the print is an amusing one.

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THOUGHTS ON THE NEW BUILDING

TO BE ERECTED FOR

THE NATIONAL GALLERY OF ENGLAND,

AND ON THE ARRANGEMENT, PRESERVATION, AND ENLARGEMENT OT THE COLLECTION.

BY DR. G. F. WAAGEN.

THERE is scarcely any lover of Art in England, I believe, who will have hailed with more lively joy than myself the proposition entertained by the Royal Commissioners, of devoting a portion of the surplus income derived from the Great Exhibition of 1851 to the purchase of ground for a new National Gallery, and the Parliamentary grant of a large sum for the same object. Many circumstances render the interest I feel quite natural. No other foreigner has, in recent times, to my knowledge, devoted his attention with such zealous interest to the works of Art in England, as I have done, in the thirteen months I passed in that country, during three visits in the years 1835, 1850, and 1851. The confidence with which I have been favoured by the Government,* as well as by private individuals of distinction, enabled me to acquire more information on these subjects than perhaps any other foreigner. In addition to this, I entertain a conviction that the Arts are destined in this country to fulfil, in an important degree, their high vocation, of influencing, educating, and ennobling mankind,—constituting as the English people do one main branch of the great Germanic race so alive to the influences of Art, and possessing a rare mental energy together with unlimited resources. Although far from presuming to imply, that England is deficient of men fully competent to execute this important work in a noble and satisfactory manner, yet I am induced, by several considerations, to commit to paper a few thoughts upon this subject. To this I am led partly by a feeling of gratitude for the confidence shown me in England,—partly, by the consciousness that I have acquired no ordinary experience in these studies, in the fulfilment of my duties in arranging the picture-gallery of the Museum at Berlin, aided by my intimate acquaintance with all the Museums of Europe, excepting those of Madrid and St. Petersburg,†—and, lastly, by the conviction that my opinion, as a foreigner, removed from many circumstances that might tend to narrow the views of an Englishman, is perhaps in some respects more free and unbiassed.* I shall consider myself amply rewarded for my pains, if I may in any degree contribute toward the accomplishment of so important an object.

In the first place, it appears to me that the Government is called upon to respond to the confidence the Nation has manifested in the grant of so large a sum, by erecting a building which may fulfil all the objects in view, and correspond to the dignity of this country. And this duty is, in my view, the more imperative, as a similar proof of confidence on the part of the Nation, has in a former instance been grievously disappointed, in the erection of the building for the same purpose in Trafalgar Square. This disappointment can only in some degree be compensated, by assigning to the Royal Academy the apartments hitherto used for the exhibition of the National Gallery,—an arrangement urgently required for the purposes of this institution, for the uninterrupted prosecution of its studies (now suspended during four months in the year by the Annual Exhibition), for an appropriate exhibition of its casts from the antique, a befitting disposition of the few but precious original works which the Academy possesses, such as the cartoon of Lionardo da Vinci and the rilievo by Michael Angelo,† and, lastly, for a worthy exhibition of the works of modern sculpture in the annual exhibitions of the Academy.‡

For the fulfilment of all the demands necessary in forming a public gallery of pictures worthy of the English nation, many things are required, which I shall proceed to consider.

I.—SELECTION OF A SITE FOR THE BUILDING.

The site of the Gallery must lie beyond the London atmosphere and smoke; otherwise the pictures will suffer certain destruction at no very distant time, as is shown by the injured condition of the pictures in the National Gallery since its opening. It is, however, requisite that the spot should be easy of access, and therefore as near as possible to London; otherwise the principal object of the gallery—that of serving for the enjoyment and instruction of the community at large—will be lost. These two requirements have been admirably provided for by the Royal Commission, who have selected an eligible site in the vicinity of Kensington.

It is desirable that the building should stand on an open space, detached from any others, both for security against fire, and likewise to obtain a good light. It should be so placed, that the back, which is not restricted like the front by portico, entrance-hall, and staircase, and consequently offers the principal space for hanging the pictures, has a due north light, which is the most favourable for these works.

II.—EXTERIOR OF THE BUILDING.

As a very considerable outlay is required for the main object in view, it is desirable that the façade of the building should not be encumbered with columns and sculpture, which always entail considerable expense. Beauty of proportion, grandeur of form and outline in the single parts, are quite sufficient to give the appearance required. With a view to obtain a correct proportion between the elevation and length, in the necessarily large extent of the edifice, the latter might with advantage consist of an elevated ground-floor, with a story over it; the former containing the pictures of the English Schools, and the latter the works of Foreign Masters.

III.—INTERIOR OF THE BUILDING.

If, in the erection of this National Gallery, the intention is that it should satisfy all the requirements that may arise during some centuries to come, as in the gallery of the Louvre at Paris, great attention must be paid to the superficies of wall, that it may comprise at least six times the space at present occupied by all the pictures in the National Gallery and those of the English schools in Marlborough House. No one can appreciate more highly than I do the treasures in the National Gallery; but, at the same time, no one acquainted with the galleries of Paris, Florence, and Dresden, can deny that the National Gallery of England is very far from competing with any one of them, or corresponding to the greatness and wealth of the English nation, in the same degree as the Gallery of the Louvre does with respect to the French nation. It is to be hoped that a Government which, by the support and assistance it has rendered to this new building, has recognised the great importance of such an institution, may endeavour, by making desirable purchases of pictures, as opportunities arise (a subject to which I shall presently revert), to bring the collection by degrees to that state of completeness which I shall indicate. It may, likewise, surely be anticipated, from the public spirit and patriotism to which the National Gallery is already so remarkably indebted, that it will hereafter be considerably enlarged by presents and bequests; unless, therefore, at the very outset, due attention be paid to these considerations, a similar dilemma as the present will probably recur after a few generations—namely, an insufficiency of space—and many a patriotic possessor of valuable pictures may thus be deterred from presenting them to the National Gallery. In speaking hereafter of the arrangement and exhibition of pictures, I shall allege another important reason for not being sparing of space.

As the large extent of surface-wall for the pictures requires a building of considerable size, it is most desirable that the entrance-hall and staircase should not occupy such a disproportionate waste of room as in the present National Gallery.

The apartments for hanging the pictures must be numerous, and should vary in height as well as size; small pictures lose extremely not only in a large, but likewise in too high a room; and from this circumstance they have the significant name of cabinet pictures. The rooms for large pictures should not be more spacious than to allow the spectator to contemplate a moderate number from the distance which the artist's intention prescribes. In speaking of the arrangement of pictures, I shall assign other reasons for this.

The decoration of the rooms must be simple, and its effect always subordinate to the pictures; rich and heavy ceiling ornaments, in which gold is freely used, as in some of the saloons of the Louvre newly decorated in this manner, are especially

* In the years 1835 and 1850, at the desire of a Parliamentary Commission, I tendered my opinion on various matters of Art—in the last instance concerning the National Gallery.

† The causes of these exceptions, which I so much regret, have not arisen from indolence on my part, but from my inability to accomplish this object.

* In order to maintain this independence intact, I have purposely refrained from corresponding with any of my artistic friends in England on this subject, and from submitting this Essay to their judgment before its appearance in print.

† During the Annual Exhibition, these works are stored away, so that I was unable to get a sight of them, either in 1850 or 1851

‡ The way in which these modern sculptures are crowded together in a cellar-like apartment, badly lighted, gives more the impression of their being stored away in a warehouse than an exhibition worthy of so great and opulent a nation.

to be avoided. A white ground tone, with light ornaments, in clear, broken colours, such as Schinkel has employed in the picture-galleries of the Royal Museum at Berlin, is especially recommended by the effect of lightness and elegance it imparts to the rooms.

IV.—LIGHTING THE APARTMENTS.

Among the various modes of introducing light, that from above is by far the most favourable for large pictures; a side light falls on the surface of the painting very unequally. This mode is, however, rarely employed so successfully as in the three large exhibition rooms of the Royal Academy in London. The lantern-skylight in the centre is either too high, when only a subdued, cellar-like light reaches the pictures, (as in the apartment hung with pictures of the old German school in the Pinacothek at Munich, where the fine touches of these works are quite lost); or the light falls upon a corner, so that the direct front view of the pictures suffers from reflexion, and it is necessary to seek a side view, which is always unfavourable from the consequently contracted appearance of the forms depicted. This is the case with many paintings in the large room of the new gallery of the Earl of Ellesmere. To ensure correctness, therefore, in a matter of such importance, it would be advisable in the first instance, to build a slight wooden room of the size determined on, to hang in it the pictures for trial, and to shift them until a correct light is obtained.

In the case of small paintings, which are to be hung in small rooms, where the light reaches the end of the side walls in about equal strength, I should always prefer rather a high side light; and as painters invariably select this light in the execution of such pictures, it must, I think, be the most favourable one in which to view them. I do not remember, for instance, to have seen such pictures in a better light than the paintings hung next the two windows in the collection of the late Sir Robert Peel.

A front light—the most unfavourable—is either to be entirely avoided or only introduced with such pictures as have no claim to general effect, and are of inferior importance.

V.—CONTROL OF THE GOVERNMENT OVER THE ERECTION OF THE BUILDING.

To carry out the above arrangements satisfactorily and securely, it is indispensably necessary that the architect entrusted with the execution of the building should be placed under the strict control of a Commission, presided over by some nobleman of enlightened views on Art, and consisting of a small number of artists and amateurs (not less than four, not exceeding six), whose judgment and love of the Fine Arts should admit of no question. Although I am far from asserting that there are not architects in England, who in the execution of a building keep its chief object steadily in view, treating everything as subordinate to this, yet experience shows that there are also architects who regard a building for the exhibition of works of Art merely as offering an opportunity to indulge every kind of caprice—such as the erection of magnificent halls, in which works of Art are introduced only as a decoration, sacrificing the principal object, of presenting an exhibition of Art under circumstances the most favourable for affording enjoyment and instruction. It would be unjustifiable, especially after the experience of the former Gallery, to expose so important an undertaking to the risk of such treatment. Fortunate would it be if H.R.H. Prince Albert were to put himself at the head of such a Commission! The rare degree in which His Royal Highness combines, with his elevated station in society, not only an ardent love of the Fine Arts, but likewise a refined insight into their study, would afford the greatest assurance of the success of the undertaking.

VI.—ARRANGEMENT OF THE PICTURES.

Whoever regards works of sculpture and painting as the result of an advanced state of civilisation among a highly gifted people—works intimately connected with all the circumstances of their national existence, religion, manners, geographical characteristics of country, climate, &c., and especially regulated and conditioned by architecture, for which they are calculated, and which serves to explain them—views a Museum containing the varied productions of all ages and countries, in relation to the places from which the works it contains have been derived, somewhat as a botanist looks at a hothouse, in which are collected the vegetable products of remote countries and climates. A Museum is simply a means of rescuing works of Art from otherwise certain destruction, or of exhibiting to general view those which would otherwise be seen by few, if any persons, who feel a want for such enjoyments. It is, therefore, the duty of those entrusted with the arrangement of Museums, to lessen as much as possible the contrast which must necessarily exist between works of Art in their original site, and in their position in a museum. But, to realise in some degree the impression produced by a temple, a church, a palace, or a cabinet, for which those works were originally intended, and where a certain general harmony reigned, such works alone (and in moderate number) ought to be collected in a room, which belong to the same period and school. This is the true æsthetical mode of proceeding; but the disadvantage incurred by removing the monuments of various nations and ages from their original locality, should at least be compensated in some degree, by the creation of an historical and scientific interest. This can only be accomplished by arranging the single groups of a similar character in chronological order, and according to the affinity of the Schools. In conformity with these principles, I have, in conjunction with my lamented friend the celebrated architect Schinkel, the sculptor Rauch, and other gentlemen, forming a Commission under the presidency of the late minister, William Von Humboldt, introduced this arrangement into the Picture Gallery of the Royal Museum of Berlin; and I have had the satisfaction of receiving from various distinguished connoisseurs and artists of different nations, an expression of their approval of it. I mention these facts, not from any feeling of vanity, but only as they may serve to advance my present views and suggestions.

The justness of these views might perhaps be better shown, by contrasting them with well-known instances of the opposite system,—that of mingling works of different schools and periods, without regard to system or method. With this view, I shall select some examples from three apartments in the celebrated galleries of Dresden, Florence, and Paris, in which it has been intended to pay especial honour to the pictures of the great Masters, by this ill-judged arrangement, in a spacious and well-lighted apartment. In Dresden, pictures from the sixteenth to the eighteenth century have been hung in juxta-position, which belong especially to the Florentine, Roman, and Lombard schools. Passing over many other unpleasing contrasts, I will only cite the fact, that the famous Madonna di San Sisto, of Raphael, from being placed beside four large pictures by Correggio, distinguished by their splendid colouring and chiaro-oscuro, loses all its brilliancy; notwithstanding that it is in reality painted with such delicacy and harmony, that the pictures of Correggio, excepting the St. Francisco, are inferior in a still greater degree to Raphael's picture in loftiness of religious enthusiasm and pure beauty of form and motive, producing in comparison a worldly and mannered expression. In this way, these, the highest features of the Roman and Lombard schools, instead of mutually borrowing and imparting increased effect, by such immediate juxtaposition, are, on the contrary, materially injured by it.

In the second of the rooms I have mentioned, the famous 'Tribune' of Florence, this confused arrangement of the pictures, comprises works from the fifteenth to the seventeenth centuries, including the various Italian schools, as well as the Dutch and German. Among the pictures of the fifteenth and beginning of the sixteenth centuries, there is an altar-piece, by Andrea Mantegna, and an 'Adoration of the Kings,' by Albrecht Durer, both works of high intrinsic interest and meriting attentive study; but, placed as they are beside the celebrated 'Venus' of Titian, an altar-piece by Andrea del Sarto, and other pictures, combining the charm and truth of perfect artistic form, with a magic beauty of colouring, they are thrown into the shade, so as to be either quite overlooked by even observant amateurs, or at most to attract a merely cursory glance. This fact I have had repeated opportunities of witnessing, during my residence at Florence. In the Salon Quarré of the Louvre, where, in addition to the mixture of schools which is found in the 'Tribune,' pictures are introduced of the Spanish and French schools, the impression is most distasteful, nay painful, to any one who seeks in works of Art something more than a mere passing amusement. Such admirable works as the 'Coronation of the Virgin,' by Angelico da Fiesole, a large altar-piece by Fra Filippo Lippi, the beautiful round picture by Pietro Perugino, from the collection of the King of the Netherlands, a large altar-piece by Fra Bartolommeo, nay even the celebrated 'Belle Jardinière' of Raphael, appear in comparison with the other pictures, apart from the pure religious spirit which pervades them, and merely with reference to the medium of representation, hard and gaudy. The contrasts observable in an intellectual point of view, are still more harsh and offensive: to mention only one example,—close beside the 'Belle Jardinière,' hangs a picture by Terburg, representing a rough, burly warrior, offering money to a courtesan. Now, much as I admire the distinguished talent of Terburg in his own sphere, as everyone acquainted with my writings on Art well knows, a picture by him appears to me very ill-placed in the immediate vicinity of a work, in which one of the most elevated subjects of Christian Art has been represented by the greatest painter of modern times, in the purest and noblest manner. It must be lamentable to every true lover of Art,* to witness this tasteless and capricious confusion, indicating as it does the wide chasm between the time in which these works were executed, and the present age, in which

* This is the more striking, since in the new arrangement of the Picture Gallery in the Louvre, in 1851, in the other rooms, the principles which I advanced in my work "Kunstwerke und Künstler in Paris," (published in 1839), in my criticism on this Gallery,—namely, that of bringing together those works which correspond according to schools and periods,—were followed with a remarkably favourable result; and the exhibition gained in consequence, extremely in comparison with former ones.





they have lost their significance and meaning; but the manner in which such errors of judgment and arrangement are lauded, by the large mass of the *soi-disant* educated classes, as proofs of intellectual and artistic taste, and success, is characteristic only of the level to which the cultivation of Art is lowered, and the present grade of criticism.

Again, this manner of bringing together the highest points of different schools and ages into one room, has another great objection; namely, that each school is exhibited to a great disadvantage, as is strikingly the case at Paris, in the pictures of the Spanish school in the long gallery of the Louvre, and in the Venetian school at Florence.

To effect such an arrangement, with reference to periods and schools, so as at the same time to fulfil the demands of the artist and connoisseur, and of the public, is attended with greater difficulties than might be imagined, and requires an accurate acquaintance with the various schools and their mutual relation, as likewise taste and the versatility of mind necessary to assume by turns the point of view of the artist, connoisseur, and of the public at large. There is no question that the two principal schools — the Italian and the Flemish-German — which may generally be regarded as representatives of the ideal and realistic tendencies, ought to be exhibited separately. It is therefore natural that, when the apartments in which these two tendencies approximate, are placed in immediate contact (as in the Museum at Berlin), the transition in the earlier forms from one to the other is best effected by the pictures of the brothers Van Eyck and their school, and those of the early Venetian school; since an Italian artist, Antonello da Messina, was a pupil of John Van Eyck, and establishing himself at Venice, contributed much, not only to introduce the system of oil-painting of the brothers Van Eyck, but to cultivate a realistic tendency which among all the Italian schools was most nearly allied to the Flemish. Lastly, it seems natural that the French and Spanish, as secondary schools, more or less influenced by the two former, and not attaining their perfection until the seventeenth century, should occupy a place among their later productions.

The next point for consideration is the arrangement of each particular School. Now the Italian School, as I have remarked, presents so many points of difference in its separate branches—among which I will only mention here the Florentine, Umbrio-Roman, Lombard, and Venetian—that a separation ought likewise to be made between these. There are two ways of effecting this: first, each School may be arranged in an uninterrupted series, from its commencement to its close—beginning, the Florentine, for instance, with Cimabue, in the thirteenth century, and terminating it with Zuccherelli, in the eighteenth; at the same time also arranging in each school the pictures chronologically, and thus introducing a second classification. But, in the second mode, the pictures of all the schools indiscriminately, belonging to the same period, may be brought together; thus in the fifteenth century the Masters of the Florentine school from Fiesole down to Domenico Ghirlandajo—in the Umbrian school, from Niccolò Alunno to Pietro Perugino—in the Venetian, from Antonio Vivarini to Giovanni Bellini—will follow in succession. In the first system of arrangement the Schools form the connecting principle; and in the second mode, the Epochs of the chief groups into which the whole Italian School is divided.

Each of these modes of arrangement has its advantages and disadvantages; in the first, the student of Art is enabled to follow each individual School in uninterrupted succession from its commencement to its climax, and again through its decline and decay. But, on the other hand, this has one serious disadvantage, that it exhibits the most opposed styles in the rise and decay of the different Schools in immediate juxta-position, presenting an abrupt and unpleasing contrast. For instance, when the Tuscan School closes with so pleasing a master as Zuccherelli, and the Umbrian School begins with Allegretto da Fabriano, an artist who followed the undeveloped and conventional forms of Giotto, the eye is little prepared to appreciate the intrinsic excellences of the latter. Such contrasts, of course, always recur where one School passes over to another. A want has been generally felt by the public for a standard for estimating the styles of Art of the fourteenth century; and as these are by this arrangement forced continually upon the spectator, he thus loses much of the enjoyment of a picture-gallery. This mode of exhibition adheres too strictly to the standing-point of the connoisseur of the history of Art.

When, on the other hand, according to the second mode of arrangement, the styles of all the Schools belonging to the same period are brought together, the spectator has the advantage of being able to pass over the entire groups comprised in the fourteenth and fifteenth centuries, and to begin his examination with those of the sixteenth century, as the epoch of the highest perfection. But even the student, who enjoys a more extensive acquaintance with Art, finds a great compensation for not being able to follow each School uninterruptedly through all its stages, in having the opportunity of comparing with advantage, and at once, the contemporaneous styles of the various Schools presenting nearly the same degree of development. This system offers one important advantage to the student as well as amateur, that it never presents the abrupt contrasts we have censured in the first mode; whilst the transitions from one School to another within an epoch, and from one period to another, are rendered easy and natural—the former by following a rule of affinity, and the latter by that of chronological succession, from their origin through their growth, perfection, decline, and decay. There is no doubt, therefore, that this second system deserves the preference, and I have adopted it in a re-arrangement of the picture-gallery of the Museum at Berlin, in the year 1844; whereas in the year 1831, at the opening of the gallery, the arrangement was for the most part founded on the first system, through the influence of the celebrated investigator of Art, Friedrich Von Rumohr.

Much of course depends on the manner in which the second principle is carried out in detail. Reflection and experience have led me to the results which I here briefly state. If a chronological order is adhered to throughout as the chief principle of arrangement, this must frequently be subordinated in the details to the other principle, to unite in one room only what is connected in point of spiritual conception and artistic value. It is precisely the greatest masters who, in their early works, belong to the corresponding period, but in their later ones, are in advance of their age, and contribute to found a new era. Thus the pictures of Raphael in his first manner are pervaded by the local character of the Umbrian school, and form in a certain manner the finest examples of its tendencies: for this reason I have placed them in the Museum at Berlin beside the masters of the Umbrian school of the fifteenth century, the vicinity of which serves to explain and illustrate their origin, and among which they stand out with the greatest splendour. On the contrary, when exhibited with the later pictures of Raphael and other masters of the sixteenth century, in which reigns a perfectly free manner, aided by every artistic means of representation, these pictures of the Umbrian school necessarily lose in many respects. Other artists remain behind their time in talent and inclination; for example, that admirable master of the Umbrian school, Lo Spagna, who, although he survived Raphael, always retained the early manner and religious spirit of that master. Such masters must, therefore, take their place, without regard to date, with the painters of the fifteenth century. Those acquainted with the history of Art will seek, in the adoption of this principle, the ground of classification of so many masters in the places where they will be found. And here, too, the distribution of space exercises an important influence. Much depends on whether this is so arranged as that the room assigned to the exhibition of the two principal schools — the Italian, and the Flemish, and Dutch—occupies an uninterrupted line, as in the Berlin Museum, or are entirely separated by a story or otherwise. In the following observations I shall assume the last to be the case.*

THE SUPPLIANT.

FROM THE GROUP BY H. WEEKES, A.R.A.

Much of modern sculpture offers a striking contrast to the works of the ancients and to those of the mediæval ages, in the sentiment they enunciate. The Greek and Roman sculptors limited their ideas to the beauty of external forms, and to the representation of those passions which we are apt to consider among the lowest of our nature. The sculptors of the *Renaissance* period followed their example to a considerable extent, combining with it, however, in some of their works, a more elevated and a purer moral feeling. Those of our own time have advanced still further the latter qualities: while bearing in mind that beauty of form constitutes the highest charm of sculpture, so far as the eye is addressed, they rightly assume that it is capable of eliciting the best sympathies of the heart.

It would be altogether superfluous to point out the various works which bear testimony to this assertion; we have one in Mr. Weekes's "Suppliant" that is sufficient for our purpose; the sentiment of the group is a direct appeal to the holiest of moral virtues—Charity; a mother pleading less for herself, perhaps, than her young child. Now it would fairly be presumed that figures so circumstanced should present some outward appearance of distress, but if the sculptor had modelled his work from thin, attenuated forms—the usual types of extreme misery—they would certainly appear with more force, but the group would be repulsive, and not, as it now stands, one of great beauty.

There is an originality in the treatment of this subject which is not one of its least merits; perhaps if the drapery had been allowed partially to fall over the raised leg, to hide the perpendicular line now formed by that limb, and which looks somewhat stiff from its length, it would have been an improvement. The grouping of the upper part of the principal figure with the rounded lines of the infant is unexceptionable. The prevailing idea of the work, and the general manner in which that idea is carried out, must ensure the sculpture many admirers.

* To be continued.

DRESS—AS A FINE ART.

By Mrs. Merrifield.

PART IV.—THE DRESS.

We shall consider the dress, by which we mean simply the upper garment worn within doors, as consisting of three parts, the sleeve, the body, and the skirt.

The sleeve has changed its form as frequently as any part of our habiliments; sometimes it reached to the wrist, sometimes to a short distance below the shoulder. Sometimes it was tight to the arm; sometimes it fell in voluminous folds to the hands; now it was widest at the top, then widest at the bottom. To large sleeves themselves there is no objection in a pictorial point of view, provided that their point of junction with the shoulder is so conspicuous that they do not add to the apparent width of the body in this part. The lines of the sleeves should be flowing, and they are much more graceful when they are widest in the lower part, especially when so open as to display to advantage the beautiful form of the wrist and fore-arm. In this way they partake of the pyramid, while the inelegant gigot sleeve, which for so long a period enjoyed the favour of the ladies, presents the form of a cone reverted, and is obviously out of place in the human figure. When the large sleeve supported by canes or whalebones forms a continuous line with the shoulder, it gives an unnatural width to this part of the figure—an effect that is increased by the large collar which conceals the point where the sleeve meets the dress. Examples of the large open sleeve in its extreme character may be studied with most advantage in the portraits of Vandyck. The



LADY LUCY PERCY, AFTER VANDYCK.

effect of these sleeves is frequently improved by their being lined with a different colour, and sometimes by contrasting the rich silk of the outer sleeve with the thin gauze or lace which forms the immediate covering of the arm. The figures in the woodcuts will show the comparative gracefulness of two kinds of large sleeves, namely, that which is widest at the top, and that which is widest below. If the outline of the central figure of our more modern group, which we copy from a French work, were filled up with black, a person ignorant of the fashion might, from the great width of the shoulders, have mistaken it for the Farnese Hercules in petticoats.

The large sleeves, tight in the upper part and enlarging gradually to the wrist, which are worn by the modern Greeks are extremely graceful. When these are confined below the elbow, which is sometimes done for convenience, they resemble somewhat the elbow sleeves with wide ruffles which were so common in the time of Sir Joshua Reynolds. Sleeves like those now worn in Greece, were fashionable in France in the tenth century, and again about the beginning of the sixteenth century. They were also worn by Jeanne d'Albret, the mother of Henry IV., and are seen in the engraving at p. 3 of this volume.



GIGOT SLEEVES.

A very elegant sleeve fitting nearly close at the shoulder, and becoming very full and long, till it falls in graceful folds almost to the feet, prevailed in England during the time of Henry V., and VI. On the authority of Prof. Heideloff,* it is said to have existed also in Flanders in the thirteenth and fourteenth centuries, and in France in the fifteenth century. In the examples of



LADY—TEMP. HENRY V.

continental costume, the *tout ensemble* is graceful, and especially the head-dress, while in England the elegant sleeve is accompanied with very short waists, and with the hideous horned head-dresses then fashionable. We engrave a specimen of this costume, which is copied from a highly-finished drawing in a manuscript of the time of Henry V., now preserved in the British Museum (Royal MSS., 15, D. 3.) The effect of these sleeves much resembles that of the mantles of the present day, and from its wide flow is only adapted for full dress or out-of-door costume. The sleeves worn under these full ones were generally tight.* At a much later period, the large sleeves were made of more moderate dimensions, both in length and width, and a full sleeve of fine lawn or muslin, fastened at the wrist with a band and edged with a lace ruffle, was worn beneath. This kind of sleeve has recently been again introduced into this country, but has given place to another form, in which the under sleeve of lace or muslin being of the same size as the upper, suffers the lower part of the arm to be visible. The effect of this sleeve, which is certainly becoming to a finely-formed arm, is analogous to that of the elbow sleeve, which, with its deep ruffles of point lace, is frequent on the portraits of Sir Joshua Reynolds.

The slashed sleeve, criticised by Shakspeare in the "Taming of the Shrew," was sometimes very elegant. The form in which it appears in the accompanying figure† of the fifteenth century is particularly graceful. Not so, however, the lower part of the sleeve.

In the preceding remarks we have considered the sleeve merely in a picturesque point of view without reference to its convenience or inconvenience.

The length of the waist has always been

* See *Art-Journal* for 1851, pp. 18, 57, and 92.

* In the above example however a longer and wider inner sleeve seems to fall and cover the hand.

† Taken from "Costumes des Treizième, Quatorzième, et Quinzième Siecles, dessinés et gravés par Paul Mercury, avec un texte historique et descriptif, par Camille Bonnard."

a matter of caprice. Sometimes the girdle was placed nearly under the arms; sometimes it passed to the opposite extreme, and was suffered to fall upon the hips. Some-



FROM BONNARD'S COSTUMES.

times it was drawn tightly round the middle, when it seemed to cut the body almost in two like an hour glass. Judging from what we see, we should say that this is a feat



SANCTA VICTORIA.

which many ladies of the present time are endeavouring to achieve. The first and third cases are almost equally objectionable, because they distort the figure. The hip girdle, which is common in Greece (as shown by our figures, ante pp. 42, 43) and oriental countries, prevailed also in England and France some centuries ago. The miniatures of old manuscripts furnish us with examples of long-waisted dresses fitting closely to the person, sometimes stiffened like the modern stays, at others yielding to the figure. The waist of this kind of dress reached to the hips, where it was joined to the full petticoat which was gathered round the top—an extremely ungraceful fashion. The hip girdle, properly used, is however by no means inelegant. It is not at all necessary that it should coincide with the waist of the dress; it should be merely looped or clasped loosely round the figure, and suffered to fall to its place, by its own weight. But to enable it to do so in a graceful manner, it is essential that the skirt of the dress should be so united with the body, as to produce no harsh lines of separation or sudden changes of curvature—as, for example when the skirt is set on in full plaits or gathers and spread over a hoop. We have before noticed that this



ANNE, COUNTESS OF CHESTERFIELD—VANDYCK.

point was attended to by Rubens, by Vandyck, by Sir Joshua Reynolds, and by the modern Greeks. We refer also to the elegant figure in the last page. The most natural situation for the girdle, or point of junction of the body with the skirt, is somewhere between the end of the breast bone and the last rib, as seen in front—a space of about three or four inches. Fashion may dictate the exact spot, but within this space it cannot be positively wrong. The effect is good when the whole space is filled with a wide sash folded round the waist, as in Sir C. Eastlake's Greek Girl, or some of the graceful portraits by Sir Joshua Reynolds. How much more elegant is a sash of this description than the stiff line which characterises the upper part of the dress of Sancta Victoria.* The whale-bone or busk is absolutely necessary to keep the dress in its proper place. The resemblance in form between the body of the dress of this figure and those now or recently in fashion cannot fail to arrest the attention of the reader. Stiff though as it undoubtedly is, the whole dress is superior to the modern in the general flow of the lines uniting the body and skirt.

Long skirts are more graceful than short



FROM RUBENS' "DESCENT FROM THE CROSS."

ones, and a train of moderate length adds to the elegance of a dress, but not to its convenience. Long dresses also add to the apparent height of a figure, and for this reason they are well adapted to short persons. For the same reason, waists of moderate length are more generally becoming than those that are very long, because the latter, by shortening the skirt of the dress, diminish the apparent height.

Besides the variation in length, the skirts of dresses have passed through every gradation of fulness. At one time it was the fashion to slope gradually from the waist without gathers or plaits; then a



WOMAN OF MAKRINITZA.

little fulness was admitted at the back, then a little at the front also. The next step was to carry the fulness all round the waist. In the graceful costume of the time of Vandyck, and even in the more stiff and formal dress delineated in the pictures of

* From a MS. of the fifteenth century. The figure is published in M. Champollion-Figeac's work, entitled "Louis et Charles Ducs d'Orléans, leurs influences sur les arts, la literature, et l'esprit de leur siècle."

Rubens, the skirt was united to the body by large flat plaits, when the fulness expanded gradually and gracefully, and the rich material of the dress spread in well arranged folds to the feet. The lines were gently undulating and graceful, and that unnatural and clumsy contrivance called a "bustle"—a near relation of the hoop and fardingale—was at that time happily unknown.

This principle of uniting the skirt gradually with the body of the dress is carried out to the fullest extent by the modern Greeks. In the figure of the peasant from the neighbourhood of Athens, (ante, p. 43) the pelisse is made without gathers or plaits; the skirt, which hangs full round the knees, is "gored" or sloped away till it fits the body at the waist. The long under skirt is, as we find from the figure of the woman of Makrinitza, gathered several times so as to lie flat to the figure, instead of being spread over the inelegant "bustle." It is only necessary to compare these graceful figures, in which due regard has been paid to the undulating lines of the figure, with a fashionable lady of the present day, whose "polka jacket," or whatever may be the name of this article of dress, is cut with violent and deep curves to enable it to spread itself over the "bustle" and prominent folds of the dress.

Not satisfied with the bustle in the upper part of the skirt, some ladies of the present day have returned to the old practice of wearing hoops to make the dresses stand out at the base. These are easily recognised in the street by the "swagging"—no other term will exactly convey the idea—from side to side of the hoops, an effect which is distinctly visible as the wearer walks along. It is difficult to imagine



THE HOOP—AFTER HOGARTH.

what there is so attractive in the fardingale and hoop, that they should have prevailed in some form or other for so many years, and that they should have maintained their ground in spite of the cutting though playful raillery of the "Spectator," and the jeers and caricatures of less refined censors of the eccentricities of dress. They were not recommended either by beauty of line or convenience, but by the tyrant Fashion, and we owe some gratitude to George IV. who banished the last relics of this singular



fashion from the court dress, of which until his time it continued to form a part. Who could imagine that there would be an attempt to revive the hoop petticoat in the nineteenth century? We invite our readers to contrast the lines of the drapery in the figures after Vandyck, and those in the modern Greek costume, with that of a lady in a hoop, after our satirical painter Hogarth, and two figures from a design by Jules David, in "Le Moniteur de la Mode," a modern fashionable authority in dress. There can be no doubt which is the most graceful. The width of the shoulders, and the tight waists of the latter, will not escape the notice of our readers.

THE NATIONAL EXHIBITION.

PORTLAND GALLERY.

The annual exhibition of this Institution was opened to private view on Saturday, the 12th of March—a date unusually early, being little more than a month after the British Institution, and consequently much in precedence of all the season Art-exhibitions. The number of works is 410, of which, though the most aspiring productions are in landscape, there are yet works in every *genre* of great power, some indeed unsurpassed.

No. 5. 'The Confirmation of His Grace the Archbishop of Canterbury,' Gerome Goodrich. The work representing this ceremony is large, and all the near figures are portraits of personages who were present upon the occasion, as the Archbishop of York, the Bishop of London, Winchester, Oxford, Lichfield, &c., &c., and these dignitaries are at once recognisable, but the work wants force and spirit.

No. 7. 'Gossips at a Well,' A. Provis. In this small picture the light is not less admirable than the minute finish with which every object is realised. The gossips are two boys, and besides the draw-well there is part of a cottage, the material all so commonplace as to be devoid of interest but for colour and singularly nice painting.

No. 16. 'The Bernese Oberland,' J. A. Hammersley. The eye is here at once attracted to the vast forms of the mountains which close the view notwithstanding the more pressing definition of nearer objects. The effects of sunshine are maintained with much truth, and the unbroken breadth of the entire field of view gives an extent and largeness well becoming the subject. The manner in which the mountains are partially veiled is full of truth.

No. 18. 'At West Ham, Essex,' T. C. Dibdin. The subject is a simple agroupment of village tenements with trees and subordinate material; it is agreeably painted.

No. 20. 'Sandpit, Hampstead,' E. C. Williams. This is a picturesque combination, harmonious in colour,—quiet and pleasing in effect. Hampstead is a never failing resource, it abounds in pictorial passages.

No. 21. 'A Bright Day,' F. W. Hulme. This work instances how little, in skilful hands, will suffice to make a picture. The subject is no more than a section of common land traversed by a footpath. The sky is a masterly essay, the whins and grass are made out with the most minute finish without any approach to hardness.

No. 23. 'An Incident in the Life of Luther,' Frank Wybrow. The subject of this composition is that passage in the life of Luther which describes him as having been found by his friend Edemberger, apparently lifeless. This occurred while Luther was yet a monk. We therefore find him extended on the floor of his cell in the usual monastic habit, tended by his friend. The whole is presented under a breadth of direct and reflected light, a proposition extremely difficult of treatment.

No. 28. 'Hazy day—looking over Barmouth Water, N. Wales,' A. Gilbert. This is a large picture full of the most careful elaboration. The foreground is partially closed by riverside trees, while the right affords a view of distant mountains. The great point of the work is its description of hazy light, and this is broken and graduated on the mountains with a charming feeling, which realises nature at once to the eye. The tone of the work is lofty and aspiring, and the power with which it is executed is fully equal to the professed theme.

No. 33. 'A Monk Instructing Others in the Art of Illumination,' D. W. Deane. There existed in all monasteries of any importance a writing or illumination room; but we are here in an ordinary apartment, such as may be seen in any of the Italian monasteries. The figures are grouped at a table, seated, with the exception of the superior, who is standing: the work is unaffected, full of truth, and remarkable for very skilful paintng.

No. 36. 'Sea Coast,' Frederick Underhill. Perhaps this picture had been better than it is had it been treated less *in extenso*. It presents two phases—sunshine on the one hand, and shade on the other, seemingly the re-appearance of the sun, with a shower passing off. It is a work of great power and truth; but facility of manipulation seems to induce a neglect of perhaps the greatest beauty of shade—that is, depth. The breadth has the quality of distance and retirement, but we feel that the beached vessel is precipitated on the eye.

No. 41. 'Portrait of Samuel Rogers, Esq.,' Samuel Lawrence. This portrait speaks at once to every one who has seen Mr. Rogers. The infirmities of age may be too strongly insisted on. The subject shuns the spectator, but yet is anxious to hear him. The colour is strikingly true, and the surface texture most happy in its reality. It is extremely careful in execution.

No. 47. 'Katherine of Arragon and Anne Boleyn,' W. Maw Egley. This is the story of the game of cards, on which occasion Katherine took an opportunity of intimating to Anne, that she was aware of her ambitious views. The "rivals" are seated opposite to each other, there is a catholic priest and some ladies of the court present, and the king is entering the apartment. Some portions of the picture are executed with much fine feeling, as some of the draperies, and especially the king, but others perhaps are unduly hard and the whole is deficient of depth.

No. 55. 'Barnaby Rudge,' F. Underhill. He is lying on a litter of straw discoursing with his bird, which is perched upon his upraised knee. This is the most careful of all the figure-pictures we have ever seen by the painter, and we think the best.

No. 58. 'The Hay Boat—Close of a Summer's Day,' Alfred W. Williams. The material here resembles the banks of the Thames. The river flows on the left, while on the right a screen of trees shades the water, and is placed in opposition to the evening sky. The picture is imbued with deep sentiment—that of the perfect tranquillity of a summer evening. The water and the reflections are exquisitely felt.

No. 60. 'A Girl at a Spring,' E. J. Abbet. A study simply realising the title; the figure is brought forward with infinite sweetness of colour and expression.

No. 61. 'Battle of Culloden,' R. R. McIan, A.R.S.A. A subject like this in any of its phases or episodes, presents greater difficulties than others of an imaginative class. The spectator looks down the front of both formations at the instant that the English line is delivering its fire into the advancing masses of the Highland clans, who still rush on with target and claymore, nothing daunted. This is the passage of the composition which, above all others, is felt by the spectator for its intensely surpassing truth. In the immediate foreground a Highlander is rushing fiercely on the bayonets opposed to him; the movement and expression of this figure are beyond praise.

No. 65. 'Portrait of Major-General Sir W. Napier, K.C.B.,' George Wells. The figure is introduced in a loose wrapper and seated. The head is a remarkably fine study.

No. 70. 'Morning—N. Wales,' Sidney R. Percy. The dispositions in this picture are most effective for the theme proposed. The nearer sections present a mountain tarn, whence, by gradations, arise masses of rock, until at length the higher and more distant peaks shoot up into the light of the morning sun. These dominant masses of limestone at once challenge the eye; indeed they are brought forward with the truth and nicety of a geological study, and contrast in sharpness with the tranquil breadth of the lower parts of the picture.

No. 77. 'Old Houses at Rotterdam,' A. Montague. The manner of this artist is well adapted to describe these picturesque old buildings.

No. 87. 'A Domino,' Matthew Wood. A lady attired according to the title: it is a small study, but graceful in character, and careful in execution.

No. 88. 'The One Thing Needful,' H. Barraud. As the title shows, the subject is from the tenth chapter of Luke, "Martha, Martha, thou art troubled about many things, but one thing is needful," &c. Like many other sacred subjects, this is one which, if not distinguished by transcendant excellence, suffers in comparison with other standard and memorable versions of the same subject. The work has many commendable points.

No. 94. 'Interior—Island of Capri,' D. W. Deane. A study of an old woman seated, and at work; it is decided in execution, and harmonious in colour; and, we doubt not, faithful in description.

No. 97. 'The Two Roses,' J. D. Wingfield. This composition shows a lady in the costume of the last century; she is before a glass, observing how a rose becomes the front of her dress. It is a study of much sweetness and brilliancy.

No. 99. 'Blackberry Gatherers,' E. J. Cobbett. These are two rustic figures—a girl and a child, both admirably drawn and painted, and circumstanced amid a luxuriance of wild hedge-row vegetation. Every part of the picture is full of allusion to nature.

No. 102. 'Nutting on the Welsh Hills.' Sidney R. Percy. The manner in which this subject is dealt with shows that it is everywhere thoroughly understood, but yet the nearer sections are the most impressive passages. Upon the grassy texture and its various stains, the broken relief of the foreground, and the remoter gradations, the eye dwells with infinite satisfaction.

No. 105. 'The Coming Feast,' William Duffield. A large fruit composition, painted with great power, and the most successful imitation of nature. It is impossible that anything can be more faithfully copied than the fruit: the same may be said of a piece of tapestry, and a cup and cover. The composition is however carried up by a piece of drapery which has not the finish of the other parts: still the work is of rare excellence.

No. 108. 'Borrowdale Scenery,' J. Peel. This is rather a large picture; presenting a simple daylight effect, with an agreeable harmony of colour. The effort seems to be fidelity of local imitation, and this is successful, inasmuch as it looks like a veritable locality.

No. 114. 'Leading Timber in the Morvain,' E. Armitage. A close-wooded scene, with a banneau and team ready to receive a load. The execution is in that free and sketchy manner peculiar to the French school: it is forcible in effect and beautiful in colour.

No. 123. 'A Fresh Morning on the Dutch Coast,' A. Montague. The material of the subject is gathered from one of the picturesque harbour mouths of the Low Countries, looking seaward. The breezy freshness of the scene is easily felt, but we cannot help thinking the horizon too low. The perspective, both near and remote, requires revision.

No. 126. 'On the Mole, near Reigate, Mrs. W. Oliver. An English pastoral of much sweetness and truth.

No. 129. 'Breaking the Ice,' J. L. Brodie. This composition presents two rustic figures seated in a cart; the driver, a stalwart countryman, is making his first advance to a girl, who sits with downcast eyes by his side. The conception is original, and the story is at once understood.

No. 133. 'Olivia,' F. Wybard. This is a small study of a head, in the tiring and treatment of which is much elegance. The features and expressions are made out with extraordinary care.

No. 135. 'Venus attended by Cupids,' F. Besson. This looks like a section of one of Boucher's compositions. It is generally low in tone, but pleasing in colour.

SECOND ROOM.

No. 136. 'Don Juan and Haidee,' I. J. Pittar. This is the scene in which Haidee is separated from Don Juan by her father, and the pirates seize Don Juan; there is, therefore, considerable movement in the picture. Juan is down, and Haidee is striving against her father, in whom, by the way, there is not enough of the pirate commander. With all the merits that must be conceded to the work, it will be felt that the parts are not sufficiently relieved; that is, all the material is precipitated to the foreground.

No. 137. 'A Scene in Warwickshire,' W. E. Rolfe. A river-side view, low in tone, but possessing the merit of being very like a veritable locality.

No. 142. 'On the Rocher at Rye—Sunset,' J. Thorpe. A small picture of brilliant effect.

No. 144. 'A Cacciatore of the Abruzzi,' R. S. Lauder, R.S.A. He stands leaning against a piece of the rock, which rises on the left of the picture; he holds his fowling-piece in one hand, and the result of his day's sport, some wild ducks, lie at his feet. The picture is low in tone, but it is a production of great power; the treatment is decided, without any sign of faltering.

No. 145. 'Leaving the Hay Fields on the Banks of the Thames,' G. A. Williams. A large picture treated with a powerful evening effect. The shaded and opposing parts of the picture are very felicitous, and not less is the flood of evening light, with its supporting accidents on the right. It is a great advance on antecedent works.

No. 151. 'Boucher the celebrated Painter buying Cherries of the Beautiful Rosine,' F. Besson. This is in the feeling of the French School; masterly in execution, and distinguished by passages of beautiful colour; but in the figure of the painter there is no substance, no roundness.

No. 152. 'On the Sussex Coast,' J. H. Dell. A small picture, forced into a high tone of brilliancy.

No. 158. 'A Gleam of Sunshine,' H. Britan Willis. The scene is almost closed by trees, opening here and there to a play of light, the dispositions of which seem to have been carefully imitated from nature. In the nearest part of the work appears a team of horses, prepared to draw off the recently felled timber. The animals are very accurately drawn, and are full of characteristic truth.

No. 165. 'The Prophecy,' J. G. Middleton. The story is that of the prediction

which, in earlier life, and in the French colonies, was pronounced to the Empress Josephine, to the effect that "she should one day be greater than a queen, and yet outlive her dignity." There are three figures in the composition, Josephine, an attendant, and the sable sibyl. There is much elegance in the figure of Josephine; the head is a study of infinite sweetness; the entire picture is forcible and pointedly descriptive.

No. 171. 'Llyn-y-Cwm Flynnon, North Wales,' SIDNEY R. PERCY. This is a large picture of Welsh lake and mountain scenery, of great variety and beauty. It has been admirably selected for variety of mass and line, and the colours of the nearer passages contrast forcibly with the grey mountains and lighter sky. As we frequently observe in the works of this artist, the effect is worked out with the sun above the field of view. It is a production of a very high order of excellence, and everywhere displays a masterly command of the means of realising this class of natural phenomena.

No. 191. 'Gipsies' Return,' E. WILLIAMS, Sen. This picture is painted with two effects, that of firelight and moonlight, and the successful manner in which these are dealt with reminds the spectator of the Dutch school.

No. 194. 'The Approaching Visitor,' T. EARL. This composition shows a humble interior, tenanted only by two dogs, the attention of the animals being excited by the approaching step of an old man, whose shadow already appears on the open door. The dogs are animated and characteristic, and the narrative is clear and at once intelligible.

No. 196. 'Loiterers at a Spring,' BELL SMITH. These are a girl and a boy, the latter sailing his boat with its paper sail in the limpid water of the fountain, while his sister stands holding her water jar, contemplating its evolutions. This is a work of much sweetness as well in the figures themselves as the supporting composition. It is the best production of the painter.

No. 203. 'Hampstead Heath from Nature,' H. B. GRAY. There is a good natural quality in this work, and the representation is much like the scenery round Hampstead.

No. 220. 'Nottingham from Wilford Hills,' H. DAWSON. This is a picture of much excellence, and in its combination of qualities rises far beyond every antecedent work of its author. It is an admirable work, bearing evidence everywhere of well directed thought and effective manipulation.

THIRD ROOM.

No. 239. 'Late for the Ferry,' J. W. GLASS. This is an episode of the cavalier period. A mounted figure, which may be supposed to represent Charles the First, with guards and attendants, is waiting near the brink of a broad river the return of a ferry boat which is seen crossing. Of the party there is a lady, the officer commanding the escort, and apart are the troopers, the greater number of the party being yet on their horses. The horses are well painted, and there is a Cuyp-like glow pervading the whole which is productive of a most agreeably mellow harmony.

No. 246. 'A Coast Scene,' CHARLES DUKES. A living agroupment, consisting of a mother and child and two elder children circumstanced on the sea-shore. The figures are extremely well drawn and throughout very carefully painted. The heads are life-like in expression and colour. The work on the whole is a performance of much sweetness and brilliancy.

No. 247. 'A Study from Nature in the Morvain,' W. ARMITAGE. A passage of close tree-scenery painted with much facility and breadth, it is somewhat cold in colour, but what we should object to rather than this is the flatness of the foliage masses.

No. 248. 'Winter,' G. A. WILLIAMS. A simple subject treated with a captivating truth, insomuch as to place it far in advance of everything that has hitherto been exhibited under this name.

No. 252. 'The Viaticum,' D. W. DEANE. The story is made out partly within and partly without a humble Italian dwelling. There are within two figures, both women, one extended on a couch at the point of death, the other sits in attendance on her, and we see approaching the procession for the administration of extreme unction to the dying woman. The narrative is clear and the effect is forcible.

No. 267. 'The Terrace, Haddon Hall, Time of Charles I.,' J. D. WINGFIELD. This is a composition of figures grouped under the trees near the steps. This artist deals felicitously with costumed assemblages of this kind. The picture is brilliant in colour, and most judicious in its dispositions.

No. 269. 'River Scenery, North Wales,' F. W. HULME and H. BRITTAN WILLIS. This is a large picture, showing a section of the course of a river, dominated by cliffs and shaded by trees; on the whole an extremely attractive combination.

No. 276. 'The Village Smithy—Waiting for the Fire,' ALFRED PROVIS. The still-life of this picture has never been excelled in any production, ancient or modern. In colour, in the management of the light, and in finish, the work cannot be surpassed.

No. 278. 'Margate Harbour,' W. E. BATES. This is a small picture, unassuming in tone, but very like nature, and finished with much nicety. Of like quality is the work 279. 'St. Aubin's Bay, Jersey, with Elizabeth Castle in the distance,' by the same hand.

No. 283. 'Subiaco, Papal States,' W. OLIVER. This is a very striking passage of scenery; the town rises on the sides of a hill, which is again overtopped by the mountains among which it is embosomed. The picture is very highly elaborated.

No. 292. '* *,' FRANK WYBARD. This is a small half-length figure of a lady, engaged in reading. It is a graceful figure, accurately drawn, and nicely painted.

No. 294. 'A Family Meeting, on the bank of the Thames,' H. L. ROLFE. This is a composition of fish, proposing, we presume, for its object, to show the variety of fish taken in the river. They are drawn and painted with an accuracy of description which cannot be surpassed.

No. 302. 'Young Love,' WILLIAM STEMSLEY. A small composition with two figures a boy and a girl, the latter engaged in peeling turnips but yet responding favourably to the gallant advances of her companion. The picture is extremely faithful in all its details, and remarkably minute and effective in finish.

No. 311. 'At Houghton Conquest—Beds,' BRADFORD RUDGE. This looks a very truthful transcript from nature; it shows a far extending foreshortened row of beech trees, with a glimpse of distance, the whole very clearly rendered and with great nicety of touch.

No. 315. 'The Mountain Maid,' REUBEN SAYERS. This is the best picture we have seen by this artist; the head is well drawn and coloured.

No. 325. 'Snowdon—Weather clearing after a Storm,' ALFRED A. WILLIAMS. This is a large picture realising, particularly in the sky, the effect proposed in the title. It is a production of a very high order, and, with the exception of a certain decision of outline, everywhere close in imitation of nature.

No. 332. 'Blackberry Gatherers,' J. SUNTEES. The scene is a piece of rugged upland, more carefully painted than anything we have seen exhibited under this name.

No. 337. 'An Autumn Evening,' H. BRITTAN WILLIS. A composition, with cattle and water, and sedgy bottom in the foreground, partially closed by trees. It is a powerful picture, perhaps here and there wanting depth and transparency.

In the Water Colour Department of the Exhibition there are two masterly chalk heads by SAMUEL LAWRENCE; one is a striking likeness of Mr. Thackeray, the other is a portrait of a lady; there are other meritorious works in this room by FAIRLESS, HEMSLEY, PENLEY, H. B. WILLIS, and MISS E. A. HAWKES; some brilliant flower pictures by MRS. DUFFIELD, &c. &c. We had much pleasure in learning that the sales on the day of the private view amounted to twelve hundred pounds.

THE VERNON GALLERY.

DR. JOHNSON IN THE ANTE-ROOM OF LORD CHESTERFIELD.

E. M. Ward, A.R.A., Painter. C. W. Sharpe, Engraver.
Size of the Picture, 4 ft. 6½ in. by 3 ft. 5½ in.

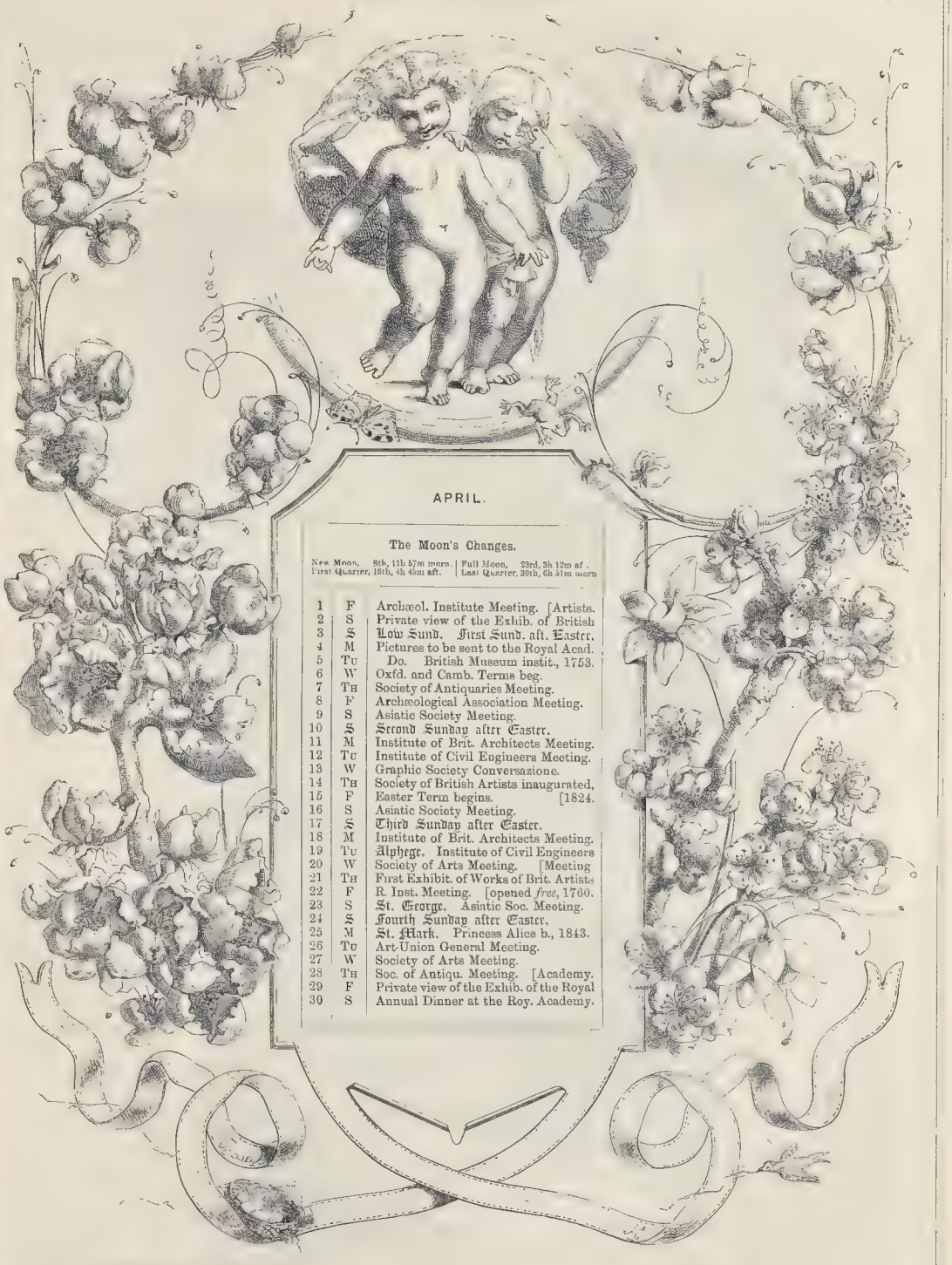
WE regard this picture, which was exhibited at the Royal Academy in 1845, as *the* work that brought the name of the artist prominently before the public, and laid the foundation of his subsequent success—a success no less universal than it is merited.

The subject, though not strictly historical in all points, is so treated as to have an interest that identifies it with a fact of history. The Lord Chesterfield of a century back was, or assumed to be, the patron not only of men of letters, but of all who look to the affluent and powerful for encouragement: his doors were, consequently, ever besieged by suitors of all ranks and conditions. It must have been galling indeed to the stern and independent spirit of the great lexicographer, conscious too of his giant powers of intellect, to find himself unheeded among the motley group waiting to be admitted to the presence of the peer. "Seven years, my lord," Johnson writes thus to the Earl, so Boswell informs us, "seven years have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before." The Doctor here alludes to his Dictionary—a work of almost Herculean labour, and which has associated his name with the English language wherever it is spoken.

Mr. Ward has introduced into the Earl's ante-room, a group of personages that so evidently describe themselves, as to render any explanation unnecessary; but, although 'Johnson does not occupy the principal place in the grouping, it is not difficult to identify him: his attention is directed to the lady of fashion who has just left the audience-chamber, and whom he regards with a mingled expression of pity and contempt, for the Doctor was not an ill-natured man; his rough exterior concealed a heart alive to the weaknesses and follies of humanity, but not insensible to its miseries.

The point of the picture lies in the contrast exhibited by these two figures; the subordinate characters, each admirable in its way, are only of minor interest; but the scene is altogether most felicitously and dramatically composed into a highly interesting work, which Mr. Sharpe has engraved in a style of no ordinary excellence.





APRIL.

The Moon's Changes.

New Moon, 8th, 11h 57m morn. | Full Moon, 23rd, 3h 12m af.
First Quarter, 16th, 4h 45m aft. | Last Quarter, 30th, 6h 51m morn

1	F	Archæol. Institute Meeting. [Artists.
2	S	Private view of the Exhib. of British
3	S	Low Sund. First Sund. aft. Easter.
4	M	Pictures to be sent to the Royal Acad.
5	Tu	Do. British Museum instit., 1753.
6	W	Oxfd. and Camb. Terms beg.
7	Th	Society of Antiquaries Meeting.
8	F	Archæological Association Meeting.
9	S	Asiatic Society Meeting.
10	S	Second Sunday after Easter.
11	M	Institute of Brit. Architects Meeting.
12	Tu	Institute of Civil Engineers Meeting.
13	W	Graphic Society Conversazione.
14	Th	Society of British Artists inaugurated,
15	F	Easter Term begins. [1824.
16	S	Asiatic Society Meeting.
17	S	Third Sunday after Easter.
18	M	Institute of Brit. Architects Meeting.
19	Tu	Alphege. Institute of Civil Engineers
20	W	Society of Arts Meeting. [Meeting
21	Th	First Exhibit. of Works of Brit. Artists
22	F	R. Inst. Meeting. [opened *free*, 1760.
23	S	St. George. Asiatic Soc. Meeting.
24	S	Fourth Sunday after Easter.
25	M	St. Mark. Princess Alice b., 1843.
26	Tu	Art-Union General Meeting.
27	W	Society of Arts Meeting.
28	Th	Soc. of Antiqu. Meeting. [Academy.
29	F	Private view of the Exhib. of the Royal
30	S	Annual Dinner at the Roy. Academy.

Designed and Drawn on the Wood by John Hay.

Engraved by G. & E. Dalziel.

THE GREAT MASTERS OF ART.

No. XXI.—CORNELIUS BEGA



Bega f

EVERY great school of Art, and every eminent master that adorns it, have a multitude of names associated with them that are not unworthy of sharing their honours, because, though lower in the scale of merit, they have assisted in maintaining and extending the fame of their superiors. Like the rank and file of a victorious army, they helped to win the battle, and, if not entitled to wear the jewelled decorations that are the reward of those who planned the movements of the campaign and led the forces into action, the laurel leaf should, at least, be offered them. It too frequently happens, however, that, dazzled by the brilliant exploits of the leaders, whether in arts or arms, we are apt to underrate, or entirely to overlook, the deeds of their more humble followers, and thus we confine our laudations within a much narrower circle than justice demands. This total, or even comparative, neglect of worth especially applies to many works of the old painters; we have often seen inferior pictures by artists of high reputation purchased at almost incredible prices, while better works by men of lesser note have realised insignificant sums. A portrait by Ferdinand Bol, for instance, would not excite half the competition that another would from the pencil of his master, Rembrandt, though it might exhibit so much of the excellence of the latter, as to deceive any but the most accomplished connoisseur; nor would one of Backereel's historical compositions be deemed equal in pecuniary value to one of Vandyck's, though, when the artists were living, contemporaneously, the reputation of both was nearly on a par. The fact is, in apportioning the relative awards of honour, we are too much inclined to defer our judgment to the authority of great names whose fame overshadows the brightness of such as have not attained their lofty eminence in public estimation.



The schools of the Low Countries during the seventeenth century, then perhaps in their most flourishing condition, had in them a host of clever artists, with talent in all respects, except originality, far little inferior to those with whose names we have become familiar. But it is because of this absence of originality that the world regards them as stars of minor magnitude; in composition, in colour, and as manipulators, they may take rank with those of the highest degree, but their ideas they owe to others, and therefore are clearly unentitled to the honours rightfully belonging to genius, which is only another term for original thought. "Masters," says M. Charles Blanc, "who imitate no one, have themselves a host of imitators." We see this even among ourselves; a painter who strikes into a new and untrodden path, provided it leads to popular favour, is certain of having a train of followers more or less numerous, according to the difficulties that beset their progress. Some of these perchance may overtake, possibly outstrip, their leader, but the majority are tolerably certain of never reaching the goal of expectation, where

"Fame on her throne of majesty
doth sit,
To crown the victor."

We would hold out no illusive recommendations to young artists to become experimentalists in their profession; yet we are always pleased to see that their thoughts are their own, and not borrowed from others; they thus stand a far better chance of gaining attention, and very frequently, if pursuing an agreeable path, of becoming distinguished. But *our*



THE RUSTIC COUPLE.

thoughts are now leading us astray from the country which called them forth; it is time we returned to it.

Cornelius Bega was born in Haerlem about 1620, a period when Art in Holland had almost, if not quite, reached its zenith. He must have inherited a taste for it, for his father was a wood-engraver, named Begeyn, and his mother is said to have been a daughter of an excellent historical painter, Cornelius Cornelisz, better known by the name of Van Haerlem. Houbraken, the historian of the Dutch painters, says that young Begeyn changed his name for that of Bega, because his father, on account of certain irregularities of conduct, had driven him from his home and disowned him. Descamps, however, who wrote after Houbraken, denies the statement of Bega's misconduct, and attributes his change of name to a desire on the part of the father that he should do so, though no reason is assigned for a wish that appears contrary to the ordinary feelings of nature, unless it were prompted by some especial motive.

It has just been stated that about the time of Bega's birth, and, it may be added, till the period of his death, the Dutch and Flemish schools were in their most flourishing state; a few of the foremost names that then upheld their reputation will suffice to prove the assertion. We take them as they occur to our recollection: Van Oort, Breughel, Willaerts, Snyders, the younger Teniers, Jordaens, Rubens, Vandyck, Wynants, Peter Molyn, Rembrandt, Ostade, Cuyp, Hobbima, Ruysdael, Berghem, &c. &c. It has been too much the custom with ourselves, and with some of their neighbours on the continent, to stigmatise the inhabitants of the Low Countries as a dull plodding race, wholly absorbed in mercantile pursuits, but we would challenge any nation, unless it be Italy, to produce a list of painters, flourishing within half a century of time, in every way comparable to the above, and which, moreover, might be easily augmented. History, *genre*, landscape, portraiture, have here their representatives, and of



THE DANCE IN THE ALEHOUSE.

the highest order in every quality, except that *mens divinior* which seems to belong exclusively to the Italian schools. Nor is painting the only art for which the Dutch and Flemings have evinced a more than usual degree of aptitude; engraving has been practised by them with great success; sculpture, in its most elevated character, is, it is true, almost unknown to them; but in ornamental works, whether of wood or stone, they have had few rivals; their ancient dwelling-houses and civic halls abound with examples of this description of Art, distinguished by unquestionable taste in design, and by the most skilful, elaborate, and delicate execution. A people by and for whom such works are wrought are certainly not amenable to the charge that has frequently been brought against them, even had they done nothing to advance the progress of science and literature, which the records of their bibliopolists prove they have. All nations are not alike endowed with the same gifts, but there are none that have attained civilisation that have not contributed something towards human happiness.

It cannot have escaped the observation of our readers how constantly we have had occasion to complain of the scantiness of material that the lives of many artists, even of high repute, furnish to the biographer. Neither Houbraken nor Descamps relates anything concerning Bega that throws a light upon his career, but that he entered the studio of Adrian Van Ostade, and became one of his most distinguished scholars, having for his associates there the brother of his master, Isaac Ostade, Anthony Goebauw, Michael de Musscher, and Cornelius Dusart. Houbraken, however, mentions the circumstances of his death, which, if truly related, offer a strong contrast to the alleged improprieties of his early life. Holland, in the year 1644, was visited by that terrible calamity the plague, and a young female, to whom the artist was much attached, fell sick with the disease, and was abandoned, through fear of the contagion, by all her relatives and friends, Bega only excepted, who continued to the last the most assiduous attentions to her, and became the victim of his fidelity, dying a few days only after her towards whom he had shown such true devotedness. This event occurred in his forty-fourth year.*

* To be continued.



Drawn by T. B. Ayrton. Engraved by J. and G. P. Nicholls.

IVREA—VALE D'AOSTA.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

PASSES OF THE ALPS.—No. I.

From various causes, the costumes of the cantons are fast disappearing; where they are still to be met with, they retain all the distinctive features which at any time they possessed. It is not that the women of Berne have adopted the short kilt-like petticoat of the women of Freyburg in exchange for a bit of their own butterfly caps, but that cap and petticoat are being abandoned altogether for a Swiss interpretation of the French mode of dress. A rustic beauty at Meyringen, in her white shirt-front and sleeves, slightly braced to her figure by a black velvet boddice and shoulder-straps, was content to yield the palm to a rival on the Wengern Alp for no better reason than that she was dressed *à la Française*, and wore *gigot* sleeves. I had the want of taste to prefer the velvet and white linen to the *mousseline de laine*. There will be now and then positive people who adhere to the ancestral costume, and very quaint some of it is. There is a lightness and even elegance in the stiff black net of the winged cap of the Bernese; but what shall we say to the cavalry helmet of the women of Vevay? * And then it often happens that while they retain the head-dress of the canton, they abandon the boddice and skirt which belonged to it; the national boddice frequently extends no lower than the shoulder bones, and is very ungracefully dragged about by a ponderous petticoat of rude materials, suggestive of any idea rather than that of a mountain sylph, so that matters are thus occasionally improved by a little innovation.

Nor must we forget the singular one-legged stool strapped to the loins of the cowherd, and all the dairy paraphernalia packed in a perpendicular basket, which give interest to the details of home scenery. The waggons exceed in size—perhaps I should rather say, weight—any I ever met with, from the solidity of the frame-work and wheels. When loaded they are regularly thatched and then covered with sail cloth; the lighter carts are not often met with on the roads.

The boats on the lakes are not generally picturesque nor are they numerous, and though many will perhaps see the *latteen sail* for the first time on the Lake of Geneva, at least I never saw it elsewhere in Switzerland; upon the whole we must put down Swiss navigation as rude, but not picturesque.

There is a well-founded distaste for a too prominent display of national costume in the figures introduced as mere accessories to a landscape; still some diversity of dress in diversity of scenery is absolutely necessary: for over and above the fact that there would be a visible difference, it adds immensely to the *variety* of a painter's works, few things in the long catalogue of mannerisms being more offensive than the same eternal scarecrow of a figure doing duty for humanity in all parts of the globe. There are certain features of costume quite as apparent to the most superficial observer as are the variations of herbage, of buildings, or boats, or carts, or anything else, ever under the influence of climate or locality, and so much, at least, must be insisted on. You may see a broad-brimmed hat on the head of a Swiss as you do on a native of the Abruzzi; but you would never see a Swiss hat of the sunburnt hue of those we meet at Subiaco, any more than you would find the fair, ruddy face of the Swiss under the tawny felt of the Roman; and so all through the figure. I have seen peasants from the Pontine Marshes lounging in the market-place at Terracina, whose hat, face, and sunburnt chest were all of one colour; but you would never see this at Berne—no, nor at Duomo d'Ossola. Even the Piedmontese and Savoyards form but a connecting link between the scorched and half-dressed native of central and lower Italy, and the inhabitants of less sunny regions, who find the necessity of a closer fitting costume, and require considerably more of it.



PEASANTS OF VEVAY.

The geological division of the mountains is in favour of the views from the north side of the Alps, from the greater perceptible succession of altitudes. After passing hills not higher than those in the neighbourhood of Baden, and many in parts of Bavaria, when you enter the cantons of Berne, Freyburg, Lucerne, and St. Gall, you come to a chain of mountains varying from 5000 to 6000 feet in height; there is then a second range reaching from the Lake of Geneva to that of the "Four Cantons," the Lake of Lucerne. The third and grandest range,



CHALET AT MEYRINGEN.

* The woodcut represents a group collecting the blossom and young leaves of the lime tree, from which the Swiss make an infusion of medicinal properties.

including all the well-known peaks covered with eternal snows, the Grosshorn, Jungfrau, Monk, and Finster-Aar-horn, commences with Mont Blanc, and stretches far away by the St. Gothard into the Grisons, so that the highest range of all forms the boundary between Switzerland and Italy, once on the summit of which, your labours are at an end, and you commence an easy and unbroken descent till fairly in Lombardy.* It is in surmounting this magnificent barrier that we are introduced to so much of what is pre-eminently beautiful and sublime in nature, and at the same time practicable in Art. The tours and excursions in Switzerland, however, are rather among the second range of mountains, or over the inferior ones of the third, for the sake of the views they command of the highest and most inaccessible of all, such as the Breven and Col de Balme, for the views of Mont Blanc: the Furca and Faulhorn, and the Righi, for the Bernese Oberland. But while these may enable us to form a more just appreciation of the immense altitude of the mountains we cannot climb, may expand the imagination, may open our hearts to new impressions, and lead us on "from Nature up to Nature's God," create within us

"A sense, a feeling, that we cannot lose—
A something that informs us 'tis an hour
Whence we may date henceforward and for ever;"†

and, therefore, before and above all, the excursions we should seek, they are not so applicable to the sketcher's purpose as many, in these respects, so inferior to them; for it is a fact that, after a certain appreciable magnitude in any object is attained, our perceptive powers seem at fault: indeed, in the measure of altitudes, science itself will fail.

The *form* of any mountain materially affects its apparent height. Ben Lomond, from Dumbarton, in Scotland, the first mountain I ever saw, is a mockery of one's anticipations; but as seen from Stirling Castle, where the form partakes more of the cone, it comes much nearer to one's preconceived ideas of a mountain. So in Switzerland, the Jungfrau, Monk, Finster-Aar-horn, and others, whose forms are more pyramidal, not only at once impress you with a conviction of their own great height, but actually convey a notion of being far higher than Mont Blanc, with its blunted dome. It is by comparison of measurement only that, under such circumstances, we can comprehend a difference which is not perceptible to the eye. Humboldt says that the ravines in the Andes are so deep that Vesuvius, or the Puy de Dome, might be sunk within them, and their summits would be invisible from the Sierra above.‡ This is a startling proposition, for Chimborazo is only 5355 feet higher than Mont Blanc, and is so surrounded with highlands, that the actual visible height of Mont Blanc from the valley of Chamouni (11,532 feet) is greater than that of Chimborazo from the valley of Tapia (11,232 feet;§) a difference not noticeable, of course, to the ordinary traveller, but showing how much the perceptible magnitude of any object depends upon adventitious circumstances; still by Humboldt's illustration, we are able to form an idea of the terrific nature of the gulf. Yet I doubt whether anything could be added to the "Alps at Daybreak," or the Swiss scene, cant. ii. of "Jacqueline," in Rogers' "Poems," and more particularly, for sheer height, the valley of Aosta and the Great St. Bernard, in the "Italy," as an illustration to "Marguerite of Tours," which would convey a notion of mountains five thousand feet higher than those are, for they are all expressive of immense altitude and space, and for actual measurement we must depend upon the researches of the scientific.

For the details of Alpine scenery, therefore, some of the minor excursions answer the artist's purpose better; those mentioned in the last paper, for example, to which we may add the valley of Meyringen as excellent head-quarters. I do not think the excursion to the Lake of Sarnen and the Melchthal from the north end at all repays one: the view from the top of the Brunig is easily reached, when it is better to return. But at the southern end of the valley are fine objects for study; for, independently of capital chalets, waterfalls without names, and towers without histories (at least we were spared them), there are some rocky, wooded hills, about a village called Im-Hof, or Hof, which I unfortunately crossed in the twilight, that seem full of work, and from this part, taking the name of Hasli, the ascent of the Grimsel commences. It is a very easy one, and by starting early from Meyringen, you will have plenty of time for the falls of the Aar and the Erlenbach at Handeck, sketching in the rocky woods as you approach them. I remember the landlord of the little inn had a taste for the Fine Arts. His *Livre des Voyageurs* was an album; and instead of exposing it to the tender mercies of the wicked wits, who amuse themselves by insulting those who have preceded them, he solicited your name and a relief to your genius, which he judged by experience might be over-excited in such scenes, by writing an ode, or making a sketch. Of course, I accepted the latter alternative, with which he was, or affected to be, so well pleased, as to decline any remuneration for my own and my guide's



THE BLOCKBERG.

refreshment. We read of such things in the lives of Morland, Wilson, and Hogarth,* but it is the first and only time such a chance of "paying my way" ever occurred to myself; what with English pride and Swiss venality, however, not to mention the "rights of the case," the bill was discharged in the usual way. Nevertheless, all honour to this rustic patron of the Fine Arts; "may his *châlet* never be less!" as the Arab *would* have said.

Leaving descriptions of particular scenes to others, I would only add, that passing over the Grimsel, seeing the glaciers of the Rhone en route, and crossing the Furca, all by way of mountaineering, you arrive at Hôpital and Andermatt, on the St. Gothard road: leaving this for the present, you return to Meyringen, by going to Wesen, and getting into the Meyenthal, with fine views of the "Susten Alp," the "Blockberg," and other giants. The whole of this walk—and to the best of my recollection the whole, or nearly so, is only to be traversed on foot—abounds in those incidents which are at once sublime and picturesque. One particular ravine I have never forgotten; the bottom of it was strewed with skeletons of trees, which had been swept from the face of the mountain by a hurricane: they must have been inaccesible where they lay, for they had escaped the woodman's axe, and, with time, every trace of vegetable life had disappeared from them; they were leafless—barkless,—mere white, bleached trunks, unburied by the underwood which elsewhere would have overgrown them. It was not without many misgivings, that, from time to time, I followed my guide over gaps in the cliffs, spanned by two or three young pine

* Vide Mügge's "Switzerland."
† Rogers' "Italy."
‡ Vesuvius is 3700 above the Mediterranean; the Puy is 4920 above the sea.
§ Ebel's "Switzerland."

* Was not the "Queen's Head" at Epsom painted to clear off a score?—it was a sign swinging from a post before the door, with the face on one side, and the back of the head on the reverse.

stems, with this scene of desolation, a thousand feet below us, visible between them. I believe the name of that valley is Gadmen; the Gadmenthal and Muhlithal finally join the valley of Hasli, whence we started from Meyringen. I mention this ramble, as I have before done Lauterbrunnen and others, because I consider it essentially an artist's ramble; so from Meyringen, by the valley of Reichenbach, to Rosenlaui, if it is not reversed from the Wengern Alp, and Grindelwald; the Faulhorn is an excursion for the sake of the mountains you see from it.

Again, to leave Chamouni, the Tête Noir is a better artist's pass than the Col de Balme: indeed, if you leave Chamouni early in the morning, you may pass a very profitable day between it and the inn on the Tête Noir. You are sure to find an opportunity of sending on a bag. And this brings me to speak of guides. In these days, we should no more content ourselves with Ebel's catalogue of essentials for sketching, the "portefeuille garni d'un style d'étain fondu, qui vaudrait mieux qu'un crayon, car la pointe n'en est pas sujette à se casser, et les traits ne s'en effacent pas aussi aisément," so that "chaque soir on repasse avec la plume tous les traits de l'esquisse, et on marque les ombres avec de l'encre de la Chine, ou du bistre, en ayant soin d'enlever avec le pinceau la couleur jaune et bleue des crayons et des pastels," than we should think it necessary to arm ourselves in October, for a six days' passage of the Alps, with Gray's and Walpole's outfit, of "muffs, hoods, and masks of beaver, fur boots, and bear-skins."* Our sketching equipage is now very complete and very portable; with nothing else to carry, an artist may easily put himself in first-rate marching order, and have in his hands and his pockets almost all the materials he would require for water-colour painting at home. But if in the easier routes he indulges in a desire of getting rid of his guide altogether, as a disagreeable impediment, wondering "what you can see there different from any where else," or torturing you with fears of "being too late," or "storms coming on," he must contrive to get his knapsack forward by any other than his own shoulders; however light the materials, and however scanty the contents, it is an additional weight borne, just where it "tells" most inconveniently for the draughtsman. I forget how long a recruit requires to learn to carry his knapsack without feeling it, but much longer than we are likely to have an opportunity of practising before it will be useless; as, except in the mountains, I presume no one would attempt it. In Italy, the heat alone would make it insupportable; a quarto block there becomes quite enough in a long day, with the absolutely necessary umbrella.† Whatever may be the "tricks upon travellers," some of which we are sure to encounter in long rambles, I have never lost a single chattel from bag, or portmanteau, and I have sent them by day and night, by boat, cart, man and mule, and even unlocked, across a frontier; and this, at intervals, from the Rhine, through the heart of much-abused Calabria. No doubt this would be imprudent at the conclusion of a war, or even an insurrection, for then a bad spirit has been engendered and cast loose, to fare as best it may;—happily, I have never had to encounter anything of the kind; and, though often compelled to resist extortion, I have never met with anything approaching an attempt to plunder. So if you are disposed thoroughly to enjoy your day's work, and still advance upon your route, where you possibly can dispense with a guide, send on your baggage to your sleeping-place, and follow it at leisure. At the same time, run no risks; never undertake any passage across the snow alone; about the valleys where are only rocks, and woods, and rivers, you can see your way and your dangers, but do not go the length of half a mile upon the snow without a guide. In the summer, you might take any of the great Italian passes without fear; still, as you have frontiers to cross, and will probably have all your worldly goods to move at the same time, it will be convenient and as inexpensive as any other mode of travelling, to take a mule for your luggage, with its driver for a guide: the professional Swiss guides would not, of course, do this. There are, indeed, various regulations on this point in Switzerland, about which your hand-book will set you right; but it is to be done, and easily.

Murray tells us "there are more than fifty passes over the Swiss portion of the Alpine chain alone." But for the ordinary travelling into Italy we use either the Great St. Bernard, the Simplon, the St. Gothard, the Bernardino, or the Splugen; and we for ever hear discussions as to which is most beautiful.* Where all are so beautiful it really concerns us not to settle the question. Taking them in the order in which we have written them, *i.e.* from west to east, you have in crossing the Great St. Bernard—which, by the way, is not practicable for carriages—a pretty ascent for some way from Martigny,† with all the interesting associations of Napoleon's passage, and the realities of the Hospice. But for the artist the city of Aosta, with many admirable remains of Roman architecture, the scenery all around it, and the whole journey afterwards through the valley by the Fort de Bard to Ivrea, is most interesting and prolific in *materiel*.

* Gray's Letters, ix.

† There is at last a frame so light and admirable, that even blocks, of large size, will be superseded.

* To these we should add Mount Cenis, as the Simplon is falling to pieces, and the railways through France will make the land journey less tedious—this will induce more travellers to visit Turin, a city for which I confess a great partiality.

† About an hour and a half from Martigny, a fine bank of rock and stone-pine, instead of larch, worth notice if staying at Martigny.

ART IN THE PROVINCES.

Burslem.—The sixth annual meeting of those interested in the Potteries School of Design, was held at Burslem on the 19th of January. The Earl of Carlisle took the chair, and was supported by a large number of gentlemen connected with the important trade of pottery in all its branches; Mr. H. Cole, C.B., and Mr. Redgrave, R.A., of the Department of Practical Art, were also present. The report spoke of the efficiency of the schools at Stoke and Hanley, and of the good practical results of the instruction which the pupils had received. But the council had for some time been fully convinced that these establishments could not serve the district generally, nor satisfy its wishes. The Board of Trade, upon a careful consideration of the subject, has recommended the following plan, and engaged to support it with their accustomed liberality:—1. For a superior school of design to be erected in the most eligible central situation that can be obtained. (It is intimated that this can be done at a cost of 2000*l.*, or thereabouts, to be raised in shares of 10*l.* each). 2. This to be the head school for the entire Potteries and Newcastle, with the head masters, the first class pupils, a museum, library, models, paintings, exhibition lectures, public meetings, and every requisite for adding to its importance and utility. 3. For the support of this head school the Government propose to continue the grant of 600*l.* per annum. 4. The masters of this school to have the charge of inspecting the other schools, and to render them every assistance in their power. 5. This head school being considered a Pottery and Newcastle School, to be governed by a general council representing the entire district. 6. Such council to be now formed or provided for, and to take charge of the ordinary business, the ways and means, erection of the premises, and carrying out the plan. 7. Each district, including Longton, Stoke, Hanley and Shelton, Burslem, Tunstall, and Newcastle, to have its district elementary school for initiating and bringing forward its pupils, and in due time transferring them to the central school. 8. Each of these elementary schools to be governed by its own district committee. 9. The Board of Trade will guarantee a certain salary to each master for the first year, and assist in providing examples. The district committee to provide the necessary premises and other expenses. 10. The Board of Trade will consider the elementary schools (like the head one) under their supervision, and entitled to all the privileges granted to schools of that class.

Bath.—The Bath Graphic Society held their third meeting for the season in February, but too late for our insertion in the March number of this Journal. It was, however, very successful and important to the Art-interests in that city, there being about three hundred visitors assembled to inspect the collection of pictures and drawings, which reflected credit on the energy of the committee, and the generosity of the contributors. The post of honour on this occasion was assigned to Le Jeune's picture, "Confidence Reproved," which was exhibited at the Royal Academy last year, and was purchased by Mr. Maud, of Bathampton. It is a graceful composition, a *lunette* in form, representing our Saviour in the most endearing attributes of his incarnation—gentle, charitable, and inviting; to this the figure of the "certain ruler" is strongly contrasted, both in action and the disposition of the draperies, which are more than usually well considered; he is bowing to the reproof to which he could not entirely yield, "for he was very rich." The various secondary groups are admirably conceived, and full of grace and sentiment. Mr. Broderip, as ever, the kind friend of every Art-institution, lent four pictures from his very choice collection,—"The Lady in Waiting," and "Red Cap," by Lance (the original, of which that in the Vernon Gallery is a duplicate); and the "Holy Well," and "Irish Piper," by F. Goodall, A.R.A. Mr. J. D. Harding also lent his aid to the "good cause," and obliged the society by the loan of an exquisite *drawing* of "Schaffhausen;" we use the term in compliance with a custom which should have been long since obsolete in this sense, for it is a *painting* in the fullest sense of the word; abounding in the highest qualities of the texture of oil-painting, it has all the sweetness of tone and unequalled transparency of water-colour. It afforded a singular contrast to three early and highly interesting drawings by Turner, contributed by Mr. Hogarth. Of these a wood scene is replete with many of the charms of his later works, and has a chaste simplicity of tone which the advance of the art of water-colour making and using has in a measure sacrificed for more imposing, if sometimes less desirable, qualities. A large picture from the Royal Academy Exhibition of 1846, by Lee, and contributed by Messrs. Graves,—a cornfield,—was a very pleasing revival to those who have felt dissatisfied with his later works. Some excellent cabinet pictures by Bright, Pyne, Herring, Lance, Miss Moutrie, Duffield, Hardwick, and others, were almost eclipsed in interest by the novelty of a picture of the Watteau school by a Flemish artist, Leys, of Antwerp, "Le Petite Maitresse;" it is quite a *bijou*, and was universally admired. There was a good show of finished drawings and sketches by Cattermole, Fielding, Dewint, Holland, Rosenberg, Hardy, Keene, and others, with three sketches in oil of unusual interest, the property of Mr. Sturmey,—"The unveiling of the Amorette," by F. R. Pickersgill, A.R.A. "Napoleon at Nice," by Ward, and "Sterne with the Soubrette," by Frith, were well diversified by large contributions of works by the old masters, from the collections of the Marquis of Thomond, Sir W. Holburn, Messrs. Willson, Brown, Fletcher, Lamb, Wilkinson, and other members. There was, as usual, a good display of gold and silver chasings, of Sèvres china, with other attractions, which want of room must be our excuse for not particularising.

Birmingham.—A special meeting of the donors and subscribers to the Birmingham Society of Arts and the Government School of Ornamental Art, was convened on the 2nd of March, to consider a scheme which had been prepared in conformity with the expressed determination of the Board of Trade, that schools receiving government aid in connection with the Department of Practical Art, should be rendered more self-supporting than heretofore. After some discussion among those present upon the recommendations contained in the proposed plan, it was unanimously agreed to.

The alterations suggested chiefly referred to the increase of the fees paid by pupils, and to the establishment of scholarships.

SWANSEA.—This growing and important port, now connected with the metropolis by the South Wales Railway, has been early in availing itself of the advantages offered by the Board of Trade for the establishment of provincial schools of Art. We are gratified to find this rich nucleus of mineral wealth, whose extensive docks, now in course of construction, are so likely to add to its commercial prosperity, foremost in the field for the advancement of general Art-education. Mr. Hamerton, formerly Member of the Society of British Artists, and now of the National Institute of Fine Arts, has been appointed by the Government to superintend these schools; and from what we know of his artistic and general acquirements, we have little doubt of the school prospering under his hands.

LEEDS. — We remarked in our advertising columns of last month two notices emanating from the newly-established Academy of Arts at Leeds, and we are desirous of directing the attention of artists in the metropolis and elsewhere to this infant society. Leeds is a place of great opulence, and there are many wealthy residents in the surrounding neighbourhood; a wide and not unprofitable field, we should consider, is there open for the sale of good works of Art, which artists would do wisely in looking after. Mr. W. S. James, the secretary of the institution, will readily answer any communications that may be made to him on the subject. The first exhibition will be opened about the middle of May.

MANCHESTER.—The annual meeting of the Manchester School of Design was held on the 28th of February. Our circumscribed space this month will not permit us to do more than notice the satisfactory progress of the school, which now numbers nearly 400 pupils, while four years since there were only 80 within the walls. The pecuniary state of the establishment is also thriving; instead of a considerable deficiency in its funds, as there was at the beginning of the last year, the close exhibits a decided balance in its favour. On the morning after this meeting, another took place to hear Messrs. H. Cole, C.B., and R. Redgrave, R.A., of the Department of Practical Art, expound their views of elementary instruction in Art. The attendance on this occasion was also large and influential.

THE VERNON GALLERY.

THE BATHERS.

T. Stothard, R.A. Painter. C. Cousen, Engraver.
Size of the Picture, 2 ft. by 1 ft. 7½ in.

THE relationship which so many of Stothard's pictures bear, in the attributes of colour, to those of Titian, is especially manifest in this small work, which is remarkably rich in those full, glowing, unctuous tints, that distinguish the paintings of this great master of the Venetian School, combined with the delicate, graduating, or melting of tones into each other, in the most exquisite harmony, which constitutes so great a charm in the pictures by Titian. There is in it, also, the same apparent disregard of the symmetrical beauty of the human form; Stothard, like his prototype, too frequently considered this as a feature of minor importance, compared with the other qualities of excellence which both sought to attain.

The composition of this picture is decidedly Italian; the scenery of the background is grand; on the slope of the hill, which stretches down to the stream, rises a castle of classic architecture, standing in bold relief against a sky of deep purple, and a mountain of intense blue. The stream is supposed to wind its way between the wooded declivities, and rushing, in falls, by the fragments of rock in the middle distance, it forms a quiet, transparent pool, in which the nymphs are disporting. The distribution of light and shade is admirably managed; the eye is carried, through the former, from the figures on the bank, upwards, to the extremity of the hanging curtain, to the castle, and the white clouds in the horizon; the opposite side of the picture is in shadow, commencing at the distant hills, repeated in the mass of trees beyond the waterfalls, and terminating to the right of the pool. The picture is, in itself, very dark, so much so indeed as to tax the skill of the engraver to make out its details.

ART IN CONTINENTAL STATES.

PARIS.—By the recently announced report of the Minister of the *Department de l'Intérieur*, it is decreed:—1st. That a Universal Exposition of Agricultural Products and of Industrial Art, shall be opened in Paris, at the Palace of Industry, *Carré de Marigny*, on the 1st of May, 1855, and it shall be closed on the 30th September following: the productions of all nations are admissible. 2nd. The Quinquennial Exposition, which, according to the terms of the ordinance of the 4th of February, 1839, should open on the 1st of May, 1854, shall be united to the Universal Exposition. 3rd. An ulterior decree will determine the conditions under which all articles shall be admitted, and the various kinds of productions eligible for admission. 4th. The Minister of the Interior is charged with the execution of these general decrees. This document is dated from the palace of the Tuileries, March 8, 1853, and is signed, NAPOLEON.

The French artists are busy, getting ready for the *Salon* which will open the 1st of May, and promises to be a very choice collection.—M. Galimard has just finished ten large figures, ordered by the prefect; they are to be re-produced on glass by M. Lusson, of the Mans. Several rooms have been opened in the Louvre, under the title of "Musée des Souverains," of which the Count of Vielcastel has been named conservateur.—M. de Nieuwerkerke has executed a bust of the empress.—The Arc de Triomphe de l'Etoile will shortly be situated in the midst of an immense circular space, the houses all around it are to be taken down; the hippodrome and many elegant villas will also be sacrificed for this purpose.—The direction of the Beaux Arts is changed from the administration of the Minister of the Interior, to the Minister d'Etat and the Maison Imperiale, concentrating everything under one hand: it is uncertain how this will work. M. Romieu will be much regretted by the artists here as director of Fine Arts. The new director will be M. F. Mercy, and M. Blanche, secretary, aided by others versed in the Fine Arts of the country.—M. Clerget is now on a journey of observation in England, sent by the Central Committee of Industrial Art, to gain information on the best way of imitating the plans the English are carrying out, of public schools, museums, &c.—The *Moniteur* has published the ordonnance respecting the Salon; it is the same as last year. The money received for admission, is to be employed in purchasing paintings for the gallery of the Luxembourg.—The progress of works for the Irish Exhibition is going on well.—The museum of the National Library has received twenty magnificent antique vases as a present from Prince A. Torlonia: this nobleman, in 1835, caused many excavations to be made between Rome and Civita Vecchia; the result has brought to light the necropolis of Agilla, one of the Lydian colonies in Italy. The tombs cut out of the rock, at a great depth, contained numerous antique vases, which are exceedingly interesting to us as ceramic productions of the ancients. The prince has presented a numerous collection to the Pope for the Musée Gregorien: they are all of great value in an artistic point of view.—In the Département de l'Aube, Canton d'Alaigne, a woman working in a field has discovered an antique black vase covered with a bent tile (which itself was a portion of a larger vase), containing 300 silver coins about the size of a franc piece, the dates of these coins vary between 509 and 47 B.C.: they are exceedingly curious and interesting. The names of Balbus, Licinius, Scribonia, Sabinus, Brutus, &c., may be seen on them.—The Académie des Beaux-Arts has elected M. Forster, engraver, vice-president: M. Heim, painter, vice-president for 1852, becomes president for 1853.

THE HAGUE.—An exhibition of works of Art, paintings, sculpture, engravings, and architectural, is about to be opened at the Hague in the month of May. All foreigners are invited to contribute, and the works must be sent in, carriage paid, between the 15th and the 30th of April. M. J. K. De Jonge, the secretary, will answer any letters on the subject addressed to him at the Hague.

GHENT.—The triennial Exhibition of Modern Art in this city, will take place on the 14th of next August. The Royal Society for the encouragement of the Fine Arts, pursuing the example of the late Antwerp Exhibition, invites the living painters to contribute some of their works on the occasion. It will be entirely free from any charges whatever to the artists, the Royal Society having voted a sum of money for the purpose. Mr. Henry Mogford, who is the corresponding member of the Society in England, has undertaken necessary arrangements here, and artists exhibiting are assured that the proposed conditions will be as fully carried out, as they were under his management in the late exhibition at Antwerp.

PICTURE SALES.

FORTY-SEVEN pictures belonging to Charles Albert Bonaparte, Prince of Canino, were sold by Messrs. Christie and Manson, at their rooms, on March 12. With the exception of four, it was stated that the whole of these pictures were reserved at the sale of Cardinal Fesch's gallery, by his nephew their late owner. They were chiefly of the early Italian and German schools; but many of them were in a sadly dilapidated condition, and the others, generally, were not of a kind to attract much attention otherwise than as curiosities of art, examples—yet not of the best order—of what the fourteenth and two following centuries produced. Only two of the pictures were sold at sums above one hundred pounds; one by Tiberio D'Assise, whom Vasari does not mention, but who is spoken of by Lanzi as a presumed pupil of Perugino. His picture represented the "Virgin and Child, with Angels, St. Francis, St. John the Evangelist, John the Baptist, and Pope St. Leo;" the heads are painted with great sweetness, and most tenderly, and the work being in fair condition, and from the hand of a rare master, realised 399*l.*; the purchaser was Mr. Gruner, for, as we understand, Prince Albert. The other we have referred to was "The Adoration of the Magi," by Rubens, a noble composition with greater refinement than we are accustomed to see in the pictures of this great Flemish painter; it must have been glorious in colour in its younger days, and even now is brilliant; under the hands of a judicious restorer, it would doubtless regain much of its original lustre. The company in the sale-room evidently were of this opinion, for after some spirited bidding, it was knocked down for 1200*l.* to Mr. Bentley. It is seldom, indeed, that such a specimen of Rubens's pencil comes into the market.

The English school of painting still maintains its high position in public estimation; indeed, we might say that it is every year advancing, to judge by the prices which are paid for genuine productions of our best artists, which, in many instances, cannot be had at any cost. A gentleman called at our office a few days since, and informed us he was commissioned to buy pictures from the hands of some of our principal painters, to the extent of some thousands of pounds, *but that he could not get them.* And in further proof of our first remark, we may instance a sale of water-colour drawings, at Tidmington House, near Shipston-on-Stour, Worcestershire, on the 9th of March. The sale was effected by Messrs. Cookes and Sons, of Warwick; and although in such a comparatively secluded place, it was attended by many of our principal well-known buyers. The drawings, twenty-nine in number, realised the gross sum of 1839*l.* The collection was especially rich in the works of Cattermole and F. Tayler. Of these by the former painter, his "Salvator Rosa in the Abruzzi" realised 145 guineas; "Sacking the Monastery," 105 guineas; "Benvenuto Cellini defending the Castle of St. Angelo," 54 guineas; "The Banquet of Baron Biorn," 69 guineas; "Henry VIII. in the Baronial Chapel," 54 guineas; "Alms-giving at the Convent," 60 guineas. F. Tayler's "Too late for Church," sold for 220 guineas; "Baying the Stag," 105 guineas; "The Soldier's Halt," and "The Cromwellian Trooper," 58 guineas each. "Putney Bridge," by Dewint, was purchased at 60 guineas; Absolon's "The Young Pretender with Campbell of Lochiel," 61 guineas; Topham's "Mavourneen," 47 guineas; "A Storm at Sea," by Copley Fielding, 135 guineas; "Sheep," by T. S. Cooper, A.R.A., 74 guineas; and "Mountain Scenery, with Cattle and Sheep in the Foreground," by the same artist, 72 guineas. The principal buyers were Lord Willoughby de Brooke, A. Campbell, Esq., John Staunton, Esq., Messrs Gambart, Vokins, Grundy, &c. &c.

A collection of water colour drawings of the English school, formed by the late Mr. J. S. Wilson, was recently sold by Messrs. Sotheby and Wilkinson. There were no large works among them, but the whole were disposed of at good prices. The most important were two by Dewint, sold at 46*l.* each; a Cattermole, 35*l.* 14*s.*; and a cattle-piece by T. S. Cooper, A.R.A., 46*l.*



THE GREAT EXHIBITION IN DUBLIN.

THE subscribers to the *Art-Journal* will receive, with the present number, the First Part of an Illustrated Catalogue of the Great Exhibition of Art-Industry to be opened in Dublin on Thursday the 12th of May.

The subjects here engraved have been supplied to us by the manufacturers; and, in due course, we expect to include in the collection a large proportion of the more prominent articles of Art-manufacture contained in the Exhibition.

These illustrated sheets form a portion of the regular number of the *Art-Journal*, and are, therefore, *free* to its subscribers; when completed, the whole will be bound into a volume, and be charged to non-subscribers ten shillings.

The work will be issued in Dublin in Two Parts, each part to contain the portions that will be issued with two of the numbers of the *Art-Journal*; for binding these two parts appropriate covers are being prepared.

We have made our readers aware that, although the leading object of the GREAT DUBLIN EXHIBITION has reference to ART-INDUSTRY, the building is to contain also a COLLECTION OF PICTURES, and that a wing has been arranged for the purpose of their proper placing. They will consist of the works of the leading artists,—not only of England, Ireland, and Scotland, but of Germany, France, Belgium, and Holland; and we have conclusive authority for the assertion that a more perfect assemblage of modern Art will never have been brought together at one time under one roof. First, the artists have responded warmly and generously to the call that has been made: we are assured that nearly the whole of the Royal Academy are exerting themselves to aid the secretary in his endeavours to procure examples of their works: these have been obtained principally from collectors; at the head of them is His Grace the Duke of Devonshire (always foremost in every good work), who lends the "Bolton Abbey" of Landseer, and "Boy at the Gate," of Collins: to enumerate the whole of those who contribute would be to occupy more space than we can spare; suffice it, that a rare, and beautiful, and valuable gathering from the galleries and collections of possessors will be transmitted to Dublin, for the enjoyment and instruction of the hundreds of thousands by whom the Exhibition will be visited. This is, indeed, applying Art to its highest and best purposes: there can be no true pleasure that is not shared; those who *lend* make others rich without diminishing their own treasure; they increase the renown of the artists they have patronised, while becoming the most effective and profitable of teachers. We earnestly hope that this announcement will meet the eye of collectors who have not yet heard of the arrangement, and thus augment the catalogue by the addition of other valuable specimens of Art. The offerings of pictures from the Continent were so numerous, that the committee have been compelled to limit the supply from this source to less than one half of the number tendered; but the several schools of modern Europe will be worthily represented; and we repeat our conviction that the collection will be THE BEST THAT HAS EVER BEEN BROUGHT TOGETHER AT ONE TIME UNDER ONE ROOF.

THE EXAMPLES OF ART-INDUSTRY now collecting in the magnificent building prepared for them in Dublin will be choice as well as extensive; they will be contributed by the majority of the best British manufacturers,—those who acquired renown at the Great Exhibition of 1851; while arrangements have been entered into with the leading fabricants of Paris, Berlin, Brussels, and other cities of the continent, for such contributions as cannot fail to uphold their fame. In the *Art-Journal* we have chiefly to do with Art-manufacture; but the public will be much interested and benefited by the display of "utilities"—in machinery, agricultural instruments, philosophical apparatus, raw materials of all kinds: and especially the natural productions of Ireland—perhaps the most fertile country in the world of the wealth that asks the skill of the artisan. Ireland will not only be well represented in this way: casts have been taken, and will be exhibited, of many of the ancient remains of sculpture: the finely and curiously carved "crosses" which have lain for centuries in grave-yards; while a rare and beautiful assemblage will be gathered of those costly relics of remote ages when the arts of the lapidary and the goldsmith flourished in that country.

VISITORS TO IRELAND.—In our number for May, we shall no doubt be able to announce the arrangement that will then have been entered into with a view to induce visitors from England and elsewhere to Ireland. "TOURIST TICKETS" will be, of course, issued as usual; but at rates even lower than they have been—and a vast accession of strangers will be naturally looked for. It is, indeed, taking this view of the scheme, chiefly, that we have been induced to tender our co-operation to the committee: we believe the true interests of both countries can be in no way so effectually advanced as by promoting intercourse between them—making them, in a word, acquainted. Our readers will, perhaps, permit us to print here a passage from "HAND-BOOKS" we have been preparing, in order to aid the "movement" into Ireland, we anticipate as certain to take place.

"Those who require relaxation from labour, or may be advised to seek health under the influence of a mild climate, or search for sources of novel and rational amusement, or draw from change of scene a stimulus to wholesome excitement, or covet acquaintance with the charms of Nature, or wish to study a people full of original character—cannot project an excursion to any part of Europe that will afford a more ample recompense.

"To the ENGLISH, therefore, a country in which they cannot fail to be deeply interested, holds out every temptation the traveller can need. A cordial and hearty welcome will be given at all times, and in all places, to the 'STRANGER,' who will journey in security, such as he can meet in no other portion of the globe. Ireland will, unquestionably, supply every means of enjoyment that may be obtained in any of the Continental kingdoms, and without calling for the sacrifices of money and comfort that will be exacted in Germany, France, and Italy."

We merely add our conviction—based upon the experience of many years—that "FOR EVERY VISITOR, *Ireland will obtain a new* FRIEND."

THE BUILDING is rapidly approaching completion: we have already supplied our readers with the leading architectural details; and need only remark that a staff of competent and experienced persons has been formed for the necessary arrangement of the articles contributed; and for their due protection while in Ireland: that in London, Liverpool, and other ports, steam-boats have been chartered for the forwarding of goods; and also at Havre, Ostend, Hamburg, and elsewhere. We believe the wisest and most judicious plans have been decided upon in reference to all the particulars which concern the transmission, placing, and safety of the vast amount of property of which the committee will have charge: the committee consists of twenty-four of the leading gentlemen and merchants of Dublin; and the two secretaries, Messrs. Roney and Deane, have been for some time actively occupied on the Continent and in London in carrying out the several plans incident to the project.

We therefore look upon the Great Dublin Exhibition as a sure SUCCESS: it is the second attempt in Europe to form a great "International" exhibition, to be followed no doubt by many others.

And our earnest hope now is that among the visitors to Ireland will be HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT: the Prince will there witness new evidence of the beneficial influence he has exercised over the Arts of his country; another proof of the wisdom of that policy developed at the Great Exhibition of 1851, of bringing together the works of various nations for the instruction of each and all.

MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—In the House of Commons, on the 8th of last month, Colonel Mure, the member for Renfrewshire, moved for the appointment of a select committee, to enquire into the management of the National Gallery. The motion was agreed to after some little discussion, in which Messrs. Ewart, Hume, J. Bell, and H. D. Seymour, Lord John Russell, Sir J. Strickland, and the Chancellor of the Exchequer took part, but without eliciting any facts of which we presume our readers are not already cognisant. The Chancellor of the Exchequer said, however, in reply to an observation from Mr. Hume, that the "government had not yet decided upon removing the National Gallery from Trafalgar Square, and would not do so, unless in the case of a strong expression of public opinion." We do not quite understand this avowal on the part of the right honourable gentleman, for we had thought the matter had been definitely settled, when the ground was purchased at Kensington; or, at least, there was a tacit understanding among all parties, that it was fully intended to carry out the project which Mr. Disraeli stated to the House when he was in office. What exactly constitutes "a strong expression of public opinion," in the case alluded to, we are also at a loss to conceive; if the outcry already made on all sides against the present location of the national pictures be not sufficient to establish such an expression, we know not what can be. Is the subject to be agitated as a political question, and are petitions for and against, to be poured into the House from all parts of the country? We trust such demonstrations will not be needed to carry conviction to the minds of honourable gentlemen of the necessity of such a change. But to show that the people are taking an interest in the matter, a fact was communicated to us the other day, that certainly surprised us. In a certain borough, within a hundred miles of the metropolis, but at some distance from it, a pledge was exacted from the candidates at the last general election that, if returned to parliament, they would vote for retaining the gallery where it now is. The reason assigned for such a wish, being, that people coming to London to see sights, would not like the trouble of going so far as Kensington. This is a somewhat selfish view of the case, in our opinion. While writing on this subject, it will not be out of place to add, the daily papers have recently stated that his Royal Highness Prince Albert and the Royal Commissioners for arranging the commencement of the contemplated new National Gallery, are in future to hold their meetings at Gore House, a wing of which has been fitted up for their reception, under the presidency of the Prince Consort. Sir Charles Barry, and Baron Marochetti, have been already professionally consulted by the Royal Commissioners respecting the new building. It would thus seem, that the acts of the Royal Commission and the statement of Mr. Gladstone are a little at variance.

THE KEEPER OF THE NATIONAL GALLERY.—It is hardly necessary to contradict a statement that has appeared in a contemporary, to the effect, that Mr. Uwins has resigned the keepership of the National Gallery. We should regard such an event as a public calamity, but it is one we are not likely to record, so long as the accomplished artist and upright gentleman has health to discharge the onerous and important duties connected with the office.

THE ROYAL ACADEMY.—We understand that the members of the Royal Academy are about to augment their numbers in both classes. This will be in conformity with the suggestions we threw out some months since; and, in fact, is absolutely necessary if they intend, as we believe they do, to have a certain number of engravers added to the higher rank. The engravers cannot be the sole additions, for there are several of the associate painters, &c., who ought, unquestionably, to be advanced to the higher grade; and this will not improbably be the case. It is not for us to offer an opinion as to the fittest gentlemen to be elected, either as academicians or associates, although we have a

strong feeling who ought to be: we shall be quite content to wait the result of the choice of the Academy, whose recent acts have, in general, shown so much liberality and discretion that there is little apprehension of its again moving in a wrong direction. We only trust the honours intended to be meted out will not be measured with too sparing a hand; they may take a wide range without compromising the credit or the respectability of the academical body.

An Invitation to Engravers.—It has been notified to us by the Minister of the Mexican government in this country, that the council of the National Academy of Mexico are desirous of meeting with an Engraver of talent to proceed to that country for the purpose of establishing himself as professor of his art in the academy there. The post offers great advantages, in every way, to a gentleman *perfectly qualified* to fill it; the salary will be a liberal one, the duties by no means onerous, and every facility afforded for rendering the position of the professor one of comfort in the republic. As we are in possession of the terms on which the Mexican government are disposed to treat, we shall be happy to answer any *personal* applications that may be made to us at our office.

Réunion des Arts.—An attempt has been made, chiefly by the instrumentality of Professor Kiallmark and Mr. Beale, to associate the sister arts of painting and music by monthly "evenings," at which artists, men of letters, and professors of music attend, and at which pictures, engravings, and works in sculpture are exhibited, and where music and song enliven and enlighten a most agreeable entertainment. The project was commenced in February; spacious and very elegant rooms have been taken and properly furnished at 76, Harley-street, and the first assemblage was attended by perhaps 300 ladies and gentlemen, who must have greatly enjoyed the occasion, for there was a plentiful sprinkling of works of Art, and some of the most accomplished musicians and singers gave the benefit of their talents to the new institution. We cordially hope the experiment may be successful; the project cannot fail to be useful; any plan that brings together, for enjoyment and instruction, those whose "busy hours" keep them too much out of general society, must be pregnant of good. Artists more especially "live laborious days," too frequently in solitude; intercourse such as they covet is not easy of access; refined pleasures in this country are usually dear, and demand restraints that cannot be readily accorded. In this "Institution" (if so we may term it) combining cheerful fellowship with many of the conveniences of a club (for there are reading rooms and *déjeûné* comforts) those who work with mind and pencil, or pen, may obtain rational enjoyments at small cost, and society such as will be always not only pleasant, but instructive. Our thanks are due to Professor Kiallmark and Mr. Beale for the efforts they have made, and to the artists by whom they have been encouraged and supported.

A Statue for Manchester.—Mr. Theed has just finished a statue, of the heroic size, of Humphery Chetham, one of the earlier benefactors of the town of Manchester. The work is executed in marble, the figure being attired in the costume of the seventeenth century; the pose is sedent, easy and natural, with a careful and effective composition of the draperies. The head is a fine study, and the features have received ample justice at the hands of the sculptor. In the same studio (12A, Henrietta-street, Cavendish-square) we had an opportunity of seeing some bas-relief compositions for the Houses of Parliament. The subjects of these are historical and personal incidents in the reign of Queen Elizabeth, modelled with very great care and success.

Burford's Panorama of Granada.—This last and really great work of this indefatigable painter was opened to private view on the 18th of March. The history of Granada is a romance, and how highly coloured soever may be the conceptions we form of the place from history and legend, they are amply supported by this view of the place. The Alhambra, its palace, with the court of lions, the hall of the Abencerrages, the unfinished palace of Charles V., and the Generalife Palace, have been long in name familiar to every reader of Spanish history, and the sites of these, with the exception of the last, from which the view is taken, are in their present condition placed under the eye of the spectator, with every remarkable locality and edifice in and around the city. The extent and varied surface of the plain or "Vega," bounded by the distant chain of mountains, is most minutely described; this, indeed, is a beautiful feature of the work. We cannot too highly praise the manner of the painting; it is everywhere worked out with natural colour, the gradations are charmingly maintained, and the atmospheric effects realised with the closest observation of nature.

Water Colours.—We believe we were the first to notice to the public, some years since, the silica colours introduced by Mr. Miller, of Long-acre, the superior brilliancy of which, as apparent in a picture, by Mr. E. Corbould, of "The Woman taken in Adultery," attracted the attention of the Queen, and induced her to become the purchaser of it. Mr. Miller has submitted to us for trial a box containing eight colours, exclusive of a white, with sundry camel-hair pencils; this he denominates the "Practical Art Colour Box," as it is intended for the use of the students at Marlborough House, and the other Government Schools of Design. It has had the unqualified approbation of Mr. Redgrave, R.A., and we can add, from our own experience, our testimony to the excellence of these materials; its cheapness is among its chief recommendations.

Establishment of District Schools of Practical Art in the Metropolis.—The following announcement has just been issued by the Department of Practical Art. "Her Majesty's government having required that the premises in Somerset House now occupied by the School of Design should be forthwith given up for the use of public offices, and having instructed the Department of Practical Art to assist in establishing schools of Art, and elementary drawing-classes, in connection with public schools in several districts throughout the metropolis, in order to supply the elementary instruction heretofore given at Somerset House, notice is hereby given, that the Department of Practical Art, upon receiving requisitions from parochial and other authorities, will be prepared to aid in forming such District Schools of Art, and elementary drawing-classes. A suitable room or rooms, with lighting and firing, will have to be provided by the local authorities, towards defraying the expenses of which certain fees received for instruction may be applied, and the Department will appoint, and guarantee the salary of, a suitable master, and assist in providing a supply of copies, examples, models, &c., for the use of the students. Further information may be obtained at the offices, Marlborough House, Pall Mall."

Museum of Ornamental Art at Marlborough House.—The numbers attending, &c., during the month of February, were as follows:—4286 persons on the public days, and admitted free; 967 persons on the students' days, and admitted as students on the payment of sixpence each; besides the registered students of the classes and schools.

Exhibition of Cabinet Work.—The following notice has also been recently issued by the Department of Practical Art:—The Lords of the Committee of Privy Council for Trade having had under their consideration the desirableness of making a collection of fine specimens of cabinet-work for the information of students of schools of Art and the public at large, have directed the Department of Practical Art to collect and publicly exhibit such specimens. As the space at Marlborough House is now fully occupied by the museum and special classes, permission has been obtained from the Royal Commissioners for the Exhibition of 1851, to use such accommodations as may be afforded by Gore House, Kensington, where the proposed Exhibition will accordingly take place *in the month of May next*. The space being limited, it is intended to exhibit only specimens of furniture which have been executed before the present century. Her Majesty the Queen has been graciously pleased to allow examples, from Windsor Castle, &c., to be placed in the proposed Exhibition, and the loan of fine specimens has been liberally offered by several persons. Possessors of cabinet-work willing to promote public instruction in this branch of manufacture by lending specimens, are requested to intimate their intentions to the secretary of the Department of Art, Marlborough House, Pall Mall, London, on or before the 5th of April. The arrangements for the safe removal and return of any specimens which may be lent to the Department, have been entrusted to Mr. John Webb, of Old Bond Street. This is the commencement of a project we have long since advocated, as a valuable medium of instruction in Art-manufacture.

Royal Porcelain Collections.—In order that the instruction which the public were deriving from the inspection of the Queen's porcelain at Marlborough House might not be interrupted, her Majesty has been graciously pleased to permit a second series of specimens to be made from the collections at Buckingham Palace, and exhibited at Marlborough House. This series is more numerous and varied, and in some respects, even finer than that recently removed. It consists chiefly of old Indian of the highest order, and of an extensive series of Sèvres, illustrating the styles of different epochs of that royal manufactory. Among them will be found a curious déjeûné-service, produced immediately after Napoleon's expedition to Egypt, in which the fitness of porcelain decoration is altogether sacrified to an affectation of forms and ornaments belonging to the age of the Pharaohs; also some very fine jewelled cups, and a superb bowl of hard porcelain, which was executed expressly for Louis Seize. Lord Faversham has also sent to Marlborough House, some of his turquoise Sèvres porcelain for public exhibition.

Art-Union of London.—We learned with some degree of surprise, that the council of the Art-Union of London, had rejected all the works of sculpture sent to them in competition for the premium of 150*l.*, offered for a bas-relief illustrating some event in the military life of the late Duke of Wellington. We were quite at a loss to account for such wholesale rejection, knowing as we do, that there are many young sculptors of considerable talent who would have been glad to distinguish themselves in the way the society had thus marked out for them. Upon making inquiry, however, we found that out of eleven designs sent in, nine were not deemed of sufficient merit to be entitled to the prize, and the other two, both of which are good, were *alto-rilievos*, and, therefore, did not come within the stipulated terms. One of these two, representing the "Entry of Wellington into Madrid," by Mr. Jefferson, is exceedingly clever, the figures admirably grouped, and very spirited in their modelling. Sculptors, and especially the younger ones, have frequently complained in our hearing of the want of patronage, and, we believe, not without reason; but they must cease to reiterate these complaints, if, when the opportunity is afforded of distinguishing themselves, they fail to make the most of it, either through indifference to the instructions laid down, or from incompetency.

Lectures to Working Men.—On the evening of Monday, the 14th, Professor Robert Hunt concluded his course of six lectures on the Practical Applications of Physical Science, delivered in the theatre of the Museum of Practical Science to working men. These lectures were most extensively illustrated by experiments, and embraced a very enlarged range of subjects, viewed in their special application to the uses of man. After the lecturer had concluded, one of the artisans present proposed, in a neat address, a vote of thanks from the men present to the Board of Trade, the director of the establishment, and to the lecturer, for enabling them, at so easy a rate, to acquire so large an amount of knowledge as they had done while listening to the lectures of Professor Robert Hunt. This was responded to by the 500 men present with a degree of enthusiasm not often witnessed. We call attention to this for the purpose of impressing upon our readers of all classes, the necessity of attending to the call for Industrial instruction which has been long rising loudly around us. Our artisans

thirst for knowledge, and they have been hitherto permitted to receive it by any of the uncertain sources through which it might be presented to them. The entire success of this experiment—as proved by the fact that 600 tickets have been issued for Professor Ramsay's course on Geology, and many hundreds of applications refused, as the theatre will not contain more than this number, must be convincing on the point that information is desired earnestly by our great Industrial population.

Casts of the Assyrian Marbles for France.—It has been stated in public journals both in England and France, that the English government refused to permit the French government to have casts of the marbles in the British Museum. Not only was there no such refusal, but the casts have been all taken, and only await the arrangements of the French ambassador for their transmission to Paris. The collection is extensive: it has taken eighteen months to form it, and, of course, it will be forwarded to France free of all cost.

Artists' General Benevolent Institution.—The anniversary dinner of this most excellent society is advertised to take place on the 16th of the present month, at Freemason's Hall, when Earl Granville has consented to preside. We earnestly hope to see a goodly number of artists, their friends, and patrons, on this occasion, to support the noble chairman, and to aid in augmenting the funds of the institution.

French Universal Exposition of Industrial Art.—The French government have come to the determination of holding their great Exposition in the year 1855. Our readers will find a detailed report of the ministerial announcement under the head of our foreign intelligence, to which we would refer those interested in the matter.

Mr. Calder Marshall's statue of Thomas Campbell, intended for erection in Westminster Abbey, is, we hear, still in the artist's studio, for lack of funds to pay the fees demanded by the Dean and Chapter. This is scarcely a creditable matter to this body of ecclesiastics, and certainly those who have taken upon them to have the statue erected ought not to leave it where it now is, even if it entails a little extra expense upon them.

The Hampstead Conversazione.—The third of these agreeable réunions took place on the evening of March 16. Among the exhibited works were a few pictures and oil sketches of extraordinary beauty, as "Dort," and "The Zuyder Zee," by Stanfield, R.A.; two exquisite oil sketches by F. Goodall, A.R.A.; some pictures of great natural truth by Dighton. Among the water-colour works were selections from the portfolios of E. A. Goodall and Jutsum, of extraordinary truth and variety, with interesting contributions of a few of the works of earlier members of the English water-colour school. There was also an attractive collection of photographs by Elmore, descriptive of views and architectural remains in Algeria. There remains but one more of these meetings to close the season.

The Sculptures of Hiram Powers.—This distinguished American sculptor, in a letter addressed to a correspondent of the New York *National Intelligencer*, gives the following list of the works he has finished, or has still in hand:—"The Greek Slave," "Eve," "Calhoun," "The Fisher Boy," "California," "La Penseroso," and "Washington." He has executed five *replicas* of "The Greek Slave," and three of the "Fisher Boy," and others are engaged: the statue of Washington is for the State of Louisiana. His busts are those of Messrs. Webster, Calhoun, Adam, Jackson, Marshall, Everett, Colonel W. C. Preston, Mr. J. S. Preston, Mac Duffie, Van Buren, Longworth, Judge Burnet, and other conspicuous Americans. In Florence, where he has resided for the last fifteen years, he has executed busts of the Grand Duchess, the Princess Demidoff, &c. &c. and he is now at work on a marble statue emblematical of America; this is about half completed. Mr. Powers tells his friend that he has "plenty to do."

Mr. John Bell is at present occupied in modelling a colossal statue of "Australia." He is also at work upon the statue, in marble, of Sir Robert Walpole, for the Houses of Parliament.

REVIEWS.

Lares and Penates; or, Cilicia and its Governors. By W. Burckhard Barker, M.R.A.S., Edited by W. F. Ainsworth, F.R.G.S., &c. &c. Published by Ingram, Cooke, & Co., London.

Of those countries which stand in such mysterious relation with the history of the Christian religion, our information is extended day by day. Historical monuments that have been veiled and silent for two thousand years, now make their revelations at a time when they are understood. Every schoolboy who reads the Anabasis, and halts with Cyrus at the flourishing cities mentioned by Xenophon, asks "Where are these cities now?" Even of some of the most important it is difficult to determine the sites, and when these are sometimes agreed upon, it is impossible to estimate their extent. Many of the plains of the ancient Assyrian, Median, and Persian empires are signalised, each a necropolis of cities, by a few shreds of monumental ruins to rescue a site from total oblivion, or indicate the burial-place of the habitations of men who might have known Sardanapalus or seen Semiramis, or perhaps Alexander, or even Daniel the prophet. We have before us a book according to the subjoined title, that treats of a portion of Asia Minor to which has at all times attached an exciting interest. The work is divided into two parts, the former of which affords a history of Cilicia, and of its capital, Tarsus or Tarshish, under its various fortunes, down to the present time; and also, incidentally, much valuable and interesting information about other historical localities. How pleasurably soever we might dwell upon the historical notes that relate to Cilicia, it is rather of the discovery of Art-remains by Mr. Barker in 1845 (he having resided officially in that country during eight years) that we feel ourselves called upon to speak. The first specimens of these reliques that fell into the possession of the author, were purchased by him from an Armenian, who, when questioned as to the whereabouts of his discoveries, "pretended that he used to write magical words on pieces of paper, which he would throw up into the air, and then he would dig in those places where they fell!" But this modern *magus* was one day observed scratching up the earth on a hill side not far from the residence of Mr. Barker, who, on being informed of the fact, proceeded to the spot, and discovered the rich mine from which he has drawn all his collection. He thought at first that he had alighted upon the site of a Ceramicus, and that the mound might have been formed of the refuse of a figure-manufactory, but on further examination it is supposed that the remains are those of the Penates of the ancient Cilicians, and were by them broken and thrown away on their conversion to Christianity. The reasons for this conclusion are that none of the figures or casts seem to have been rejected on account of defective workmanship, that none of them appear fresh or new from the mould, but all seem to have been painted, as was the custom of the people and the time. The entire series, which is in the possession of the discoverer, are engraved in wood, and we are told that a head of Pan bears marks of having been set up in some place assigned to it, such as a wood. An incense-burner affords also indications of having been used in the worship of some household idol, and which, having been consecrated to a false religion, was broken and cast away. The list of remains comprehends an extensive range of faith on the part of the people of Tarsus, since it contains deities of the Assyrian, Egyptian, Syrian, Grecian, and Roman mythologies, which were probably rejected and cast in heaps without the city gates, perhaps under the influence of the preaching of some of the apostolic missionaries during the first century of our Lord. The works are in terra-cotta, and they are not of a character to induce the supposition that they could have been set up in public temples; it may, therefore, be presumed that they were used in domestic *lararia*, or places for private or family worship. Before these figures it was customary to burn incense and keep lamps burning, and to make offerings of wine, meat, fruit, &c., &c. The collection, which we have seen, exemplifies a high degree of artistic excellence in the originals, and a greatly inadequate skill on the part of the copyist and moulder, perhaps much in the same manner that we observe in the rough plaster copies of fine works that are sold by Italians in the streets. The ancients formed a clay mould upon a clay model, but probably after executing the mould they baked it before forming the clay mould upon it; be that as it may, we can readily conceive the difficulties of dealing with a terra cotta mould for the production of a plastic figure to be afterwards baked, in comparison with the simple production of a modern plaster figure from a plaster mould, neither of which it is necessary to fire. All the casts have been broken, especially the heads. They are made of very fine clay, either of a pale straw or a red colour, the difference in the colour being occasioned by the degree of heat to which they had been exposed. Irregularities in the form of some of the casts have been occasioned by moulds which have shrunk in firing, and singularly enough the marks of the fingers of the workman are discernible upon some of them. As far as we can judge many of the originals were productions of rare excellence, being full of expression, and highly poetic in treatment. We may instance a head of Pallas, another of Ceres, of much grandeur, an Isis, a Cybele, a head of Eros, of a basso rilievo, a priestess examining the opening of a flower, an Atys, a Chronos or Saturn, a statue of Harpocrates, an Isis, and a number of other works of every character found in ancient Art. The discovery of these remains opens an extensive and varied field for inquiry,—as to the authority under which these works were cast away,—as to the introduction of Christianity into Cilicia,—and, to the artist, the hints they put forth are of varied interest and inconceivable value.

Discoveries in the Ruins of Nineveh and Babylon. By Austen H. Layard, M.P. Published by J. Murray, London.

It is very frequently a matter of sincere regret with us, that the plan on which we consider it necessary to conduct the *Art-Journal* precludes the possibility of our entertaining subjects of universal interest; and even with respect to those we sometimes touch, we can do, from our limited space, but scanty justice to their merits. Such we feel to be the case with Mr. Layard's most entertaining and instructive work, the result of a second expedition, undertaken for the trustees of the British Museum, through Armenia, Kurdistan, and the great Arabian Desert. The journey was commenced in August, 1849, and it occupied nearly two years. Previous to the former discoveries of Mr. Layard, it was thought that the actual site of the capital of Assyria, Nineveh, the "Ninus" of the Greeks and Romans, could not positively be determined, in fulfilment of the prophecy spoken by Nahum:—"The Lord will make an utter end of the place thereof. Affliction shall not rise up the second time. She is empty, void, and waste. The Lord will stretch out his hand against the north, and destroy Assyria, and will make Nineveh a desolation, and dry like a wilderness. How is she become a desolation, a place for beasts to lie down in." Mr. Buckingham and Mr. Rich, who had each visited the presumed locality of the city, were unable to identify it; but the intelligence, perseverance, and research of Mr. Layard have placed the matter beyond dispute; the discoveries he has made on this his second journey to it strongly confirm his former recorded opinion. Of the situation of Babylon, "the glory of kingdoms, the beauty of the Chaldees' excellency," there has not, for very many years past, been any reasonable doubt, although the extent it occupied has never been clearly ascertained, even by Mr. Layard's researches, which, however entertaining, add but little to what we already know through former travellers; while the fresh discoveries he made at Nineveh and Nimroud, are of the highest interest. For the reasons we have already stated, it would be utterly impossible for us to give even a sketch of the route taken, and of the principal results arising out of it; all that we can do, is to express the conviction that others will feel as much interested in the perusal of Mr. Layard's book as we did. The subject is one of no slight import; for every advance he made through the desolated countries of his visit, throws some light on sacred history, and serves to confirm the truths of Holy Writ. One has no more right to question these truths, from what we now know of Nineveh, Egypt, and Palestine, than we have to doubt the existence of Athens or ancient Rome from the ruins which time yet exhibits to us.

Liber Fluviorum; or, River Scenery of France. Engravings from Drawings, by J. M. W. Turner, R.A.; with Descriptive Letterpress by Leitch Ritchie. Published by H. G. Bohn, London.

A time will assuredly come when every good impression of a print from the works of Turner, that is known to have received the stamp of his genius in touches and emendations, while the plate was in progress, will be estimated far beyond the value now attaching to it, even in a monetary sense. They alone who are accustomed to inspect engravings in their various stages before completion, can have an adequate idea of the advantages derived from the process of judicious "touching." Turner

was a consummate artist in everything on which he engaged; his knowledge of the principles of light and shade—in black and white equally with colours—enabled him to impart to his subjects the most brilliant effects. It is well known that he took infinite pains to assist the engraver in translating his works,—and hence the beauty, delicacy, and almost magical illusion which we recognise in prints that have passed through his hands. It is not every painter who possesses this faculty of aiding the engraver; we have known many, even of high repute, quite incompetent to the task; their eye is so filled with the colour of their pictures, that they cannot treat them effectively, when they have not the resources of the palette at command: chalk with such men is a less intelligible material than a whole repertory of bottles and bladders: the latter in their hands is productive of good,—with the former they can do little that is required to answer a given and important purpose. The engravings from Turner's drawing of the river scenery of France are not new to the public; they were first issued some years back, when the "Annuals" were in vogue, in, if we recollect rightly, the "Picturesque Annual." The artist gave much attention to the production of these plates, all of which are more or less beautiful. Collected now into one handsome volume, with the text, descriptive of the tour through the country made by Mr. Ritchie for the original publication, the "Liber Fluviorum," will constitute no unworthy monument of the painter's genius, and will, doubtless, find a place in many a library where Art is honoured. The book appropriately commences with a brief but characteristic sketch of the life of Turner, from the pen of Mr. Alaric A. Watts.

PROGRESS IN ART AND ARCHITECTURE, WITH PRECEDENTS FOR ORNAMENT. By JOHN P. SEDDON, Architect, Member of the Royal Institution of British Architects, &c. Published by DAVID BOGUE, London.

Those who know the difficulty of getting properly transferred to stone, or wood, subjects unfamiliar to ordinary hands, or of procuring an accurate representation of ornament of a particular class from an artist accustomed to the representation of another, will not be surprised that an architect clever with the pencil, should risk the chance of short-coming with a vehicle new to him, to avoid errors in another direction. If, therefore, we say that the lithography in the work before us does not present all the exquisite beauty of undulation in the ornament, or that rendered in the original sketches, we are merely confessing to a difficulty evidenced in other books. Thus the forty-nine subjects which Mr. Seddon presents in twelve plates are more valuable, as lithographed by himself, than they would probably have been, if by a hand more patient in the cutting of fragile chalk; and together with eleven woodcuts, they are valuable contributions in a new channel to the still little wrought mine of architectural sculpture. They are chosen from the Byzantine, Early German, Early French, and Venetian Gothic Styles. Mr. Seddon has, however, shown us something of the true value of "Precedents." The four chapters, of which the letter-press consists, are headed:—"The Due Rank of Art corresponding with that of Science, and the hopes and means of attaining thereto;" "The Unity of Art, and the relation of its several Branches;" "The respective positions of Architecture, Painting, and Sculpture, and the requisite treatment of the latter for the purposes of Architectural Decoration;" and "Precedents for Architectural Ornament." These themes are enlarged upon with much ability, and our thanks are due, as much for the excellent argument of the early chapters, as for the endeavour to unfold the exquisite beauty of ornament now little appreciated. The author looks hopefully to the future of Architecture, and has said much which, if carefully read, would help to hasten the result.

THE SURRENDER OF CALAIS. Engraved by H. ROBINSON, from the Picture by H. C. SELOUS. CHRIST LED TO CRUCIFIXION. Engraved from a Bas-relief, by J. HANCOCK. Published by the Art-Union of London.

The subscribers to the Art-Union of London for the year 1852-53, will be entitled to an impression of each of these prints, either of them well worth the subscription money. It has happened very unfortunately for the interests of the society just now, that Mr. Robinson's plate, from some cause or other we know not of, should have been so long delayed before it passed into the hands of the printer; the Committee were in consequence unable to send specimens to their distant agents in the colonies and elsewhere, that intended subscribers might see what they were to get for their money. We hope this circumstance will not be found to operate injuriously on the subscription list, though we fear it may. The Society is evidently advancing in the quality of the engravings issued by it; each year proves the fact; and Mr. Robinson's print, if not all we would desire, is a fine work of Art, surpassing all its predecessors. The picture is full of highly interesting subject-matter, rendered by the engraver with great power: it comes out very brilliantly. We believe there are few historical painters of our day, who could put together such a mass of figures so skilfully and speakingly, as Mr. Selous has done in his work: the foreground groups are particularly well composed. Queen Eleanor is somewhat too theatrical in her action; it exhibits manner rather than feeling. The engraving after Mr. Hancock's bas-relief is effective, but it does not please us so much as others we have seen produced by Mr. Bates's process of ruling. It is uneven in its tones, and the "relief," in parts, is weak; while the black lines towards the lights are too obtrusive. But it is a most interesting print, adding considerably to the value given by the Art-Union, in exchange for the guinea of their subscribers.

THE VILLAGE PASTOR. Engraved by W. HOLL, from the Picture by W. P. Frith, R.A. Published by LLOYD, BROTHERS, & Co., London.

There are certain pictures of whose utility as public teachers there cannot be a doubt, and of their popularity as little, inasmuch as they unite a charm of subject that makes them irresistibly attractive, with such ideas as are calculated to win over the feelings of all but the most obdurate. Mr. Frith's "Village Pastor" is one of such works; and we say, without any fear of being charged with sectarianism, that so long as such scenes are valued as we know they are, there need be no apprehension of our country being infected with the plague-spots of infidelity and revolution; they are effectual antidotes against these social maladies, keeping alive that spirit of obedience to the laws of God and man, and of contentment with one's lot, which has made England "great, glorious, and free." Goldsmith's description of the "pious man," has furnished the text of this work, and very beautifully has the artist carried out the poet's ideas, interweaving with the chief character of the plot, several most charming episodes, that materially add to its interest. Where Mr. Frith has found the models of his figures, we know not; but there is an aristocracy of manners in the whole of them, and a degree of rustic excellence—yet not carried beyond the limits of truth—which prove they are derived from a pure stock:—

"A bold peasantry, their country's pride."

There is a young mother, whose child is "plucking the good man's gown," with a face and brow that would grace a coronet; and another young creature, on whom consumption is fast doing its deadly work, supported on a grave-slab by her mother, forming a touching contrast to the living beauty of the other, while she reads to her as eloquent a discourse, in that wan countenance, as the worthy pastor who has just left the sacred edifice. But the whole picture is so full of character and sentiment, that we might fill a page of comment without exhausting the subject. Mr. Holl has made a brilliant print from it; a finer piece of engraving, in all respects, we have not seen for a long time.

F. M. THE DUKE OF WELLINGTON, GIVING ORDERS TO HIS GENERALS PREVIOUS TO A GENERAL ACTION. Painted and Engraved by T. HEAPHY. Published by J. GILBERT, Sheffield.

This plate was engraved by the late Mr. Heaphy, from a picture which he painted for George IV.; but from the circumstances of its being privately printed, and never having been in the hands of the "trade," it is not generally known. Mr. Gilbert has, we believe, come into the possession of the original plate, and is now publishing it. As a work of Art, it is of unquestionable merit; but as one of history, is especially valuable, for it contains portraits, from the life, of the old Peninsular heroes—the men who bore high command during the whole of that eventful struggle; Lynedoch and Combermere, Hill, Beresford and Picton, Cole, Stewart and Leith, with a host of others, of whom few now remain, to tell "how fields were won." Mr. Heaphy followed the fortunes of the British arms in the Peninsula for three or four years, and thus had opportunities the most favourable for collecting materials for so important a work as this. The plate is in excellent condition, and impressions from it ought to be at this time particularly appreciated, now that the "foremost man" of all that gallant group has been taken from us. The sketch was made on the ground of the battle of Nivelle.

LONGFELLOW'S "GOLDEN LEGEND." Illustrated in a series of Eighteen Designs, by V. H. D. Published by DICKINSON BROTHERS, London.

With much of poetical feeling and good taste in the conception of these designs, there is a marked inequality in their execution, especially with reference to the drawing. The figure resting with his head on the table in plate 3, is miserably bad, the female in the next plate seems a giantess; and that standing by the bedside, in plate 5, is another example of incorrect drawing. We might point out others as open to the same objection, but would rather look to the other side of the picture. Plate 2, is a graceful composition, so is plate 10, and the next exhibits considerable spirit; the fourteenth shows merit, so also does the last, excepting the left arm of the nearer principal figure, which is thin and ill-shaped. The anonymous artist—whether lady or gentleman we know not—though we suspect the former, has talent, but it wants schooling in the primary element of Art.

THE BOOK OF THE GARDEN. By C. M'INTOSH. Vol. I. STRUCTURAL. Published by W. BLACKWOOD & SONS, Edinburgh and London.

This will be found a most valuable book of information to those whose means enable them to carry out the instructions it conveys; but it is not a work that would be of much service to the cottage gardener, inasmuch as it treats, chiefly, of the management of extensive grounds, and of hothouses, greenhouses, and other horticultural erections for rearing productions artificially. There are, however, a few pages which may be usefully studied by the holders of small plots of ground. Mr. M'Intosh's experience as a practical and theoretical gardener at Claremont, the Royal Gardens of Brussels, and at the Palace of Dalkeith, must qualify him for the task he has here undertaken, and which there is no doubt he has performed most efficiently.

THE HAND-BOOK OF MEDIÆVAL ALPHABETS AND DEVICES. By HENRY SHAW, F.S.A. Published by W. PICKERING, London.

Some years since, Mr. Shaw published a costly volume on this subject, which, we believe, is nearly, if not quite, out of print. Instead of re-printing it in its original form, he has, for the sake of bringing it within reach of a more extensive class of purchasers, selected from it the most useful examples, added others to them, and brought out a smaller, but scarcely less acceptable, volume. In these days of typographical ornamentation, the utility of such a book of designs must be obvious: Mr. Shaw's name is a sufficient guarantee for the manner in which it is produced. We can have no higher authority on what appertains to the Decorative Arts of the mediæval ages.

THE SLEEPING BLOODHOUND. SUSPENSE. Engraved by C. LEWIS, from the Pictures by Sir E. LANDSEER, R.A. Published by E. GAMBART & Co., London.

The reduction of the large engravings from Sir E. Landseer's pictures, is becoming a fashion just now, and we are not sorry to see it. Large prints, at a high price, are only suited for wealthy persons with large walls on which to hang them; but people of limited means, who live in small houses, must have what will come within both. Such are the pair of engravings before us, both *bijoux* in their way. The title of the first explains itself; the second represents a noble dog, watching at the door of an apartment for the entrance of his master, it may be presumed; both are well engraved.

PHOTOGRAPHY. By Professor HUNT. Published by J. J. GRIFFIN & Co., London and Glasgow.

It is not many months since we favourably noticed an earlier edition of this popular and useful work. The appearance of another, after so short a lapse of time, confirms the opinion we then expressed, and renders it unnecessary for us to do anything more than merely announce its re-publication.

THE BERLIN SYSTEMATICAL DRAWING-BOOK. Published by W. HERMES, Berlin.

An extensive series of small drawing-books extremely well calculated for juvenile learners. The objects, which consist of almost every variety of animate and inanimate forms, are drawn with extreme accuracy, clearness, and simplicity,—qualities of essential service to the young student. The London agent for the sale of this work, is Mr. Born, of Southampton Street.

THE ART-JOURNAL.



LONDON, MAY 1, 1853.

THOUGHTS ON THE NEW BUILDING

TO BE ERECTED FOR

THE NATIONAL GALLERY OF ENGLAND,

AND ON THE ARRANGEMENT, PRESERVATION, AND ENLARGEMENT OT THE COLLECTION.*

BY DR. G. F. WAAGEN.

WE shall commence with the pictures of the Byzantine School, as exercising a decided influence on the Italian painters of the thirteenth century. With these are allied the pictures of the Tuscan School of the thirteenth and fourteenth centuries, which again branches out into the Florentine and Sienese Schools, and comprises, in the first place the masters who painted under the influence of the Byzantine School —Cimabue, of the Florentines—Guido da Siena, Duccio di Buoninsegna, and Ugolino da Siena, of the Sienese. Then follow the painters of the fourteenth century, and first the Florentines, with Giotto at their head; then Taddeo Gaddi, Giottino, Giovanni da Melano, Angiolo Gaddi, Bernardo and Andrea Orcagna, Spinello Aretino, Don Lorenzo Camaldolense. Then the Sienese painters, Simon Martini and Lippo Memmi, Ambrogio and Pietro Lorenzetti, Berna, Bartolo di Fredi, Taddeo and Domenico di Bartolo. Next follow certain pictures of the Umbrian School, for example those of Allegretto Nucci and Gentile da Fabriano: then the Bolognese painters, as Vitale —the Lombard, as Barnaba and Tomaso of Modena, terminating with the Paduan, as Jacobo d'Avanzi, and the Venetian, as Jacobello del Fiore.

II.—THE FIFTEENTH CENTURY, OR PERIOD OF DEVELOPMENT.

1.—*a. The Tuscan School.— Florentines.* —At the head, Fiesole and Masaccio. Then the masters of the three different groups into which the Florentine School of that period may be divided: those masters whose chief study was exact truth to nature: A. Baldovinetti, Cosimo Rosselli, Pier di Cosimo, Domenico Ghirlandajo, and Bastiano Mainardi:—those in whom predominates a poetical invention, frequently assuming a dramatic character, as Benozzo Gozzoli, Fra Filippo Lippi, Pesello, Sandro Botticelli, Filippino Lippi, Raffaellino del Garbo; and, lastly, those masters who especially aimed at perfection and rounding of form, as Andrea del Castagno, Antonio Pollajuolo, and Andrea Verocchio. In conclusion, Lorenzo di Credi, and pictures of Lionardo da Vinci in his early manner.

* Continued from p. 103.

b. The Sienese. — Sano di Pietro, Il Vecchietta, Matteo da Siena. N.B.—As the works of this School, at that period, are few in number, and inferior in style to the Florentine, it is well to class them among those works of the latter School of the early style.

2. *The Umbrian School.* — Fiorenzo di Lorenzo, Pietro della Francesca, Giovanni Santi, Niccolo Alunno, down to Pietro Perugino and Bernardo Pinturicchio. Then, those pupils of Pietro Perugino who adhered to his manner, as Tiberio d'Assisi, L'Ingegno, Lo Spagna, Giannicola, and Rocco Zoppo. In conclusion, Luca Signorelli, the artist who, combining the aims and tendency of both Schools—the science and truth to nature of the Florentines, and the religious feeling of the Umbrians—attained the highest approach to the perfect forms of Art.

3. *The Schools of Bologna and Romagna.* —These Schools form the best transition to the Lombard School, from the affinity in some of their works to the severe style of Squarcione of Padua, grounded on the study of the antique, and in others to the feeling manner of Pietro Perugino; and lastly, from their greater perfection of colouring. Among the masters allied to Squarcione may be enumerated, in Bologna, Marco Zoppo; in Ferrara, Cosimo Tura and Francesco Cossa; in Forli, Melozzo. At the head of the masters allied to Perugino are, for Bologna, Francesco Francia, who, in his latest works, nearly attains the perfect style of the sixteenth century. With him are connected Amico Aspertini and Timoteo della Vite in his early pictures. In the Ferrara School may be here mentioned Domenico Panetti and Lorenzo Costa. Ravenna is allied to this section by Niccolò Rondinelli, Francesco Marchesi (called Cotignola), and Luca Longhi in his early manner; and lastly Forli, by Marco Palmezzano. Most of these masters studied successfully to acquire a warm and powerful colouring.

4. *The Lombard School.*—In this School two tendencies are discernible: one, whose centre was first in Padua, and afterwards in Mantua, aimed at perfecting the form, chiefly by a study of the antique; the two chief masters are Francesco Squarcione and Andrea Mantegna. The other tendency, which flourished principally in Milan, Pavia, Parma, and Lodi, aimed more at truth to nature, and the attainment of a clear and fresh colouring. On the whole, this second class did not keep pace with the progress of the other Italian schools of the period, or possess an equal degree of originality. The best known early masters of this class are Vincenzio Civerchio, Vincenzio Toppa, Albertino da Lodi; those of a later date, who lived more or less into the sixteenth century, are Bartolommeo Suardi (called Bramantino), Ambrogio da Fassano (called Il Borgognone), and Pier Francesco Sacchi.

5. *The Venetian School.*—Two different tendencies are here likewise to be distinguished. One, which had its chief seat in the island of Murano, at Venice, was partially influenced by the school of Squarcione, and in aiming at a determination of form, frequently became hard and exaggerated. The principal masters in this branch of the Venetian School are the family of the Vivarini, which flourished for four generations, Carlo Crivelli, and Vittore Carpaccio. The other branch of this School, which was established in Venice itself, obtained, through Antonello da Messina, the science of oil-painting, which was perfected by the brothers Van Eyck, and combined this most successfully with a realistic representation true to nature in all its details, and with a colouring equally clear and strong. At the head of this branch stand Giovanni Bellini, together with his brother Gentile and a number of his pupils, of whom the following adhered to his style, and may therefore be enumerated here:—Girolamo Mocetto, Andrea Cordelle Agi, Francesco Bissolo, Marco Basaiti, Francesco da Santacroce, Girolamo da Santacroce, Andrea Previtali, Cima da Conegliano, Fioravante Ferramola, Piermaria Pennacchi, Giovanni Buonconsigli, Marcello Fogolino, Bartolommeo Montagna, Liberale da Verona, Francesco Morone, Girolamo dai Libri, Pietro degl' Ingannati, and lastly the early pictures of Vincenzio Catena and Palma Vecchio.

With these are here connected, by a similar realistic tendency, the contemporary Neapolitan painters, especially Antonio Solario, (called Lo Zingaro.)

III.—EPOCH OF THE HIGHEST DEVELOPMENT, 1500—1550.

1. *The Tuscan School. a. The Florentines.* —Lionardo da Vinci, Michelangelo Buonarotti. (As pictures by Michelangelo are not easily met with, those may be introduced here which were executed by Sebastian del Piombo, with his co-operation; of this class, the National Gallery possesses the chief work, the "Raising of Lazarus.") Fra Bartolommeo, Mariotto Albertinelli, Andrea del Sarto, Franciabigio, Pontormo, Francesco Ubertini (called Il Bacchiacca), Il Rosso, Marcello Venusti, Daniele da Volterra. *b. The Sienese.* — Pacchiarotto, Beccafumi, Baldassare Peruzzi, Gianantonio Razzi, (called Il Soddoma.)

2. *The Roman School.*—Raphael in the pictures of his second and third periods. His fellow-pupils, under Perugino, Domenico di Paris Alfani, Niccolo Soggi, E. di S. Giorgio. His pupils, Giulio Romano, Polidoro da Caravaggio, Francesco Penni, Timoteo della Vite in his later pictures, Andrea di Salerno, Perino del Vaga, Bagnacavallo, Girolamo Cotignuola, Pellegrino Munari, Benvenuto Garofalo.—Raphael's successors: Innocenzo da Imola Girolamo Francia, Rafaellino da Colle, Girolamo da Treviso, Primaticcio.

3. *The Schools of Bologna and Romagna.* In this epoch these two Schools are chiefly absorbed by the Romans; although, under Raphael's influence, the brothers Dossi Mazzolino, Ercole Grande, and Girolamo Carpi, at Ferrara, likewise maintain a position of their own. These are most properly connected with the group of Raphael's pupils from Bologna, and their countryman Garofalo.

4. *The Lombard School.*—The feeling for beauty in line and form which Lionardo da Vinci infused into the artists of Milan and its vicinity during his long residence in that city, imparts to these painters, during this epoch, a greater affinity to the schools of central Italy than in the preceding period; and artists, like Gaudenzio Ferrari, Bernardino Luini, Giovanni Antonio Baltraffio, Andrea Salaino, Francesco Melzi, Bernardino Zenale, Cesare da Sesto, Marco da Uggione, Bernardino de' Conti, Bernardino Fasolo, Giovanni Pedrini, are more naturally connected with the Ferrarese, uniting as they do a lively and bright colouring with the above qualities. At the same time their delicacy of feeling and expression, and their attention to the study of *chiaro-oscuro* form an excellent transition to the pictures of Correggio, the head of the Parma School, in which the peculiarities of the Lombard School in the rounding of form, grace-

fulness of movement, and fine treatment of *chiaro-oscuro* in the brightest colours, is carried to its highest perfection. To Correggio succeed his pupils and followers, Parmegianino, Francesco Maria Rondani, Giorgio Gandini, Bernardino Gatti, Michelangelo Anselmi, Lelio Orsi, Niccolò dell' Abbate.

5. *The Venetian School.*—This is allied to the last group of the Lombard School, by the great attention paid to the study of colouring. Giorgione stands at the head of these masters, and in point of conception and breadth of treatment, he brought the peculiar feature of this school—a realistic tendency, equally true, intellectual, and poetical—to its highest perfection. Next in order follows Sebastian del Piombo in his pictures of the pure Venetian style, Vincenzio Catena, and Palma Vecchio in their later pictures; also Romanino di Brescia, Giovanni Cariani, Lorenzo Lotto, and Girolamo Savoldo. Then follows Titian, for many years the head of the school: his rival Licinio Pordenone, with his brother Bernardino Pordenone, and Moretto da Brescia. The pupils and successors of Titian, Bonifazio, Paris Bordone, Jan van Calcar, Calisto da Lodi, Tintoretto in his early pictures, form the conclusion.

IV.—EPOCH OF DECLINE.

The period of Decline, from 1550-1590, succeeded, as the result of a misunderstood imitation of the great painters of the preceding epoch, and a vain parade of that mastery in drawing, painting, &c. which the latter combined with a true and beautiful expression of intellectual character. As the pictures of many Masters of this period are of a somewhat unpleasing character, affording no enjoyment, and serving only to form an historical link in the Art, a few examples of the most celebrated masters of each school are sufficient. The Venetian School alone forms an exception deserving praise.

1. *The Tuscan School. a. Florentines.*—Francesco de' Salviati, Angiolo Bronzino, Alessandro Allori, Giorgio Vasari. *b. Sienese School.* Marco di Pino. Here follow properly the Neapolitan painters, Francesco Curia and Ippolito Borghese.

2. *The Roman School.*—Taddeo and Federigo Zuccaro, Girolamo Siciolante, Federigo Baroccio, Il Cavalier d' Arpino.

3. *The Bolognese School, and the Romagnuoli.—Bologna:* Pellegrino di Tibaldi, Lorenzo Sabbatini, Prospero Fontana, Lavinia Fontana.—*Ravenna:* The later pictures of Luca Longhi.—*Ferrara:* Scarfellino da Ferrara.

4. *The Lombard School.*—Bernardino Lanini, Aurelio Luini, Gio Paolo Lomazzo, Girolamo Mazzuola, Giulio, Antonio and Bernardino Campi, Sofonisba Augusciola. Here follows properly the Genoese Luca Cambiaso.

5. *The Venetians.*—Although the painters of this epoch are inferior to those of the preceding one in elevation and poetry of feeling, and especially in the sentiment required for treating Church subjects, as well as solidity of execution, yet the realistic basis of this school, founded by Titian, has produced many noble and original pictures, and a great number of at least very pleasing works. We may here mention Tintoretto in his later pictures, Jacopo da Ponte (called Bassano), Andrea Schiavone, Giuseppe Porta (called De' Salviati), Girolamo Muziano, Giovanni Battista Moroni, Battista Zelotti, Paolo Farinato, Carlo Caliari, Dario Varotari, Giovanni Contarino, Francesco and Leandro Bassano, Jacopo Palma (called Il Giovane).

V. EPOCH OF REVIVAL. 1590—1670.

At the head of this epoch stand the works of the Carracci and their pupils, from whom it properly dates, and whose eclectic system ruled painting in Rome as well as in Bologna. Here consequently follow Lodovico Caracci, Annibale Caracci, Agostino Caracci, Domenichino, Guido Reni, Francesco Albani, Guercino, Lanfranco, Lionello Spada, Alessandro Tiarini, Cavedone, Pierfrancesco Mola, Elisabetta Sirani, Guido Cagnacci, Grimaldi. With these are allied, from a similarity of aim, the Lombards, Giovanni Battista Crespi, Camillo Procaccini, Giulio Cesare Procaccini, Daniele Crespi, B. Schedone. Then follow most properly the Florentines, educated under the influence of the Lombards, Lodovico Cardi (called Il Cigoli), Cristoforo Allori, Giovanni Bilivert, Orazio Gentileschi, Francesco Vanni di Siena, and Carlo Dolci. With the latter may be classed, as kindred painters in the religious form of art, Sassoferrato and Andrea Sacchi, the representatives of the Roman school.

Here succeeds the School of the Naturalists, as opposed to the Eclectics, who employed only nature, and for the most part without selection. At the head of these stand their founder Michelangelo da Caravaggio, and his pupil Manfredi; whilst in Rome they are joined by Domenico Feti, and Michelangelo delle Bambocciate. In Naples we have Giuseppe Ribera, Il Cavalier Massimo Stanzioni, Andrea Vaccaro, Aniello Falcone, and Salvator Rosa. Belisario Correnzio however, whose style was formed after Tintoretto, is a proper introduction to the Venetians. Here, lastly, the Genoese masters Bernardo Strozzi, and Benedetto Castiglione find their proper place.

5. *The Venetian School.*—If this school did not share the general decline which marked the preceding period, on the other hand it exhibits in this epoch no improvement, but a decided falling off, although still maintaining a respectable character. The most noted painters it boasts are Alessandro Varotari (called Il Padovanino) Alessandro Turchi (called L'Orbetto,) Pietro Liberi, and Pietro Vecchio.

VI. PERIOD OF DECLINE, 1670—1790.

This decline resulted with many painters from a light and pleasing, but superficial invention, accompanied by a corresponding skilful but decorative treatment; in others it proceeded from a close but spiritless adherence to a set of obsolete rules, which destroyed the peculiarity of individuals as well as of schools. With few exceptions, sound technical science, as the basis of manipulation in painting, was lost. A strict separation of the Schools is here less necessary, as even the richest gallery requires only a small number of the best pictures of the following masters in this epoch. *Florentines*:—Pietro da Cortona, who in point of time properly belongs to the preceding period, may here be placed at the head of the Mannerists, as that pre-eminently diligent master Lionardo da Vinci in the fifteenth century stands at the head of painting, which did not attain its highest development until after 1500. Ciro Ferri, Francesco Romanelli, Benedetto Luti, Zucharelli. *Roman Painters:*—Filippo Lauri, Carlo Maratti, Pompeo Batoni, Panini. *Bolognese Painters:*—Carlo Cignani, Marcantonio Franceschini, Giuseppe Maria Crespi. *Lombards:*—Francesco Londonio. *Neapolitans:*—Luca Giordano, Sebastiano Conca, Francesco Solimena. *Genoese:*—Giovan Battista Gaulli. *Venetians:*—Antonio Belluci, Francesco Trevisani, Sebastiano Ricci, Marco Ricci, Antonio Balestra, Giovanni Battista Tiepolo, Giovanni Battista Piazzatta, Giuseppe Nogari, Antonio Canale (called Il Canaletto), Bernardo Bellotto.

Where the apartments for the Italian and Dutch-German Schools immediately adjoin, an alteration in the succession of the Schools in the second, third, and fourth epochs is advisable, beginning with the Venetian, which is allied in its style of the fifteenth century to the pictures of the brothers Van Eyck and their school. Then should follow the Lombard, and afterwards the schools of Bologna and Romagna, of Tuscany and Rome. But in this series, as the paintings of the Dutch School date back only to the fifteenth century, there is no place where the pictures of the Tuscan and other Italian Schools of the thirteenth and fourteenth centuries can be harmoniously introduced; and the best plan, therefore, is to collect these into separate rooms, as at Berlin, where the locality indicated such an arrangement. Certain deviations from this plan occur in the Berlin Museum, such as the interruption of the series of the Italian by the Spanish and French Schools of the seventeenth century; but these are merely caused by the relative position of the rooms, and the restricted size of the building. It is unnecessary here to explain the reason of this latter fact, but I consider it due to the architect Schinkel, to exonerate him from any blame in the matter.

The other Schools offer few difficulties of arrangement; but in a Gallery particularly rich in the Dutch and German Masters, it might be desirable to divide their works into different epochs; thus, for example, commencing in the fifteenth century with the pictures of the brothers Van Eyck and their School; those of the two Rogier Van der Weyden, Justus Van Gent, Hugo Vander Goes, Pieter Christophsen, Hans Hemling: and then following on, in a separate group, with the works of the German painters, Martin Schongauer, Michael Wohlgemuth, Bartholomæus Zeitbloom, Hans Holbein the Elder, &c. Nor will the effect be in any way marred, by combining the pictures of the two Schools into one series; especially as, on the decline of the German School after the middle of the sixteenth century, those few masters of whom we here speak are always to be classed with their Dutch contemporaries. It needs scarcely to be observed, that during the period from 1540 to 1600, in which the Dutch and Germans fell into a false imitation of the Italians, and became very distasteful, a few pictures by the best masters are all-sufficient,—such as a Mabuse in his later time, a Lambert Lombard, Frans Floris, Martin Hemskerk, Martin de Vos, &c. Although, upon the whole, the pictures of the Flemish and Dutch Schools, from their intimate connection, may be considered inseparable, it is desirable to form separate groups of the two chief masters—Rubens and Rembrandt in whom the difference of these Schools is pre-eminently expressed, together with their pupils—Rubens, of course, taking the precedence, even in point of date.

In the Spanish School an attempt to separate the Schools of Toledo and Madrid, of Seville and Cordova, and lastly those of Granada and Valencia, in each epoch, would require a wealth of pictures which can scarcely ever be expected. It might therefore be well to bring together the pictures of these schools belonging to the same epoch, since their differences are by no means so great as those in the

Italian Schools, and there is not the chance of exhibiting the same harsh contrasts.

In the French school, the arrangement is still easier; for although it exhibits the contrast of the Idealists, headed by Nicolas Poussin, and the Naturalists, represented by Moyse Valentin, yet there are so many intermediate steps between the two, that any nice distinction of their respective tendencies might be attended with great difficulty. It would however be desirable to exhibit the works of these masters and their followers in different apartments.

The arrangement of the English School presents the fewest difficulties of any, and I consider it presumptuous, as well as superfluous, to enter at all upon this subject.

Although this mode of arrangement avoids the collocation of works of a heterogeneous character and artistic value, and combines enjoyment with instruction, yet in carrying out the details, care must be taken not to fall into the error of monotony and pedantry. This sometimes occurs when all the pictures of the same master are brought together, as is partially the case in the Dresden Gallery.

In the first place such an arrangement violates the primary rule to be observed in museums, namely to cause the spectator as much as possible to forget that the pictures no longer occupy their original places; for we neither find in a church a succession of altar-pieces, nor in the collections of Dutch amateurs do we meet with a series of cabinet paintings by the same master side by side.

But again, the most precious work loses much of its expression if viewed together with many others of the same character; and very few masters exhibit such variety in their single pictures, as to allow many of these to be seen advantageously in immediate juxtaposition. If indeed the works of so creative a genius as Raphael's, so varied in his single pictures, admit of this, yet those of other great masters, like Fra Bartolommeo and Andrea del Sarto have a certain monotony if exhibited thus, whilst painters like Wouverman and Teniers, whose works have very inferior spiritual value, and little variety in their figures and heads, are rendered tedious by exhibiting together so many of their pictures as in the Dresden Gallery. The system even of hanging collectively all landscapes and sea-pieces, according to their *genre*, is fatiguing to the spectator. It is therefore advisable with the Italian School, not only to separate the pictures of the respective masters, but to intersperse the works of those contemporaneous Schools which are intimately blended in character and spirit, as for instance the pictures of the Florentine and Roman Schools at their brightest period (1500—1550). In the other Schools, the different families of the same epoch should alternate frequently— an arrangement subject to a feeling of the general harmony they produce. Thus a Wouverman will always attract by his fine management of light and shade, and delicate execution; with these qualities, even a mediocre power of invention is sufficient. But in the lower species of paintings, containing only animals, flowers, fruit, or utensils, food, &c., objects commonly termed still-life, the intellectual interest is always so inferior, that to a cultivated eye they lose considerably when placed in the vicinity of the other classes. These are therefore advantageously interspersed in as varied a manner as possible, but apart from the rest.

VII. HANGING THE PICTURES.

The mode of hanging pictures is a point of great importance, for their general effect as well as the enjoyment of the works singly.

To avoid a tapestry-effect in hanging pictures, so opposed to the intention of their original exhibition — a point of the utmost importance—there must always be a certain space between the pictures, for which it is desirable to choose a paper of a warm and full red colour. Each painting becomes in this manner isolated and its effect heightened, and these intervals of space must be wider or narrower according to the artistic value and requirement of the pictures. The Pitti Palace at Florence may be mentioned as an exemplification of this, which, independent of the intrinsic excellence of the pictures, imparts, from the space allotted to them, a more favourable impression than any other gallery with which I am acquainted. Apart from these advantages, however, the dignity of the wealthiest nation in the world requires due attention to be paid to this subject, and that in a new National Gallery ample space should be devoted to the pictures.

Another important point is, that no picture should be hung higher than to allow its finest points and treatment to be within the correct view of an ordinary spectator. This requires that in large pictures their upper edge should not be further from the floor than fifteen feet, in medium-sized pictures not more than ten feet, and in those where small figures are introduced, not above six feet. If pictures are hung higher than this, they have a mere decorative value, as is the case with many of Rubens's paintings in the Pinacothek at Munich, where the imposing general effect in the apartment devoted to the works of this master fails to compensate the lover of Art for losing the enjoyment of each work singly. The lower edge of the pictures, on the other hand, should not be nearer to the floor than three feet. Lastly, on every wall care should be taken to distribute the pictures in a symmetrical manner at once natural and pleasing to the eye.

VIII. PRESERVATION OF THE PICTURES.

The chief sources of injury to pictures are damp, extreme dryness, dust and other particles in the air which settle upon them. The best means of preservation against these appears to me the following.

A. Against Damp and Dryness.

1. The pictures should always be hung upon wainscoat walls.

2. They should be fixed in such a manner as to admit a free current of air behind them.

3. An equable temperature is necessary; in winter the warmth being not less than 11 degrees (Reaumur); and in summer the pictures should be protected from the strong light by curtains before the windows, &c., so that the temperature is not higher than 18 degrees.

4. Whenever any bluish coating is perceived upon the pictures (always an indication of damp), this should be gently removed with a clean silk handkerchief, or otherwise it combines with the varnish, and makes it dulled, by the evaporation of the oil of turpentine.

5. If the varnish on a picture has, in the course of time, become tarnished and partially destroyed, what remains of the old varnish must be carefully removed, to prevent the dryness of the colours that would ensue, to protect them from the influence of the external air, and to restore the pleasurable effect of the picture. A moderate covering of mastic-varnish should then be equally applied, without any other addition; but the use of purified oil of turpentine must be avoided, as this becomes too thin in the process of purifying, and resists insufficiently the effects of external damp. From these considerations it will be evident that, however desirable it is to remove as speedily as possible the treasures of the National Gallery from their present destructive locality, they cannot be transferred to the new building until it is thoroughly dry.

B. Preservation against Dust, &c.

1. Ample accommodation should be provided at the entrance of the Gallery for cleaning the shoes, &c., and every visitor should be strictly enjoined to use this thoroughly, in dry as well as wet weather.

2. A daily and careful cleaning of all the rooms with moistened sawdust, immediately after the public have left the Gallery.

3. A careful but complete dusting of the pictures and frames, with soft feather brushes, at least once a week.

Although it is beyond my present purpose to enter on the extensive and difficult subject of the restoration of pictures, I may urge, in connection with their preservation, the extreme importance, as soon as the least defect is perceived — for instance, any colour peeling off or blistering — of immediately rectifying the mischief, as by this means those serious restorations are avoided, most injurious to the pictures, but which become necessary when such defects have spread generally over the surface.

IX. USE OF THE GALLERY.

A. The Visit.

As the Gallery is erected at the Nation's cost, it must of course be rendered as generally useful as possible, every one being admitted capable of deriving from it enjoyment or instruction. It should be open at least four days in the week, from about ten o'clock till four. This principle is carried out so liberally in Berlin, that children from ten years old and upwards (the earliest age at which they may be supposed able to derive profit from such an institution) are admitted, when accompanied by a grown-up person; and no one is excluded but those whose dress is so dirty as to create a smell obnoxious to the other visitors. In the National Gallery of London the freedom of admission is carried too far, infants in arms with their nurses, as well as persons in the dirtiest attire, being allowed entrance. I have at various times been in the National Gallery, when it had all the appearance of a large nursery, several wet-nurses having regularly encamped there with their babies for hours together; not to mention persons, whose filthy dress tainted the atmosphere with a most disagreeable smell. But, independent of the offensiveness to other visitors from these two classes, (which I found so great that, in spite of all my love for the pictures, I have more than once been obliged to leave the building), it is highly important, for the mere preservation of the pictures, that such persons should in future be excluded from visiting the National Gallery. The exhalation produced by the congregation of any large number of persons, falling like vapour upon the pictures, tends to injure them; and this mischief is greatly increased in the case of the two classes of persons alluded to. I cannot but ascribe to this cause a considerable share of the present bad state of so many pictures

in the National Gallery. It is self-evident that infants are incapable of deriving any advantage from such a Gallery; and it is scarcely too much to require, even from the working man, that, on entering a sanctuary of Art containing the masterpieces of every age and country, he should put on such decent attire as few are without.

B. Information relative to the Pictures.

Catalogues afford the chief means of imparting this, and it would be advantageous to issue two, of different kinds—one for the general reader, giving the necessary information respecting the schools, masters, and subjects, and sold at a price to bring it within the reach of the poorer classes; whilst a second catalogue should give a short sketch of the various epochs and chief schools of painting, each prefaced by a brief notice of the style of the masters at the head of the respective schools; and, lastly, an account of the life and works of the most important masters, sketched in a rapid and lucid manner. Both these wants have been admirably provided for in the National Gallery, with reference to the works it contained, by the small catalogue, sold for fourpence, and the larger one, written by Mr. Wornum and revised by Sir Charles Eastlake, an octavo volume of 216 pages, sold for a shilling. Introductory criticism, such as I have mentioned, is not required until the Gallery is more complete in the various Schools and epochs; and for the convenience of the spectator, it might be advisable that the numbers affixed to the pictures should as far as possible follow the succession in which they hang, the references in the catalogue corresponding to this arrangement.

The lovers of art in England are in no want of works of sound instruction;* nevertheless, with a view to impart more widely an understanding of the pictures in the National Gallery, it would be very useful if the Government were to engage, at a fixed salary, some person well acquainted with the history of painting and competent to give instruction, to deliver popular lectures on the history of the art, principally directed to the pictures in the National Gallery, but likewise adverting to the treasures contained in the Royal and private collections in England. Admittance to these lectures might be fixed at a very small payment—say sixpence for the hour—few persons caring for any privilege offered them gratuitously.

X. ENLARGEMENT OF THE NATIONAL GALLERY.

In a former section, on the arrangement of the pictures, I have given the names of a large number of masters of the Italian Schools, partly because such classification may be regarded from many points of view, and I wished to state my own opinion, and partly from a desire to show clearly, in taking *one* school, the number of excellent masters of whose works the National Gallery is entirely deficient. I have refrained from citing many masters of a second and third rank. There is an almost total want of pictures of the first epoch in the thirteenth and fourteenth centuries; the works of the third epoch in the fifteenth century are represented only by a few pictures of Perugino, Francia, and Giovanni Bellini; whilst the flourishing period from 1500 to 1550 is very imperfectly exhibited; since of the works of its three great masters—Raphael, Correggio and Titian—the Gallery contains only masterpieces of the two last. Even the school of the Caracci, the best represented of all, is by no means complete. Of the Spanish and French Schools, the Gallery contains only the works of a few masters, although these are of unquestionable excellence. The German School is almost entirely passed over. The Dutch and Flemish Schools, great favourites in England, are represented it is true by a considerable number of masterpieces of the chief painters, but they are far from complete, and in this respect the Gallery is surpassed by numerous private collections in England. The English School is far the best and most complete, especially since the bequest of Mr. Vernon's gallery; yet even here much is still to be desired.

It is evident, from what has been said, how much is required to render the National Gallery in any degree comparable to the Gallery of the Louvre in point of extent and completeness. When, too, we consider how, up to a recent period, the masterpieces of the greatest artists have gradually fallen into the hands of those who will preserve and retain them—deposited either in churches, public galleries, or in families where they form an heirloom—the possibility of attaining this object might appear doubtful; nevertheless I am convinced that, if the course I propose be adopted, this may be accomplished in time.

The principal means of effecting this object are, of course, by purchase. Now if the system hitherto followed be adhered to, and a special Parliamentary grant be required before any valuable acquisition can be secured, it is easy to foresee that centuries must elapse before the object in view can at all be attained. On the contrary, it is absolutely necessary, in my opinion, that a considerable sum—certainly not less than 30,000*l.*—should be set apart in the yearly budget for this purpose, accompanied with an express understanding, that any portion of such grant remaining unexpended one year, should be added to the grant of the following year. It might very probably happen that for several years no opportunity offered for making any desirable purchases; whilst, in a following year, extremely important ones might occur, requiring a far greater sum than the annual grant would defray; moreover such opportunities might happen at a time when Parliament was not assembled, and an application for any extraordinary grant would be impossible. The plan I propose is the only one by which the Nation can take advantage of such opportunities as the sale of the collections of Cardinal Fesch and the King of Holland, which perhaps may not recur for centuries.

Another point I would urge is, that purchases of pictures should in future be made with a reference to more general and enlarged views than hitherto. I am well aware that the public taste has, in a certain degree, influenced the purchases made, and that, from this cause, there has been a hesitation in obtaining pictures of the fourteenth and fifteenth centuries, which are regarded as generally unintelligible and distasteful. Within the last ten years, however, a commencement has happily been made to overcome this prejudice, by the acquisition of the works of the fifteenth century by John Van Eyck, Pietro Perugino, Francesco Francia, and Giovanni Bellini: a feeling for these older forms of Art has recently been very generally awakened, and we may hope this will continue to increase, and that ere long public feeling and opinion may sanction enlarged purchases of such pictures. Nevertheless, although an ardent admirer of these works, I can quite understand the feeling of the public at large, who, from their present point of view, see in them only hardness, meagreness, dryness, and want of perspective, when compared with pictures which satisfy the demands of Art, in representing objects in nature, with a pleasing outline, completeness of form, and attention to perspective. I am therefore far from recommending, at present, the purchase of pictures by all these early Masters, even if they could be obtained at low prices, which is by no means the case. I am rather of opinion, that the means at disposal may be better expended in supplying the great blanks in the epochs of the highest style in Art. But in taking this general point of view, I must defend myself and other admirers of these earlier forms of Art against the wide-spread prejudice, that our admiration of these works arises from their very defects of hardness, stiffness, &c. I may be allowed to observe, in answer to this reproach, that those whose eye and feeling have been educated as mine have been, by long study of the grand forms of Michael Angelo, the beauty of expression and grace of Raphael, the wonderful effects of light and shade in Correggio and Rembrandt, and the refined beauties of the great Masters of the Dutch School of the seventeenth century, are far more alive to the defects of these early masters than any mere dilettanti who cherish such a prejudice. Those who share my feelings for Art admire these pictures not *for*, but *in spite of*, such defects, which are obvious to the most ordinary eye; but this fact surely argues their possessing some high intrinsic value, richly compensating for such faults. Now this quality consists in these masters preeminently fulfilling the highest aim of Art: inspired with a noble enthusiasm, and absorbed in the spiritual feeling of their subject, they brought this before the eye and mind of the spectator, with a fervour and animation peculiar to formative art, and which distinguishes the latter from all other means of spiritual expression. This intrinsic merit seizes the attention of an experienced amateur in Art, and prevents his being deterred by a rough exterior, whilst at the same time his eye is pleased with studying the distribution of the figures. Lastly, I may observe that the admiration which these works create is in a great measure heightened by the subjects, which are generally of a religious character, and consequently belong to the highest sphere of contemplation and feeling to which the mind can rise. Nevertheless, the principal value of these pictures is not to be sought in this circumstance; and I confess that the current observation, that at the period to which they owed their origin Art was a handmaid to the Church, appears to me incompatible with the high and independent purpose and functions of Art. Most persons are conversant with subjects of a religious character, and these pictures rely principally for effect upon their treatment—the form in which they are presented to the spectator—which appertains exclusively to the province of Art.

In the purchase of pictures of the highest style of Art, it appears to me, for the present, chiefly desirable to seize every opportunity to complete the Italian School;

* For the Italian school, I may refer to the excellent translation of the "Handbook of Painting," by Kugler, edited by Sir C. Eastlake, and enriched with numerous illustrations; for the Dutch and German schools, there is the first edition of Kugler's Handbook, edited by Sir E. Head; for the French and Spanish schools, the excellent Handbook by Sir E. Head himself. Lastly detailed information on the Spanish school will be found in the "History of Painting in Spain," by Sterling, as well as in many parts of the works of Richard Ford on the same country.





especially as these works are becoming every day more rare; and amateurs have, moreover, the masterpieces of the Flemish School, which are found largely in the numerous private collections in England. It is also to be hoped, that the great blanks in these Schools will gradually be supplied —in imitation of the noble example of Lord Farnborough and others—by bequests and presents; whereas very considerable sums would be required to effect this object by mere purchase.

To initiate the public into a study of these earlier forms of Art, a comparatively small number of pictures is required, and a moderate outlay would suffice. Excellent specimens of the greatest masters of the fourteenth century still fetch such low prices in England, that, as late as last year, at the sale of Mr. William Jones's collection, a small altarpiece, (in my opinion an unquestionable and beautiful work of Taddeo Gaddi,) was sold for 12*l*. All that is required, therefore, is to take advantage of such opportunities. It is certainly a matter of great regret that the singular chance of completing, at once, the works of this period, by the purchase of the late Mr. Ottley's collection, which might have been secured for a very moderate sum, was not embraced.

Pictures by the best masters of the fifteenth century are obtained with much greater difficulty, and at comparatively higher prices. There are, however, still many of these in the smaller towns of Italy, and it would only be necessary to engage some agent in that country, well conversant with these matters, to procure additional fine specimens of these works. Indeed, within the last few years, excellent pictures of this class have been occasionally sold in London auctions at very moderate prices. Pictures also of the Dutch and German Schools of the fifteenth century are occasionally to be purchased in their respective countries, as well as in London.

The greatest difficulty will be to obtain valuable pictures by the best masters of the Italian School, of the highest periods of Art, at all comparable to the collections in the Louvre; and, indeed, this seems to be impossible with regard to Raphael's pictures by mere purchase. There is only one means to be adopted—to remove the Cartoons of Raphael from Hampton Court to the new National Gallery. In a gallery especially adapted for them, and favourably lighted from above, these Cartoons would have an effect, of which it is impossible to form an idea in their present highly disadvantageous position, and would enrich the Gallery with masterpieces of Raphael's genius, with which the pictures in the Louvre cannot compete. But beside the Cartoons, the gallery of Hampton Court possesses a series of pictures of the Roman, Lombard, and, above all, of the Venetian, Dutch, and German Schools, which, in their present position, interspersed indiscriminately with pictures of very inferior merit, or of mere historical interest — many of them hung to great disadvantage — produce little effect, but which would enrich the National Gallery, by supplying gaps in these respective Schools, more effectually than could perhaps be accomplished by purchase in a series of years. The warm interest which Her Majesty has evinced in all matters of public advantage, so strikingly shown on the occasion of the Great Exhibition of 1851, may perhaps induce a hope that she would not withhold her gracious consent to a removal of the Cartoons from Hampton Court, together with a selection of pictures from that gallery, made by a Commission of competent judges. This might be done, with a reservation of the right of the Crown to their possession, in the same manner as the Duke of Portland reserved to himself the property of the celebrated vase in the British Museum which goes by his name; nor would the removal materially diminish the attraction of Hampton Court.

To supply genuine and important specimens of the works of some of Raphael's pupils and successors, such as Bagnacavallo, Cotignola, Innocenzio da Immola, and the rare productions of Gaudenzio Ferrari, which are no longer easily purchased even in Italy, it is very desirable to watch for the occasional appearance of altarpieces by these masters. An opportunity of this kind was unfortunately neglected at the sale of the late Mr. E. Solly's collection, which might have been obtained at very moderate prices. They are however still preserved in England, in the hands of other private individuals. The acquisition of the works of these and other masters of a second rank, in the other Schools, is an object of importance to the National Gallery in three points of view:—first from their artistic value; secondly, because it is only thus that the great wealth of the Schools is properly exhibited; and lastly, because the spectator learns to distinguish these from the works of the chief masters, for which they are frequently palmed off.

For the epoch of the Caracci, the excellent pictures which the National Gallery possesses are sufficient, until the other Schools, in their best periods, shall be comparatively filled up.

From the remarkable wealth England possesses in masterpieces of the Flemish and Dutch Schools, it may be anticipated that these departments will in time be as richly supplied as in the Louvre, partly by presents and bequests, and partly by taking advantage of every favourable opportunity of purchase. The same may be said with regard to the Spanish School, of which there exist in England a considerable number of admirable works.

In the works of the French School, no other gallery would attempt to emulate the collection in the Louvre. Nor does such an object even appear desirable. The National Gallery already contains admirable specimens of the most distinguished masters of this School, as Nicholas Poussin, Claude Lorraine, Gaspar Poussin, Watteau, and Greuze; and the large number of these pictures in England renders it easy to supply any blanks as opportunities occur. The purchase of works belonging to the epochs of the decline of any of the Schools, would naturally be deferred until the last.

I shall add a few words in conclusion, respecting the English School. It may with certainty be anticipated, that this School will be the most enriched by presents and bequests; nevertheless, it would be very desirable for the Government to purchase for the National Gallery (as is frequently done in France) such large historical pictures of merit as do not readily find private purchasers. The artists of this country would then be induced to undertake important works of this class,—a department hitherto little cultivated in England. With respect to presents and bequests, in order to prevent too large an accumulation of inferior and bad pictures, or of duplicates, for which no space could eventually suffice, a regulation should be made to dispose of such works, upon the decision of a committee of competent judges, and to appropriate the proceeds of such sale to fresh purchases for the National Gallery. The assurance thus given, that every bequest or present would directly or indirectly benefit the Gallery, would probably remove any scruples from the minds of those who might intend to present or bequeath their pictures to this Institution.

In conclusion, I cannot but express an earnest hope that this new building may be commenced as soon as possible. When it is considered that its erection and perfect drying must necessarily require several years, it becomes an urgent duty to make every effort to prevent these national treasures of Art being exposed, longer than is absolutely inevitable, to the destructive effects of their present locality.

If the details and suggestions I have here made, relative to a matter of such distant accomplishment, appear to any of my readers premature, I would observe, that in so important an affair, involving numerous and multifarious considerations, which require to be well and dispassionately weighed, it has appeared to me desirable to have these questions publicly stated in an early stage of the proceedings, with a view to their full and mature discussion, before any decided steps are taken, and to insure the deliberate sanction and approval of all those who are most competent to pass a judgment. Another consideration has induced me to offer these remarks and suggestions at this time; at my advanced age, I can scarcely hope to live to witness the completion of this great national work, and I have desired, whilst the active powers of my life are preserved, to turn them to a purpose of such high public usefulness.

THE VERNON GALLERY.

FALSTAFF AND ANNE PAGE.

G. Clint, Painter. H. Bourne, Engraver.
Size of the Picture 2 ft. 5 in. by 2 ft. 0½ in.

Mr. Clint, the painter of this pleasing little picture is perhaps one of the oldest members of the profession, but he has some time since ceased from its active duties. His principal works are portraits and dramatic scenes, in which he has been very successful. For many years Mr. Clint's name was on the list of the Associates of the Royal Academy, but he withdrew it about ten or twelve years ago.

The title given to this picture is evidently a misnomer, but it was so named in Mr. Vernon's catalogue, and has been retained in that now issued in the gallery at Marlborough House; we have therefore not thought fit to change it; but the scene is one in which Falstaff and Mistress Ford are the principal characters; it occurs in the third scene of the third act of "The Merry Wives of Windsor." The place is a room in Mr. Ford's house; Mistress Page and Mistress Ford have just laid their plans to punish the knight for his presumption in making love to them both at the same time, and the former is leaving the apartment that the plot may ripen into execution. The basket is ready and the servants have received instructions to "trudge with it," when Sir John is snugly ensconced within the wicker enclosure, "in all haste, and carry it among the whitsters in Datchett Mead and there empty it in the muddy ditch, close by the Thames' side." As soon as Mrs. Ford is left alone Falstaff enters, and addresses her thus:—

> Have I caught thee, my heavenly jewel? Why, now let me die, for I have lived long enough; this is the period of my ambition. O this blessed hour!
> *Mrs. Ford.*—O sweet Sir John.

Mr. Clint's impersonation of the knight is humourous but not vulgar; the lady awaits his advent very composedly, but there is an expression of lurking mischief in the corner of her mouth that implies the clothes-basket is sharing her thoughts with her *soi-disant* lover.

VISITS TO THE GOBELINS IN 1839 AND 1847.

The term Gobelins, first applied to the dye-house, and subsequently to the whole establishment, including the tapestry and carpet manufactory, took its origin from two brothers, Giles and Jean Gobelin, who, about the year 1550, introduced the newly-discovered art of dyeing scarlet, into France. The Gobelins were not, themselves, the discoverers of the scarlet dye; that is due to Drebbel, a native of Alkmaar, who ultimately resided and died in London. It appears that Drebbel having accidentally spilled some *aqua regia* on a solution of cochineal which he had prepared for filling a thermometer-tube, was immediately struck with the beautiful colour thus produced. After some conjectures and experiments, he found that the cause of the new colour arose from the circumstance of the vessel containing the solution of cochineal being made of tin, which had been dissolved by the *aqua regia*, forming a nitro-muriate of tin. Not being a dyer himself, he communicated his observations to Kuffelar, an ingenious dyer, residing at Leyden, and who subsequently became his son-in-law. Kuffelar was evidently the first who practically carried out the discovery of Drebbel,—hence the name "Kuffelar's Colour" was given to scarlet. The secret, however, soon got into other hands; Gulich, and also Van der Vecht found out the process, and the latter communicated it to Giles Gobelin. About the year 1643, Kepler, who had obtained a knowledge of the process in Flanders—his native country—came over to England, and settled at Bow; and having practised scarlet dyeing there, this colour long went by the name of "Bow Dye." Kepler's dye does not, however, appear to have been a perfect process; Bauer, or Brewer, who was invited to England in 1667, by Charles II., with the promise of a large salary, first brought the art of dyeing this, and other colours, to great perfection.

The banks of the little river Bièvre, in the Faubourg of St. Marcel, at Paris, was the spot fixed upon by the Gobelins for their dyeing operations; the water of that river having long previously been considered as the best in the neighbourhood for the process of dyeing. Here they erected a small dye-house. The Parisian dyers of that day looked on the foreigners as persons who had ventured on a very rash speculation, and applied the epithet *folie Gobelin* to the new dye-house. The colours, however, produced there were so superior to those previously obtained, that their brilliancy and solidity were put to the credit of the devil, with whom, it was stated, the Gobelins had entered into partnership. At this period the generality of French colours were not so good as the English and Flemish. Continued success attending their business, the Gobelins amassed considerable wealth, and became the proprietors of much property on the banks of the river. Their descendants continued to labour with success; but having become very rich, they renounced the occupation of dyers, and filled various offices in the State. To the Gobelin family succeeded MM. Canaye, who did not confine themselves to the business of dyeing, but began to manufacture tapestry, which had previously been imported from Flanders. The manufacture of tapestry in France, however, dates as far back as 1295; for in that year an edict was published, authorising the formation of an establishment of *haute lisse*, and granting permission to a man of the name of Renant to employ workpeople. The manufacture, however, made but little progress; for both Francis I. and Henry II. sent to Brussels for the tapestries used in ornamenting their palaces. Henry IV., in 1607, and after him Louis XIII., gave a fresh stimulus to the manufacture, and granted great privileges to the manufacturers—Marc Camans, and François Laplanche. The writer of this notice has seen some tapestries executed at this period. About 1655, a Dutchman, named Gluck, succeeded MM. Canaye, uniting with him Jean Liansen, a tapestry manufacturer of Bruges, and a great proficient in the art. In 1677, France possessed a Minister of State who looked beyond the petty limits of the Court, and took an interest in the welfare and prosperity of the manufactures of his country. Knowing the deficiency of the Parisian dyers, and rightly judging that not only must attention be given to the production of a fabric, but that beauty and brilliancy of colour is also essential, Colbert, finding the Gobelin establishment prospering, suggested to Louis XIV. the propriety of purchasing it, and re-establishing it as a royal manufactory. The combined manufactory and dye-house still retained the name of Gobelins, though without the appellation *folie;* an epithet which success had long previously removed.

Skilful artists were now attached to the manufactory, and the celebrated Lebrun was appointed director. In 1690, Mignard succeeded Lebrun as director, and introduced several Flemish workmen of great skill. In 1694, the manufacture began to decline, and the public treasury was in such a low condition, that most of the workmen were discharged. In 1749, a modification was introduced, whereby the model from which the tapestry was made was traced out on varnished paper, and placed behind the workman.

In 1797, the manufacture was re-organised, and has continued, with various modifications, to the present day.

Under the government of Napoleon great encouragement was given to the tapestry manufacture.

The Gobelins tapestry was formerly made in lengths, or pieces, the width of which varied from four to eight feet; and when one of large dimensions was required, several of these were sewn, or fine-drawn together with such care, that no seams were discernible. At the present day, however, they are manufactured of much greater width, so that they seldom require to be joined even in the largest pieces.

Two methods were formerly practised in the manufacture of tapestry, known as those of the *basse lisse* and the *haute lisse*. The basse, or low warp, is now disused; we shall therefore confine ourselves to a description of the haute, or high warp, as at present employed at the Gobelins.

The frame, or loom, in which the tapestry is worked, is of the most simple construction, consisting merely of two upright posts with suitable cross-bars at the top and bottom; between these two posts two rollers or beams are placed, with ratchet heads, and clicks to hold them. To these rollers, or beams, are connected the longitudinal threads, or warp, composed of twisted wool, wound principally upon the upper roller, which may, therefore, be denominated the warp beam, the other of course being the cloth beam. The longitudinal threads are separated from one another by suitable contrivances, provided for that purpose; the division of the threads being effected, in order to admit the cross-threads which are to form the picture. As a sort of guide for the artist to introduce the cross-threads in their proper places, he traces an outline of his subject on the threads of his warp in front, which are sufficiently open to enable him to see the picture behind it.

For working the tapestry, three instruments are required—a broach, a comb, and an iron needle; the first is formed of hard wood, about seven inches and five-eighths in length, and two-thirds of an inch thick, ending in a point, with a small handle, round which the wool is wound, and serving the same purpose as the weaver's shuttle. The comb is also of wood, eight or nine inches long, and an inch thick at the back, whence it gradually decreases to the extremity of the teeth, which are more or less divided, according to the greater or less degree of fineness of the intended work: it is used to press close the wool, when any line or colour does not set well. The artist places himself behind the frame, with his back towards the picture he is about to copy; he first turns and looks at his design, then taking a broach of the proper colour, he inserts it among the threads of the warp, which he brings across each other with his fingers, in precisely the same way that weavers read their patterns on the simple of the draw-loom, and this he repeats every time it is necessary to change his colour. Having placed the wool, he beats or presses it down with his comb; and, when he has thus wrought several rows, he passes to the other side to see their effect, and to properly adjust them with his needle, should there be occasion.

In 1826, the celebrated carpet manufactory of La Savonnerie was transferred to the Gobelins.

The dyeing establishment of the Gobelins has been under the able management of M. Chevreul for the last thirty years. His researches have far surpassed all those who preceded him: he has investigated the action of light both in vacuo, in dry and damp air, in the vapour of water, and in hydrogen gas; in combinations of colour in silk, wool, and cotton goods. He has demonstrated that the stability of colours varies with the nature of the material dyed, and even on the same fabric, according to the mode of operation followed. He has thus arrived at results different from those obtained by MM. Gay-Lussac and Thenard relative to the effects of heat. Thus, for instance, in the case of weld, the experiments of the above mentioned chemists went to show that this colour was affected at 210° C.; whilst M. Chevreul has demonstrated that a heat of 190° C. is sufficient for this purpose. This difference arises from the fact that MM. Gay-Lussac and Thenard submitted their specimens to the continued action of heat until the colour was affected; whilst M. Chevreul heated his specimens progressively, first to 150°, then to 160°, 170°, and 180° C.

According to the researches of M. Chevreul, turmeric is affected by the influence of light when placed in vacuo, and in dry hydrogen gas; it is more slowly affected in the air, and the colour stands better on silk and wool in damp than in dry air. Safflower, archil, and indigo, sometimes furnish analogous results, and sometimes the opposite; thus, for example, indigo preserves its colour perfectly in vacuo, whilst Prussian blue loses its colour. Archil and safflower retain their colour perfectly under those circumstances which affect the colour of turmeric. In the vapour of water, the light affects the colour of turmeric in silk and wool, while it heightens the beauty of the colour in cotton. The vapour of water and the light destroy the colour of archil in cotton, but have no action on the same colour in wool and silk. The above obser-

vations serve to show the necessity of submitting all colouring matters to analogous trials, in order to judge of their respective solidity, and to compare the different substances which are capable of dyeing a fabric one and the same colour.

M. Chevreul has also extended his investigations to the action of heat, and has ascertained that colouring matters have not all the same degree of stability when exposed in vacuo to a suitable temperature. Thus turmeric, whose colour is affected in vacuo, undergoes no alteration in silk or cotton at 160° C. The archil, which in the air is more stable than turmeric, undergoes an alteration in silk and cotton at 180° C. These examples are sufficient to show that various fabrics act in a special manner on different colours, and prove that moisture has much to do with the matter.

On this account, M. Chevreul has made some investigations, in order to define the hygrometric properties of woven fabrics. He dried these at 120° C. in the air, and in vacuo, then kept them for several days in atmospheres of 65, 75, 80, and 100 hygrometric degrees. From these experiments he obtained certain results, whence he draws the following conclusions: — One hundred parts of woody fibre absorb twenty-five parts of vapour of water. One hundred parts of silk absorb twenty-nine parts of vapour of water. One hundred parts of wool absorb thirty-two parts of vapour of water.

The result of a long and patient investigation of this subject has led M. Chevreul to the conclusion that every coloured fabric should be tried by the same agents as those to which it will be exposed:—First, by air and light; secondly, by wind and rain; thirdly, every fabric destined for carpet use must be submitted to friction; fourthly, every fabric intended to be washed should be tried by soap and water and water alone.

The following extracts from the note-book of the writer of this article—notes made during the time he received the special permission of Louis Philippe to attend daily at the dyehouse and inspect the operations in progress—may perhaps prove of some interest to many readers. To reproduce with correctness on tapestry any painting requires the employment of an immense number of shades of colour, the obtaining of which is entirely dependent on the practised eye and skilful manipulation of the dyer, who, in the proportions of the ingredients employed in forming the bath for any particular colour, has recourse more frequently to the "rule of thumb," than to scales and weights. It is therefore impossible to give the pounds and ounces of dye-wares used in most cases, the relative proportions of these to one another differing according to their respective qualities, and to the particular circumstances of the case. Both the silk and the wool dyed at the Gobelins are in skeins or hanks.

Light Flesh Colour to Dark Crimson on Wool.—Alum and tartar mordant. Bath of cochineal, to which is added decoction of logwood, sumach, weld, and sulphate of iron in suitable proportions.

Marrone and Savoyard to Black on Alumed Silk.—The bath is formed by boiling together for an hour or two weld, madder, and a little logwood and fustic; sulphate of iron is then added. To obtain darker shades a further addition of logwood is made, and the silk passed through a solution of sulphate of iron, and some of the bruniture or dark mixture kept ready for use, the preparation of which will be given afterwards.

Pink on Alumed Silk.—Bath formed of solution of tartar and cochineal. About four ounces of cochineal to one pound of silk. About one-fourth of the copper is filled with water, and the cochineal being added, it is heated for an hour and a half. The decoction is now boiled for a few minutes, and the copper filled up with cold water, and but very little fire kept under. The silk is put in at a temperature of 120° Fahr. and the heat gradually increased.

Light-dark Yellow for Wool.—Make bath of weld: for light colours boil the weld for ten or fifteen minutes only, but for dark colours boil the weld two or three hours.

Chocolate on Wool. — Alum and tartar mordant. A yellow body is first given to the wool by a dye bath of weld, for which purpose the weld should be boiled about twenty minutes. Then add a small quantity of madder, and pass the wool through the bath. Afterwards, gradually add some bruniture and decoction of galls, also some pyrolignite of iron, and if not yellow enough, add some strong decoction of weld; if too red, put through alum and tartar mordant again, and proceed as before with weld and bruniture *q. s.* About two pounds of madder will suffice for thirty pounds of wool.

Black on Wool (1).—For twenty pounds of wool use one pound of tartar and three pounds of sulphate of iron for mordant. Make a bath of logwood and add three ounces of sulphate of copper; to give darker colour add some sumach. The addition of a little weld or bois jaune is also useful.

Black on Wool (2).—Pass the wool through the indigo vat, and afterwards through bath of cochineal and sulphate of iron, or of logwood, galls, and sumach.

Deep Gold Brown on Wool.—Alum and tartar mordant. Make bath of weld, by boiling for half an hour or more, and add gradually *q. s.* of madder. Use three successive baths of weld, four bundles for each forty pounds of wool.

Mahogany Colour on Silk. — First give body with solution of annatto according to tint required, then pass through two baths of weld, finishing with madder and bruniture.

Marrone on Wool.—Pass the wool through three baths of weld; in last bath put three or four pailsful of soot for each forty pounds of wool. Boil one hour and skim. Pass the wool through. Next pass through bath of madder and bruniture *q. s.*

Blue Black on Wool. — Pass the wool through a solution composed of one pound of tartar, one pound of sulphate, or equivalent quantity of acetate of iron, and five or six ounces of verdigris; finish with bath of logwood, sumach, and sulphate or acetate of iron.

Turkey Yellow on Wool.—A bath is formed by boiling four bundles of weld, weighing from ten to twelve pounds each, in one hundred and fifty gallons of water for about twenty minutes. Through this bath forty-two pounds of wool, previously treated with alum and tartar mordant, are passed three times successively. Last time add about two handsful of madder gradually. Then throw away two-thirds of the contents of the copper, fill up with cold water, add about one litre of bruniture and pass the wool through again.

Lilac on Wool. — Treat with alum and tartar mordant for about half an hour, take out skeins for lighter shades first. Dissolve about one ounce of ammoniated cochineal in three pints of hot water in a tin vessel. In another tin vessel capable of holding four or five gallons, put two gallons of water and about one of alum and tartar mordant, with a small additional quantity of alum and tartar. Boil till dissolved. If it should have a dark appearance, throw away one-third, and fill up with cold water, add the ammoniated cochineal gradually, and pass all the skeins of wool through, the bath all the while over the fire, and the temperature, at first about 130 Fahr., gradually increased. Add some more ammoniated cochineal to a fresh bath if necessary, and give also a bath of archil (very small quantity.) Then to a vessel of cold water put a bowl full of warm indigo vat liquor, and give the wool the desired shades by passing it through this blue solution. For dark lilac the wool may be put through the indigo vat. The wool should be wrung out and dried quickly.

Rose Colour on Wool.—Treat sixty pounds of wool with alum and tartar mordant for two hours. Prepare a bath with about half a pound of cochineal and three handfuls of madder, previously dissolved in water, added gradually. Expose the wool to the air, then empty the bath and start a fresh one, add gradually more solution of cochineal and tartar to obtain the required shades. About two pounds of cochineal are sufficient for sixty pounds of wool. A small quantity of the tin solution may be added if requisite.

Green on Wool.—Place twenty pounds of wool in a vessel containing 100 gallons of water at 85° Cent., in which four pounds of soda crystals have previously been dissolved, and let remain therein for half an hour. Then wash the wool in water and expose to the air. Alum and tartar mordant. Put about three large handfuls of bois jaune in two or three gallons of water; boil and keep hot for two hours. Put half a pound of carmine d' indigo into a gallon of water. Mix the decoction of bois jaune with the indigo solution in the bath in proportions according to the shade of green required. If any of the skeins take the green colour unevenly, pass them through the soda bath above-mentioned, which will remove the blue; then mordant again with alum and tartar, and proceed as before. Add some alum to the bath before using it for green, and also occasionally in the course of the dyeing.

Dark Greens.—Use strong decoction of *bois jaune*, or preferably, the red fustic, with solution of carmine d'indigo, and a little "*dissolution d'indigo*," according to the tint required. Alum also to be added. For *very dark* greens pass through the indigo vat.

Dutch Black on Silk. — Pass the silk through bath of galls and sumach, in the proportion of about half a pound of galls and three pounds of sumach to one pound of silk. Wash; then pass through bath of sulphate of iron, and afterwards solution of Prussian blue in muriatic acid; then pass through fulling mill with fuller's earth. Bag the silk.

Green Grey on Wool. — Pass the wool through a weak bath of weld and madder, to give various gradations of straw colour. Darkest shade first; others progressively put into the bath; then add more decoction of weld and madder as may be desired; finish with pyrolignite of iron.

Dead Green on Wool.—Bath of madder, weld, and bruniture, and for darkest shades of this and *vert-mort-jaune* add soot *q. s.*

Lilac to Plum Colour on Wool.—Bath of cochineal—afterwards pass through archil in hot water; takes the indigo vat afterwards better than cochineal alone and more evenly.

Reds and Marrone on Silk or Wool.—Use

bath of red sandal wood, with mordant of muriate of tin.

Purplish Blue.—Mordant of alum and solution of tin. Afterwards bath of logwood or Brazil wood.

Brown.—Bath of pyrolignite of iron, Brazil wood, and galls.

Bordeaux Wine, or Claret Colour, on Wool.—Alum and tartar mordant, and bath of cochineal, madder, and weld.

Fine Black for Silk.—Extract of chestnut, with tartar and sulphate of iron.

Light Yellow on Wool.—Boil one bundle of weld to each thirty pounds of wool for from ten to fifteen minutes.

Grey Green.—Bath of madder and weld with some bruniture; finish with indigo vat.

Brown.—Decoction of walnut peel, with madder, and pyrolignite of iron, or bruniture.

Deep Yellow.—First give bath of weld, then madder, and finish with bruniture.

Gobelins Purple.—Bath of cochineal and indigo vat. Alum and tartar mordant.

Grey Blue on Wool.—After treatment with soda, give indigo vat according to shade. Wash. Give mordant of alum and tartar in hot water a few minutes; then pass the wool through a bath of madder and weld, adding a small quantity of cochineal to the darkest shades.

Yellow on Silk.—First, solution of annatto, then alum mordant, and finish with bath of weld.

Green on Silk.—Mixture of solution of indigo and carmine d'indigo, with turmeric.

Light Poil.—Bath of weld, madder, and bruniture.

Olive (not solid).—Bath of logwood and sulphate of iron.

Olive (solid).—Pass through indigo vat, after which dip three times in bath of weld.

Marrone.—Give body of weld, then madder, pyrolignite of iron, and bruniture.

Golden Yellow.—Bath of weld and madder, with the addition of a small quantity of annatto.

Flesh Colour.—Bath of cochineal, madder, and red fustic.

Yellow Olive (vert d'osier jaune).—Bath of weld and bruniture, with addition of madder for deep shades.

Columbia Blue (light violet).—Bath of cochineal and indigo vat.

Blue.—Indigo vat only—very dark blue, add pyrolignite of iron.

Green Primrose (vert gai jaune).—Bath of weld and indigo vat for lighter colours; add pyrolignite of iron, or bruniture for darker colours.

Green, for Silk.—Bath of weld and indigo vat.

Dead Heavy Black for Silk.—Extract of chestnut solution, and afterwards indigo vat.

Dust Grey (gris de perle).—Bath of cochineal, weld, and bruniture.

Silver Grey.—Bath of cochineal, madder, and bruniture.

Gris de Lin.—Bath of cochineal and indigo vat.

Orange Gold.—Bath of cochineal, madder, solution of tin, and fustic.

Aluming of Silk.—Put about twelve ounces of alum for each four pounds of silk, with sufficient quantity of water; after twenty-four hours add four ounces more. Let the whole remain together about forty hours, at the temperature of the atmosphere, in a dark cellar.

Ammoniated Cochineal.—One pound of cochineal, three pounds of liquor of ammonia. Mix together to form a paste.

Dissolution d'Indigo.—Dissolve indigo in concentrated sulphuric acid—pass some wool through it to remove the red or brown particles of indigo.

Alum and Tartar Mordant for Wool.—Six pounds of alum, one and a half to two pounds of tartar to thirty pounds of wool. Remain one hour, one hour and a half, or two hours, according to tint required.

Bruniture.—One pail of sumach, six of logwood, and one and a half pound of galls. Boil together in thirty pails of water for three hours. Slacken the fire, fill up with cold water; run off into store vessel, and when cold, add twelve pounds of sulphate of iron.

Carmine d'Indigo.—One pound of indigo to three and a half pounds of sulphuric acid.

Tin Solution.—To eight pounds of nitric acid add one pound of muriate of ammonia, and afterwards add gradually one pound of pure tin in fine shavings, and two pounds of water.

Degummage, or Scouring of Silk.—Boil forty-two pounds of silk for one hour and a half with eleven pounds of Marseilles soap, and afterwards boil again for an hour and a half with six pounds of soap.

Degraissage, or Scouring of Wool.—Soak the wool for forty-eight hours in a mixture of lime and water, using four pounds of lime for twenty pounds of wool. Wool to be dyed green must be scoured with soda, as mentioned above.

Mordants.—No alum and tartar mordant for blue. Tartar only for crimson. Alum the only mordant for silk.

The indigo vat (*cuve d'Inde*) used at the Gobelins, is a deep copper vessel set in brickwork; its shape is conical, narrowing downwards, so that a space is left between its side and the brickwork which surrounds it, and on which it rests at the upper part. The lower part of the vat is about a foot and a-half in the ground. To start this vat, there is put into it some water, two pounds of *cendres gravelées*, a bowlful of bran, and a handful of madder; and a fire of wood being introduced through a door opening into the brickwork, the whole is boiled for about an hour. One pound of powdered indigo is then added to a small portion of the above, and the mixture put into the vat, together with the requisite quantity of water to fill the vat. The vat is then shut up, a small fire is placed within the brickwork, so as to heat the sides of the vat, and a careful rousing of its contents is then given. The temperature of the vat should be kept at about 60° F. for a day or two, a rousing being given to it every twelve hours. At the expiration of about forty-eight hours, if well managed, the liquid in the vat will be of a fine green colour, and its surface will be covered with a blue scum, or *fleurée*, with coppery-coloured flakes. Should the colour not be considered deep enough, what is termed a brevet is given to it. This is prepared, by putting a pound and a half of *cendres gravelées*, a small bowlful of bran, and a handful of madder, in about four gallons of water, the madder being added when the water is on the point of boiling. After boiling two or three minutes, the whole is put into the vat, the temperature of which is about 150° F. The contents are then well stirred, and a moderate heat kept up. One, two, or more brevets are sometimes required, as the vat proves weak, and the colour diminishes. When the liquid in the vat assumes a dark and thick appearance, a clearing must be given it, which is done as follows:—Fill a copper holding about ninety gallons with the liquor of the vat, leaving the sediment behind; add to this liquor one pound of *cendres gravelées*, and two small bowlsfull of bran; light a fire underneath, and when the liquor has got tolerably warm, skim off the bran, and add another two bowlsfull. When the liquor boils, skim off the bran again, let boil for two or three minutes, and then add cold water and put out the fire. Fill up with cold water, and after about half an hour, put the contents into the vat; stir up well, put a moderate fire under, and cover up. When the indigo is found to be expended, a fresh addition of it with *cendres gravelées*, bran, and madder, must be made.*

Weld, or Madder Colours.—If not good or even, put into alum and tartar mordant, and boil for two hours. Use for dark colours, as chocolate, &c.

Weld.—Always boil it in hard water. The colour obtained is much clearer.

Dye Bath.—Always give weak bath first; the colour takes more uniformly. In light shades give bath as cool as possible; the colour will be more even.

Archil gives a degree of freshness and clearness to colours.

Decoction of Brazil Wood improves by age, but

Decoction of Logwood deteriorates by being kept; it is best when made a day or two before use.

THE VERNON GALLERY.

THE CARRARA FAMILY.

Sir C. L. Eastlake, P.R.A., Painter. S. Smith, Engraver.
Size of the Picture, 4 ft. 2 in. by 3 ft. 4 in.

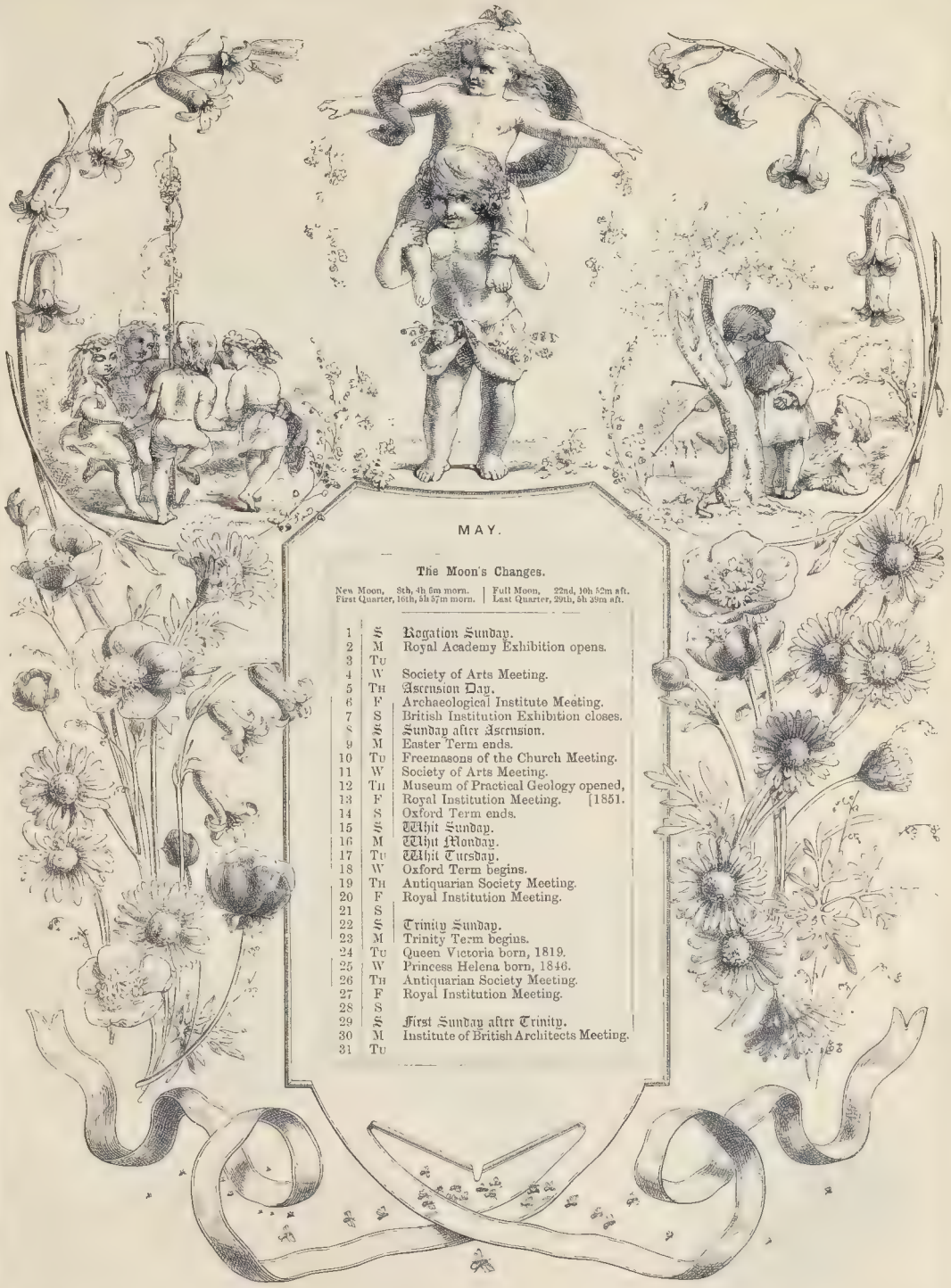
THIS picture was exhibited at the Royal Academy, in 1834.

The subject is suggested by a narrative which appears in Sismondi's "History of the Italian Republics in the Middle Ages." During the wars that were waged between the Guelph and Ghibelline factions, Francesco de Carrara, the last Prince of Padua, was compelled to fly with his wife, Tadden d'Este, and family, the former of whom was sick, from the power of Galeazzo Visconti, Duke of Milan. They succeeded through almost every variety of hardship in reaching Genoa. While travelling in the vicinity of the river Ponent, a country chiefly occupied by their enemies, the emissaries of the Viscount pursued them among the fastnesses and rocks with unwearied energy in the hope of arresting their flight. Their way led them through the most tortuous paths of the mountains, and by the edges of precipices of fearful height, along which Carrara was obliged to support his young and delicate wife to prevent her falling from her mule; and so keen was the pursuit that they dared not enter a friendly house, when they found one ready to afford them a temporary asylum; at Ventimiglia they were followed by a body of archers.

This is the point so touchingly illustrated in the picture. The artist has imbued his work with all the grace of expression and delicate feeling which distinguish the treatment of his subjects generally, for there is no painter of our time whose productions exhibit these qualities of art in a higher degree. The pictures of the President require to be closely studied ere we discover how much real beauty and artistic excellence there is in them; his colour does not at once attract by its brilliancy, as does that of many other painters, but it is natural, solid, and refined, assimilating rather to the Roman school than to the Venetian; he reminds us more of Guido than of Titian in the delicacy of his pencilling and his quiet, harmonious tones, which must not, however, be mistaken for feebleness.

* *Cendres gravelées* are the product of the combustion of wine lees and vine branches, and are very rich in alkali, containing about 16 per cent. of potash. The alkali is used as a solvent of the indigo, and being more soluble than lime, the dye bath thus obtained is much richer in colour. It is of course more expensive than lime; but in an establishment like the Gobelins, the best method is desired. Wool dyed in the potash vat possesses considerably more softness than that dyed in the lime vat.





MAY.

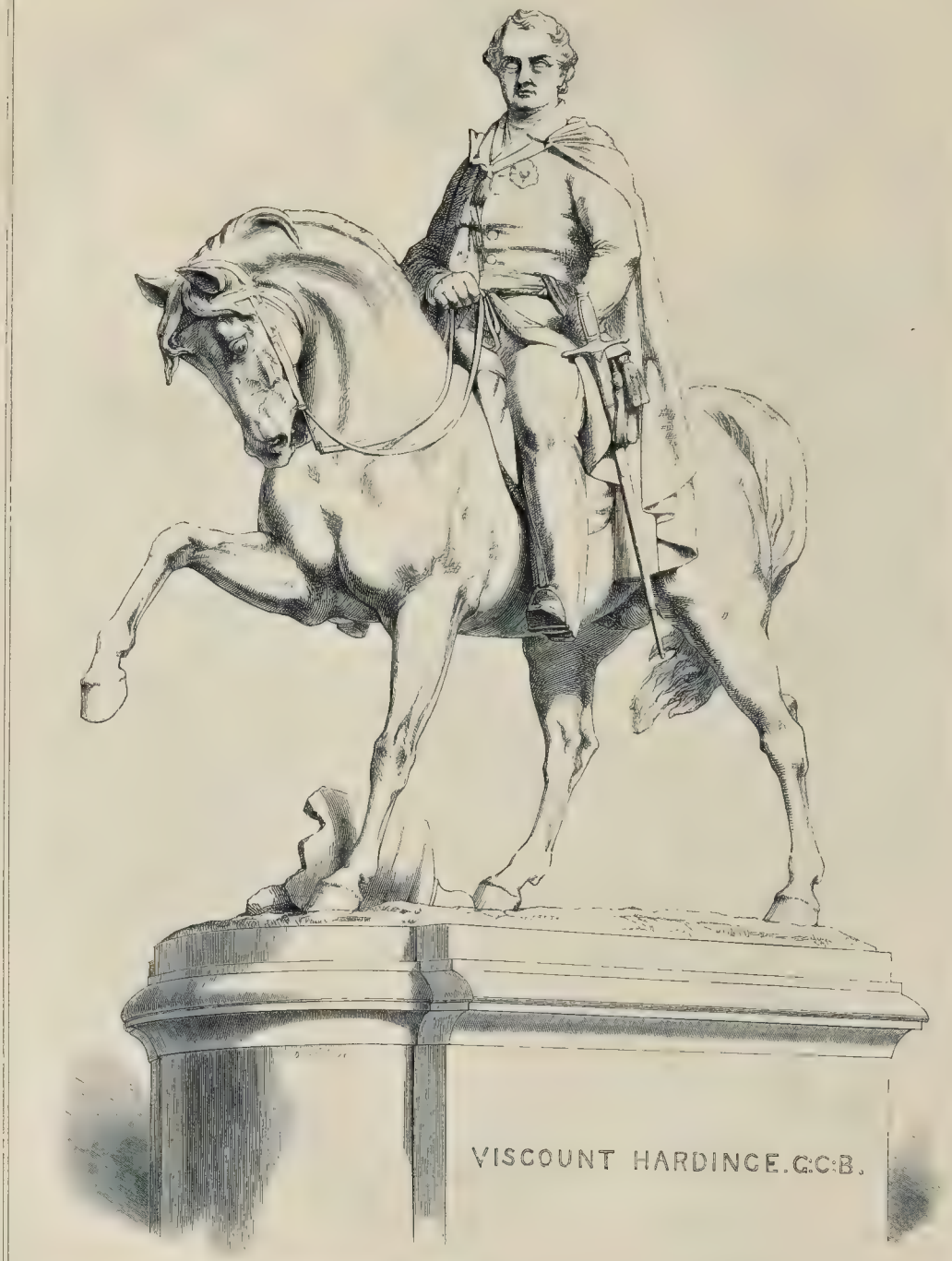
The Moon's Changes.

New Moon, 8th, 4h 6m morn. | Full Moon, 22nd, 10h 52m aft.
First Quarter, 16th, 5h 57m morn. | Last Quarter, 29th, 5h 39m aft.

1	S	Rogation Sunday.
2	M	Royal Academy Exhibition opens.
3	Tu	
4	W	Society of Arts Meeting.
5	Th	Ascension Day.
6	F	Archaeological Institute Meeting.
7	S	British Institution Exhibition closes.
8	S	Sunday after Ascension.
9	M	Easter Term ends.
10	Tu	Freemasons of the Church Meeting.
11	W	Society of Arts Meeting.
12	Th	Museum of Practical Geology opened,
13	F	Royal Institution Meeting. [1851.
14	S	Oxford Term ends.
15	S	Whit Sunday.
16	M	Whit Monday.
17	Tu	Whit Tuesday.
18	W	Oxford Term begins.
19	Th	Antiquarian Society Meeting.
20	F	Royal Institution Meeting.
21	S	
22	S	Trinity Sunday.
23	M	Trinity Term begins.
24	Tu	Queen Victoria born, 1819.
25	W	Princess Helena born, 1846.
26	Th	Antiquarian Society Meeting.
27	F	Royal Institution Meeting.
28	S	
29	S	First Sunday after Trinity.
30	M	Institute of British Architects Meeting.
31	Tu	

Designed and Drawn on the Wood by [illegible]

Engraved by Dalziel Brothers.



Drawn by J. Clayton, and Engraved by Dalziel, Brothers, from the Equestrian Statue by J. H. Foley A.R.A.

THE GREAT MASTERS OF ART.

No. XXI.—CORNELIUS BEGA.*

THE observation made in our preceding remarks upon this painter, to the effect that, when an artist begins by being a copyist, or ceases to be original, he loses all chance of becoming an authority, and must ever be content to find himself in a secondary position, applies with much force to Cornelius Bega. Confining himself through his whole practice to what he had learned in the school of Ostade, his reputation is absorbed in the superior talent of his master; or, it might perhaps be more properly said, is eclipsed by it. The younger Teniers and Ostade often painted similar scenes, but the style in which each treated them differed so much from the other's, that neither can be justly called an imitator; whereas Bega, with somewhat less of vulgarism than Ostade, and with more vigour, is yet his true disciple in the principal characteristics of his painting.

If one were to form an opinion of the Dutch peasantry from the physiognomic representations bequeathed to us by the old Dutch artists, we should assuredly place them in the lowest scale of civilised beings, even if we did not exclude them altogether. Take, for instance—and it is only one out of the large majority of pictures emanating from this school—the entire group listening to THE VIOLIN PLAYER; there is scarcely a countenance among them that indicates rationality, and yet they are most amusing and full of character of a certain order. But there is some most skilful drawing in the whole



THE VIOLIN PLAYER.

of these figures, especially in that of the man seated in front, while the management of light and shade in the work shows Bega to have been a master of *chiar'-oscuro*.

The DANCE IN THE ALE-HOUSE, introduced in our former part, is exceedingly humorous: but we find here the same repulsive features and unsightly forms carried even to an extent far more disagreeable, while the drawing and the *chiar'-oscuro* are again excellent; the same may be said of the RUSTIC COUPLE.

Bega could have painted very few pictures, or they must have found their way into places where the world hears nothing of them. It is singular that we do not know of any collection in England that has a single example of his pencil. Mr. Smith's "Catalogue of the Dutch and Flemish Painters" might perhaps inform us, but we do not happen to have it by us at present; we have searched other authorities, however, besides appealing to the memory of galleries we have visited, yet with no greater success. The continental collections, not excepting the Museum of Amsterdam, in his own country, are scarcely richer than our own. There is one in the Louvre, representing "The Interior of a Cottage;" another, "A Company of Four Peasants in a Cottage," in the Belvidere Gallery at Vienna; at Munich is a "Company of Boors in an Ale-house;" at Dresden are "The Dance" and the small picture, both of which are among our illustrations; and in the Museum of Amsterdam are "An Old Man in his Work-room," and a "Rustic *Divertissement*."

As the pictures of this artist come so rarely, (it might almost be said they now never come,) into the market, it is impossible to form any correct idea of their present monetary value. We have no recollection of a single work by him being publicly offered for sale in this country.

* Continued from p. 111.



Drawn by T. B. Aylmer. Engraved by J. and G. F. Nicholls.

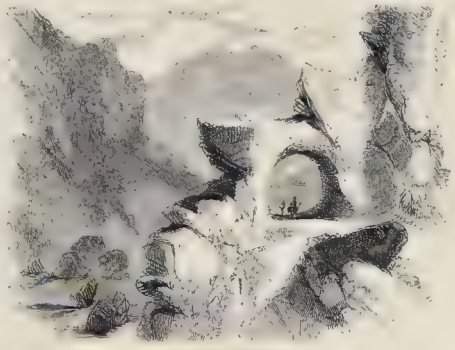
LAGO MAGGIORE.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

THE PASSES OF THE ALPS.—No. II.

THE town of Ivrea, a view of which appeared in our last part, is exceedingly picturesque, both above and below on the river Doire or Dora,* and there being a good trade in the necessaries of life, the market-place is usually alive with country-people. The towers of the prison-fortress are singularly rich in colour, and, from the hills behind the town, compose admirably with the distant ranges of mountains. I do not consider any of the other passes possess features of the kind to compare with the valley from Aosta to Ivrea which are at all equal to it. The next in order is the Simplon, at one time, if not even yet, the most frequented of all the passes. Martigny and *the view* of the valley of the Rhone is common to this and the Great St. Bernard. The view of the valley from the old round tower above Martigny is the finest of all, as you see it from end to end, broken only by the rock rising with the town of Sion upon its shoulders; it makes a good picture of the kind. You do not find much in the valley itself afterwards, and you leave it behind you at Brieg. Then begins the ascent to the "Hospice." The building itself, and all its accommodations, are on a grand scale—vastly superior to that on the Great St. Bernard—nor is the general air of the mountains around so desolate. But I slept at Simplon, and walked over the pass from the Italian side on a beautiful day in August, all nature wearing its most becoming aspect. Duomo d'Ossola corresponds on the Simplon, with Aosta on the Great St. Bernard, and the descent to Baveno, on the Lago Maggiore, is of the same class of beauty as that to Ivrea; but the valley is wider, and broken into marshes by many small streams. The most striking feature in the whole pass is the view about a mile beyond the Hospice on the Swiss side, where you see Monte-Rosa on one hand, and the Jungfrau and Finster-Aar-horn on the other. I have never been *over* the St. Gothard: it is presumed to have been the favourite pass with Turner.† I know it only as far as a stroll from Andermatt on the Swiss side, and from Bellinzona on the Italian side. The new road and works then in progress at Andermatt had destroyed the *effect* of the Devil's Bridge, and except that the plunge of the Reuss into the gorge beneath was very striking, I did not anticipate from what I could see besides that I should lose much by not crossing the mountain. So far as I can learn since, there are no remarkable variations from the general run of Alpine scenes to cause me to regret having taken another route.‡ Bellinzona is common also to the Bernardino, and is remarkably picturesque with its castellated hills. The view from the hill just above, where you have the town and castles for a foreground, and the windings of the Ticino to the Lago Maggiore beyond, the mountains receding so as to form an interminable perspective, is very grand indeed: it is, however, quite different to any point on the other routes, and is so far in advance of the mountains as scarcely to be included in a "pass."

I scarcely know where to fix the commencement of the Bernardino and Splugen passes—the whole route from the Lakes of Zurich and Constance being common to both. If we accept Ragatz as the commencement of them—it is about equivalent to including Martigny in the passes of the Great St. Bernard and the Simplon—we certainly include one of the most remarkable features of home scenery in all Switzerland, as, although the Baths of Pfeffers are not actually on the wayside, they are so little removed from it as to be fairly on the



ON THE SPLUGEN.

route. Not, indeed, that a painter will find much *materiel* (there is, however, a good mill, rocks, and beech woods, which are not to be despised; but the distinctive features of the spot belong rather to the curious than the picturesque :) still it is a scene he is bound to visit and explore. Hence to Coire there is nothing very remarkable, except the numerous feudal castles in ruins which are to be found



THE SIMPLON.

along the whole of the Valley of the Rhine—one would suppose there was a generative power for such things in the waters of that river.* Nor is there much that is striking on the way to Thusis, except the recollections of the quondam school-assistant at Reichenau.* But at Thusis you enter the pass in earnest through the defile of the Via Mala. I cannot but think many writers

* The *Dora Baltea*, distinct from the Dora flowing from the Alps west of Turin to that city.

† Pre-Raphaelitism, p. 65.

‡ Murray, on the authority of a correspondent, mentions "Giornico" as a point of considerable attractions.

* "For far along the whole Rhine valley, and through the Grisons, and buried in the deepest recesses of her mountains, we find crowds of ruined castles and convents. The Grisons alone have a hundred and sixty castles, often situated on the tops of high, bold cliffs, or on rocks rising from the beds of the rivers, their towers, and battlemented walls, and shattered arches, awakening a two-fold feeling of satisfaction in the traveller: first, that the time has gone by in which they served to shelter a fierce and rapacious nobility; and, secondly, by the enjoyment of their picturesque beauty, now that they serve only as ornaments to the landscape."—Mügge's "Switzerland," vol. ii.

* Louis Philippe.

have carried their recollections of the Baths of Pfeffers to this point, and in describing the scenery of this romantic gorge of the Rhine, have borrowed a feature or two, from the caverns of the Tamina. One enters this pass with a notion that the rocks rise perpendicularly to the very sky, leaving a mere strip between them through which, like "the Epicurean," you might see the fixed stars although at mid-day.* The reality is quite imposing enough. The defile is exceedingly narrow; but the cliffs recede at the summit: the engineer's skill is ever present, and by the "galleries," as they are called, cut through the projecting masses of the rock, sometimes of great extent—in one instance 216 feet, at others of merely a few feet—looking like a flying buttress to support the mountain behind; or by shelves carved out of the face of the rock, the road winds on, crossing and re-crossing the Rhine, brawling below at the depth of hundreds of feet, sometimes unheard, sometimes unseen, so completely has it worn its way into the very heart of the mountain.

These features are common also to the Simplon, and are, in some measure, exceeded there: the gorge of the Saltine is very grand, and the gallery of Gondo is stated to be 596 feet in length, and the numbers of other galleries and refuges far exceed those on the Splugen; but the longer duration of the romance in the case of the Via Mala takes a stronger hold upon the mind; gives a more perfect individuality to the pass; and when after crossing the sterile region, with the more sterile and repulsive episode of the custom-house and passport office at the summit, your pace improves, and passing the magnificent fall of the Medesimo, you shake off the fond delusion conveyed by the *name* of "Campo Dolcino," to bury yourself in the chesnut forest which announces your return to more habitable regions, happily confirmed by your emerging from it at Chiavenna†—all figs, and grapes, and sunshine, a pleasing foretaste of the glories of the lake which lies beyond, bathing with its waters numberless villages, and finally serving as a mirror to the walls and domes of Como, you look back upon your journey with the pleasing recollections of a well told romance in three orthodox volumes: the first made up of various exciting interests, held rather in dull abeyance during the second, to be happily cleared up and united under imposing circumstances in the third.

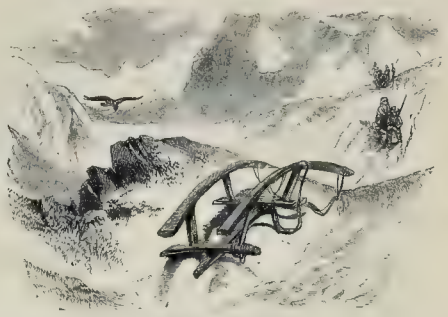
We have, however, passed by the Bernardino, which route leaves the village of Splugen to the right hand, as the route to Chiavenna zigzags to the left. The pass occupies more time in the ascent, but the descent upon the valley of Misocco is described as surpassingly beautiful. I have unfortunately only seen the valley from the bottom; but the sketches above the castle all convey an idea of very great pictorial beauty: and in a few hours you arrive at Bellinzona on the way to the Lago Maggiore, as we have said you do equally from the St. Gothard; so that, in short, this pass includes two of the best features of two neighbouring passes, besides a particularly fine one of its own. My own impression is that whichever pass we happen to take the last, *that* will always appear to be the most beautiful: since I have been over, or about these, I have crossed the Tenda and Mount Cenis from Nice, and of each of those I could say much: I find that in my journal written at the time, I noted the pass of the Tenda between Chiandola and that town, or village, as equal to anything on the Splugen.

* Moore's "Epicurean," chap. viii.

† I think for studies of wild forest scenery, Chiavenna would make admirable head-quarters.

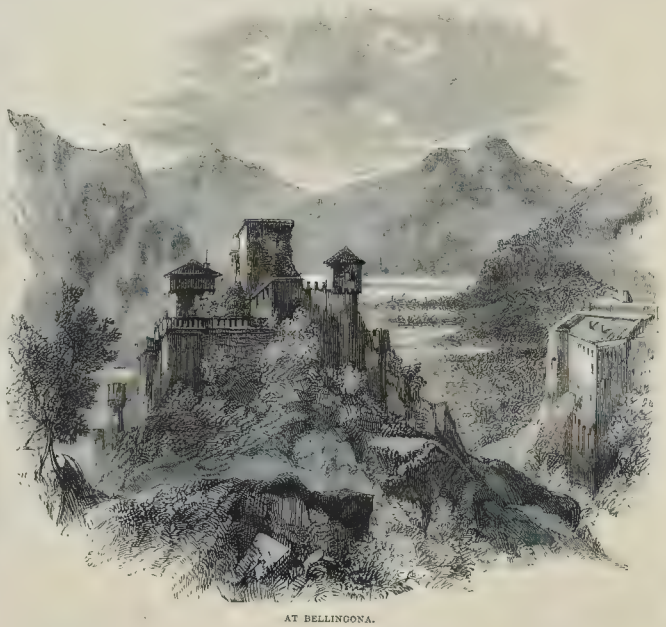
But at the head of the pass the scene was so extraordinary, particularly to the artist, that I cannot forbear some description of it as well becoming a discussion on *Passes*.

The ascent of the Col commences at once from the village whence it derives its name: I was travelling in the coupé of the malle-post—the road was not yet "open," that is, the summit was still deep with snow (May 25th)—and we were to ascend as far as possible on the road drawn by a perfect troop of the enormous mules of that country. The turnings of the zigzag are exceedingly abrupt (it is, I believe, the first effort that was made to throw the road over the mountains in this manner) and



SLEDGE.—COL DI TENDA.

poor Hood's caricature of the horses on the Rhine turning round to look at the carriage which was so far behind them, became mere matter of fact here—where our leaders were far up the second zigzag before we had left the first, and seemed to look maliciously at us over the dwarf wall as if they would gladly leave us where we were. By ten o'clock, however, we were at the highest point we could reach in the carriage—from the spot were we stood it seemed as if we could have dropped a stone on the spot whence we started, so precipitous is the side of the mountain—the whole line of road was discernible, looking like a long rope coiling downwards. It was a brilliant day; the sky was uninterruptedly clear, and the snowy heights were strongly de-



AT BELLINGONA.

fined against their azure background. In the distance lay the long range of Maritime Alps, with Monte Viso for their chief—rosy white at their crests, their bases were lost in the general purple of the early day. In the foreground were peaks and ridges where the snow never rests, and some mounds of turf from which it had been already thawed, glittering with the greenness of springtime. Close to us men were labouring to clear away the snow from the road (we had already passed through a cut as high as the carriage), and all round lay traineaux for the carriages when taken off their wheels. Groups of roughly-clad peasants were waiting with small sledges on





their backs, on which I found we were expected to stride, and supporting our feet against a bar in front, swaying our bodies by a cord held in our hands, while our guides slid on their "hind-quarters" over the snow, merely arresting the progress of our descent when too rapid, by plunging their heels into it, we were thus to reach the bottom of the Col on the north and snowy side.* But besides these, were other groups with gangs of mules, waiting to be unloaded on to the larger traineaux, some of which were already packed with casks and cases, bags and baskets filled with fruit and vegetables from the warmer climates below; one box of oranges had burst open, and the golden produce lay rolling over the snow; add to this, the great black and yellow machine in which, or rather in company of which, I had ascended, surrounded with its panting troop of heavily-harnessed mules, and I think we have an assemblage of colour and incident, such as could recal to our minds but one man as equal to the occasion;—need I mention J. M. W. Turner: even the very dark spot which he so often seems to have added at the last moment, was there; for, rarely as one finds birds in the higher mountains, on this occasion a raven met us on our landing, and hovered about us till we arrived almost at Limone. For the benefit of those who have never tried the experiment, I may add, that after the first few minutes, when confidence returns, the ride down the mountain on the traineaux, is what boys would call "very good fun."

THE VEILED VESTAL.

FROM THE STATUE BY R. MONTI.

This is another singular example of modern Italian sculpture which, chiefly by their novelty, attracted much notice in the Great Exhibition.

The remarks we made when writing of Signor Gandolphi's "Bashful Beggar," apply, though perhaps not quite with the same force, to this work also; it is deficient in what we recognise as the great attributes of sculpture, beauty of the human form, and expression of feeling or passion; if these are not manifested the figure is little other than a piece of skilful mechanism, and there can be no such exhibition of essential qualities where the whole form, from head to feet, is concealed by draperies. In the "Veiled Vestal" the countenance is only partially hid, or we should rather say, the features are apparent through the thin veil, so that their outline is visible, while there is no indication of what they express. In the "Bashful Beggar," the face of the principal figure is wholly lost, but then the two children at her feet in some measure supply the place of the inaction of the mother; so that the two works are tolerably equal in relation to the intellectual interest they would naturally excite.

The subject of the "Veiled Vestal" is borrowed from ancient classic mythology. Vesta, the goddess of the hearth, was worshipped both by the Greeks and Romans, but greater honours were paid her by the latter people than the former. The temple dedicated to her contained an altar on which burned continually the sacred fire; virgins, among the Romans, and widows, among the Greeks, were appointed to watch over it and keep it alive, as its extinction was regarded an ill omen to the country. The goddess was occasionally represented in ancient works of Art, according to Pausanias and Pliny, as a matron of majestic deportment, veiled and attired, holding a lamp, and sometimes a sceptre in her hand. Signor Monti has adopted the former object, but we know not whence his authority is derived for the kneeling posture in which he has placed her. The work was purchased at the Great Exhibition by his grace the Duke of Devonshire.

* The woodcut represents one of these traineaux lying bottom upwards—displaying the skate-like formation of the slides upon which it travels.

THE SOCIETY OF BRITISH ARTISTS.

The Exhibition of this Society was opened to private view on Saturday, March the 26th; it comprehends a collection of seven hundred and fifty works in oil-painting, water-colour, and sculpture. The merit of the exhibition lies in its landscape, poetry, and *genre*—there is a deficiency of high-toned figure compositions. Since last year the Society has suffered the loss of three of its members—one by death, and two by secession—these are Allen, Anthony, and Herring. The contributions of these artists, especially of the two last, were among the best productions (in their respective classes) of the Society, and their loss will certainly be felt, although to counterbalance this there is evidence of effort in the works of certain of the members.

No. 4. 'In Leigh Wood—a Study from Nature,' W. W. Gosling. This has very much the appearance of a veritable passage of woodland scenery. It is most faithfully rendered; but the lower part of the subject is too universally brown.

No. 9. 'Study of a Head,' W. Gale. Very simple in conception, and full of refined sentiment, but not so fresh in colour as other productions by the same hand.

No. 15. 'Portraits of two Sons of the Rev. Robert Martin, of Anstey,' F. G. Hurlstone. An agroupment of two children—natural in arrangement and expression, and much less free in execution than recent works of the artist.

No. 19. 'Rustics,' C. Baxter. We have never before seen the artist in this *genre*—small rustic figures. The heads are charmingly painted, especially that of the eldest girl; yet the work is deficient of force and substance, from the want of a skilfully managed background.

No. 22. 'The Ferry,' E. Williams, Sen. A small moonlight subject; clear, deep, full of material, and effective in arrangement.

No. 28. 'The Lake of Tal-y-Llyn, North Wales,' H. J. Boddington. This is a large picture, the essence of which is the play of light upon a series of mountain masses varied in form and quantity, and assisted by an extensive sheet of water repeating light and shade. It is a telling subject, highly successful in description of the misty gradations of a summer day deepening on successively retiring hills. The sun is just out of the picture, but the sky is full of light. The deep and shallow waters of the lake are distinctly defined, and the sharp markings near the foreground materially soften the more retired lines.

No. 29. 'Castle Cliff—Hastings, looking towards Beachy Head,' A. Clint. In this view we think that the objective composes better than in any other in which a part of the town is shown. We look over Pevensey Levels where the coast recedes with good effect. It is very like the place, and the work is one of the best of the painter's recent pictures.

No. 46. 'A Study,' F. Clark. A head looking up—French in feeling but agreeably painted.

No. 66. 'Tantallon Castle on the Frith of Forth,' J. Wilson. This is a picturesque subject from any point of view; it is here deficient of force.

No. 68. 'A Study,' C. Earles. A small head, coloured with brilliancy, and strikingly qualified with natural expression.

No. 77. 'Cwm Ogwr — Glamorganshire,' J. Tennant. This work presents its subject under a simple daylight phase, varied in some degree by a menacing sky. The spectator is at once struck by the earnestness with which everything is worked out in close observation of natural phenomena. It looks a faithful description of this passage of truly romantic scenery.

No. 79. 'The Welsh Stile,' J. J. Hill. A figure of a rustic child, extremely successful in character and management, in short, the best single figure which the artist exhibits.

No. 102. 'Portrait—Capt. Sweeny, R.N.,' J. W. Mackay. The head is distinguished by accurate drawing and remarkably careful finish; the features are full of life-like expression.

No. 119. 'Cupid's Amusement — Venus teaching her Son the use of the Bow,' W. Salter. This is a large composition with numerous figures. On the right is seen Venus assisting Cupid in pointing his arrow at one of a group of nymphs formed on the left. The narrative is sufficiently perspicuous from the action of the principals and the contributive expression of the secondary figures.

No. 120. 'Signor Gardoni,' R. Buckner. A three-quarter life-sized figure, attired in a morning wrapper. The portrait has much merit, but this is in some degree neutralised by the affectation of the pose.

No. 127. 'Cuthona,' W. Crabb. The subject is from Ossian, and she is presented on the seashore, where with her we may listen to the mournful churm of the waves. The figure is admirably drawn and painted, and highly successful in sentiment.

No. 135. 'Portraits of Flush and Nelson, two favourite Dogs of Henry Bullock, Esq., of Faulkbourne Hall, Essex,' R. Nightingale. The animals are a pointer and a black setter; and both are drawn and painted from careful study of distinctive canine character.

No. 145. 'Descendants of Marius and the Gracchi,' F. G. Hurlstone. These are young *Trasteverini*, one of whom is instantly at you with his sunniest smile for the omnipotent *baiocco*—they may be youthful Marii or growing Gracchi, and not less *studiosi rerum novarum* than their "forbears"—and yet with any revolution in their dress they would be by no means so acceptable in a picture. This work reminds us of similar subjects painted by the artist some fourteen years ago, though without the force of their antecedents. It is the best work which the artist has for some years produced — a production of very high merit.

No. 164. 'May Day,' J. J. Hill. A group of children are here seen plucking branches of flowery hawthorn. The former relieved by a background of foliage, are pulling down the branches, which blend effectively in the composition. The idea is a happy one, and is wrought into a picture of much brilliancy.

No. 167. 'A Welsh Lane—a Bright Day,' H. J. Boddington. The minor essays of this artist are full of truly natural effects. The sun is not brought into the picture, but sunlight and shade are everywhere forcibly described.

No. 169. 'Near Fairlight Glen, Hastings,' J. Tennant. This view is taken from a spot near the Preventive Station under the cliff—a point which affords a variety of broken foreground material, and shows the present and retiring masses of the precipitous sea-wall in opposition to a bright sky. The sunny effect is fully sustained, and the picture represents truthfully the character of the coast scenery on that side of Hastings.

No. 174. 'A Bacchante,' C. Baxter. Like all ladies of her class, in action and attribute she bears pointed allusion to abundant potation. This picture is transcendant in colour and expression; but the right arm,

we think, is too heavy. It is a most brilliant essay in colour.

No. 214. 'Heidelberg,' T. C. Johnson. The point of view is considerably above the lower road, where we see the ruins of the castle rising on the left, and look down the Neckar towards Mannheim. The subject is rendered with an agreeable sentiment and is faithfully brought forward.

No. 217. 'Proserpine in the Gardens of Enna,' T. Heaphy. This is a small figure very carefully made out and forcibly painted, but faulty in drawing.

No. 224. 'Corfe Castle—Twilight,' J. P. Pettit. A large circular composition, placing the spectator among the ruins which rise in picturesque forms against the twilight sky. It is a production of great mechanical power, invested with a sentiment of solitude and tranquillity which is perhaps too much disturbed by the turbulent jackdaws that claim a home in the tower. The picture had been yet better with a deep and airy twilight sky.

No. 227. 'Le Vieux Château,' D. Passmore. The picture may be well enough, but we cannot understand what it gains from a French title, seeing that "*vieux*" is not untranslatable and there is an English word for "*château*."

No. 230. '* * * *' J. B. Pyne. This picture is not named in the catalogue. It is apparently a passage of Alpine scenery presented under an effect of sunlight. It has less of emphatic point than we have been accustomed to see in the works of the painter, and also less of imposing colour. It is painted with great success for a given focus, short of which it does not come together. The subject is highly romantic, a quality which is enhanced by its treatment, and, as an expression of light, it is eminently successful.

SOUTH EAST ROOM.

No. 244. 'Recollection of the Devonshire Coast—North Lynmouth,' W. West. Showing a section of rocky sea-cliff running perspectively into the picture. The time we suppose to be that of high water, as the sea washes the foot of the rock. The masses are skilfully painted, but the flitting gleam on the rock looks more like colour than light.

No. 248. 'Portrait of Thomas Saunders, Esq., City Comptroller,' E. J. Fisher. A small three-quarter length figure, judiciously circumstanced. The resemblance is striking, but perhaps somewhat young.

No. 254. 'The Fall of the rebel Angels,' M. B. A. Dessurne. Every essay of this kind comes into disadvantageous comparison with versions of similar subjects by Michael Angelo and Rubens. We have here a multitude of figures falling headlong, in every variety of pose, and presenting great difficulties of drawing and foreshortening, some parts of which are successful, others defective.

No. 260. 'Margate Sands—Reculvers and Isle of Sheppy in the distance,' J. Tennant. No portion of the town is seen; the view comprehending the little bay, beyond which trends away the white chalk cliff towards Herne Bay. The aspect is that of a sunny day, the clearness of which affords a description of distant objective. We think the nearest chalk cliffs are less important here than in reality; but, be that as it may, it is a sparkling and pleasing production.

No. 271. 'On the Coast of Sussex—Hastings and Fairlight Downs in the distance,' Alfred Clint. This view is taken from near the Martello Tower, on the cliff towards Bexhill, and comprehending the coast line as far as Fairlight Cliffs, St. Leonards and Hastings being simply indicated: the picture is broad, sparkling, and rich in variety of colour.

No. 276. 'The Breakfast,' G. Smith. This is a breakfast, *sans façon*, for one—a young rustic, who is seated near the fire-place of his humble home. The earnestness of his devotion to a large mess of bread and milk is very circumstantially described. The two lights upon the face are effective, but that of the fire should not be so strong: the little picture is, however, careful and characteristic.

No. 284. 'On the Coast of Ayrshire,' P. C. Auld. A highly picturesque combination of material made out with a substantive definition which declares it to have been very carefully studied from the reality.

No. 292. 'Dead Game,' G. Stevens. Consisting of a brace of woodcocks and a hare, with the addition of a wild duck, all painted in close imitation of nature.

No. 293. 'Reflection,' C. Baxter. This is a life-sized head, having the features in shade, and supporting the title by the sentiment with which they are invested. It has a pendant in No. 304, 'Refreshment.' Of the colour, expression, and sweetness of execution exemplified in these two pictures, we cannot speak too highly: they are productions of extraordinary grace and brilliancy.

No. 322. 'Beech-Trees in Norbury Park, with Mickleham in the distance,' E. T. Parris. A small picture which places the spectator *sub tegmine fagi*, and affords a peep of the neighbouring village. The boles and boughs of the trees are most faithfully imitated from nature.

No. 336. 'Dead Poultry,' J. Hardy, Jun. The group consists of a peacock, a couple of pigeons, a white cock, and auxiliary items, constituting a very probable association. The birds are well drawn and painted, and worthy of a more careful background.

No. 345. 'Connel Ferry, Loch Etive, Scotland,' J. Danby. A combination of lake and mountain presented under an evening effect. Too much, we think, has been sacrificed to the universality of the light, the lustre of which had been enhanced by more shade in the mountains. The drawing of the water looks like an error in perspective; the work is otherwise broad, and characterised by beautiful colour.

No. 343. 'Perdita,' A. F. Patten. This is a small profile, successful in drawing, and extremely careful in finish.

No. 348. 'Tending Cattle on the Moors,' W. W. Gosling. The manner of this picture is firm and substantial; but the distances do not sufficiently retire for want of air; there is, however, merit in the work.

No. 356. 'The Mountain Group,' B. Webb. A group of deer—the animals are well drawn, and their expression of alarm is full of truth.

No. 362. 'Hazy Morning on the Coast—Isle of Wight,' E. C. Williams. The composition consists of an extremely well disposed collection of along-shore material, brought forward in a manner to render it unusually interesting.

No. 387. 'A Study from Nature,' H. S. Rolfe. This is a piscatorial subject, consisting of trout, jack, perch, &c., each fish being painted with the usual truth of the artist.

No. 392. 'Interior of an Old Farm-House,' A. Provis. A small picture with a variety of pertinent material, all executed with very great nicety.

No. 394. 'On the Coast near Cromer—Stormy,' T. F. Wainwright. The material here is extremely slight—simply a breadth of sand with a few accessories; but the effect of wind is rendered with much power.

No. 400. 'A Study of a Head,' E. F. Holt. A small picture painted with solidity, good colour, high finish, and life-like expression; in short, a study of much excellence.

No. 415. 'Church of St. Michael, Ghent,' T. Scandrett. This interior has been very carefully studied; the vaulting, arches, columns and all the minor details are described with much reality, and space is fully represented; but the value of the best qualities of the work is impaired by the dark heavy floor, which sinks the whole of the base of the picture.

No. 421. 'Llyn-y-Gaden, near Beddgelert, North Wales,' S. R. Percy. A composition of lake and mountain scenery, presented with all the best qualities which the artist communicates to his subjects of this class.

No. 428. 'The Seventh Vial,' J. P. Pettitt. The title declares the subject at once as from Revelation, and so vast is it that this is the first attempt we remember to have seen at its realisation. It is difficult to understand the artist's reading of the passage. "The great city" appears in the middle distance visibly divided into three parts, and a lurid sea is rolling in on the right as about to engulph all the foreground. The figures are lighted with a green reflection from the lightning, which makes them look like stone, while on the waves the reflection is crimson. In black and white the work would lose the distraction of violent colour and become more legible, but it is of a class of subject-matter to which only one man in Europe has devoted himself with any success, and that is Kaulbach.

No. 430. 'A Study of Colour,' W. M. Whyllie. This is the head of a negro wearing the Turkish fez; it is well drawn and painted.

No. 438. '* * *' J. Bouvier. The subject is a hay-field in which are numerous figures, they are well drawn but hard in execution; the quality however of the work is superior to the scriptural composition by the same hand.

No. 441. 'View from the upper part of Portsmouth Harbour,' G. Chambers. Composed of very slight materials, but rendered interesting by the earnestness of its manner and feeling.

No. 443. 'Flight of Desdemona with Othello,' J. Cowie. They have just closed the door and are about to embark in the gondola. Othello is self-possessed, and the apprehension of Desdemona is sufficiently evident, but the treatment of the subject reminds us of a similar picture recently exhibited by another artist.

No. 456. '* * *' R. H. Roe. To this picture there is no title, it shows a passage of highland loch scenery embosomed in hills and brought forward under an aspect of sunset. This scene derives life from a mallard on the wing, flying out of the picture. The bird is extremely well drawn and its flight full of characteristic truth. The water, hills, and evening sky, are all expressed with much sweetness. It is one of the best landscapes of the year.

No. 457. 'Landslip near Iny-s-y-buth, Glamorganshire,' J. Tennant. There is but little attractive in the subject: it yields, however, a work of much merit: it is generally low in tone; in substance and colour the nearer parts of the composition are strikingly like nature.

No. 458. 'Near Esher, Surrey,' G. Cole. A roadside nook with a piece of rough bottom, shut in by trees: it is effectively painted, but the sky is too blue.

No. 462. 'The Early Meal,' W. Shayer. The principal agroupment in the composition is that of an unyoked team of plough horses, with auxiliary figures: the group is effectively circumstanced, but the picture is not carefully worked.

No. 468. 'The Closing Hour of Day,' Alfred Clint. A landscape seen under the aspect of a sunset; the picture is kept low in tone, with the view of obtaining brilliancy in the sun—a treatment fully successful, as the sunlight is intensely powerful.

No. 469. 'Forest Scene in "As You Like It,"' A. J. Woolmer. There is nothing of nature either in the colour or character of the trees; but the composition is agreeably put together, and skilful in manipulation.

No. 479. 'The Bashful Lover,' F. Roberts. A small picture singularly powerful in colour. The two principal figures are a lady seated and a youth in costume like that of the period of Elizabeth. The picture has a somewhat of the taste of the French school. It is a production of merit: the brilliant hues of the dresses want subordinate support.

No. 481. 'Citron and Other Fruits,' W. Duffield. The other fruits are grapes, plums, &c., all coloured with exquisite freshness.

No. 482. 'A Weedy Nook,' W. Williams. The picture is small, and the subject is nothing more than the title assumes — docks, long grass, and an old pollard, all painted with much sweetness.

No. 488. 'Portrait of the Son of Octavius E. Coope, Esq.,' C. Baxter. This is a composition of a child with two dogs: the head of the boy, in colour and drawing, is an admirable study.

No. 517. 'Recollections of the Devonshire Coast, near Lynmouth,' W. West. The prominent objective is a line of rocky seawall running into the picture. It is evening, and a brig has been stranded in a gale of wind. The sky indicates a recent tempest; indeed the picture is full of descriptive incident.

No. 531. 'A Weedy Branch of the Thames,' H. J. Boddington. This is a large picture, everywhere distinguished by harmonious colour. The force of the work lies, we think, in the nearer passages of shallow water with its aquatic plants, long grass, and herbage.

Of the works in the Water-Colour Room, we have space to mention only a few of the titles of the more meritorious, as No. 560. 'Lane near Southend, Essex,' J. W. Whymper. No. 561. 'Oystermouth Beach, Swansea Bay,' C. P. Knight. No. 557. 'Portrait of Robert Vernon Heath, Esq.,' C. Gow. No. 589. 'Flowers,' V. Bartholomew. No. 602. 'The Two Dogs,' and other spirited sketches, J. Zeitter. No. 621. 'Drawing of a Lady,' S. Lawrence. No. 630. 'Children of F. C. Worsley, Esq.' Miss Kettle. No. 640. 'Portrait of Lady Otway,' R. Buckner. No. 643. 'Drawing of a Lady,' S. Lawrence. No. 659. 'A Study from Nature,' Mrs. Withers. No. 669. 'Portrait,' A. H. Corbould. No. 673. 'Before Taking the Veil,' and No. 677. 'After Taking the Veil,' two studies of powerful sentiment, by Mrs. V. Bartholomew. No. 697. 'Moel Siabod, North Wales,' C. Pearson. No. 715. 'Ophelia,' J. Bouvier, Sen., &c. &c. The sculptural works consist of only six productions — three by J. Bailey, two by D. Hewlett, and one by R. Jefferson.

RESTORATION OF THE PAINTINGS IN THE DOME OF ST. PAUL'S.

Every visitor to our metropolitan cathedral must have felt disappointed on entering and looking up, to see a mysterious dark canopy above his head with some indications of forms mingled with patches of broken plaster. The question would naturally have been asked, "What does it all mean, and why is the edifice throughout of one stone colour up to the whispering gallery, but above that, all dirt and obscurity?" Such was the case with the dome when the new ball was fixed in 1821, and the former has remained ever since in the same state until the present year, a period of thirty-two years. In 1823 the want of funds and the great expense required to raise a scaffolding for the repairs of the plaster and the restoration of the paintings, prevented anything being done. When the circumstances obtained publicity, Mr. Parris, the artist, was induced to contrive a moveable apparatus, by means of which he could readily approach every part of the dome to restore the paintings. It must be observed at that time the plaster had not suffered to the extent it has since. This contrivance was approved of by those best able to judge of its capabilities; we need only mention Professor Cockerell the architect, who, as surveyor of the cathedral and a lover of Art, was desirous of seeing the cupola properly repaired, and the paintings cleaned and restored; but the necessary repairs of the edifice had exhausted the funds, and Mr. Parris saw no chance of carrying out his plans. In 1829 Mr. Cockerell again brought the proposal before the authorities, and introduced Mr. Parris and his model of the scaffold to the dean and chapter —it met with their full approbation, but still there were "no funds." In 1845 the matter was once more agitated, and the late dean ascended to the whispering gallery with Mr. Parris, to ascertain the state of the dome, but the result ended with a repetition of "no funds." About the middle of the last year it was intimated that the paintings were to be restored, but as the state of the plastering was so much worse than when the first proposal was made by Mr. Parris, it was deemed requisite to raise or construct a scaffold capable of allowing at least eight workmen to operate at one time. Mr. Parris again came forward, and has now contrived an entirely new plan, his old model being intended for the restoration of the painting solely, before the destruction had become so general as to require such extreme repairs. This structure is now fixed in its place and has a most curious and original appearance; it consists of platforms suspended one above the other in the dome, so that the cleansing of the paintings and the repairs of the stucco can be executed simultaneously. The lightness, security, and strength of the works, are worthy of notice, and when we consider the first pole was raised on St. David's day (March 1) and that a great portion of stucco has been already renewed, it will be evident no time has been lost. The elevation is upwards of two hundred feet from the pavement; the strength and capabilities of the hanging gallery have been severely tested by the number of men working on it at the same time. Mr. Parris is just commencing his arduous task on the paintings and we shall watch with interest the progress of his labours. We understand when the painting of the dome is somewhat advanced so as to judge of its effect, all the other parts originally prepared by Sir C. Wren for embellishments, but which have never been executed, will follow. If this be the case, we know of nothing which will give so fine an opportunity for our rising artists, and we hope to see some of those ideas carried out which Mr. Archdeacon Hale some time since proposed at the Royal Institute of British Architects, when Mr. Penrose read his interesting paper on the decoration of St. Paul's. The dean and chapter deserve our warmest thanks for having begun a new era in Art in this country, and we are convinced that their good intentions will be fully appreciated, not only by artists, but by all who know how to estimate works that elevate the minds of the people by bringing before them lessons of religion and morality. In a future notice we hope to give some account of the progress of the paintings; they cannot be in better hands than those of Mr. Parris: a more competent artist could scarcely have been selected; and there is no doubt of his task being efficiently performed. One thing, however, is tolerably certain,—he will not be subject to the harsh judgment which has been passed upon those who lately cleaned the Claudes, &c., in the National Gallery. Thornhill's paintings are rather *too high*, even for the criticisms of Mr. Morris Moore, &c.

THE NEW CRYSTAL PALACE.

Believing as we do that the healthy and intellectual enjoyment of the great masses of the London population, may be made a means of their moral culture, and is, therefore, most worthy the attention of all whose positions may give them the means of ensuring it to their less wealthy fellowmen,—we confess to a feeling of great interest in the progress of that "Palace of the People," now in course of construction at Sydenham. The wholesome and ameliorating influence of its great prototype in Hyde Park was universally felt, and cheerfully acknowledged; all classes mingled within its fragile walls of glass with good feeling and a better opinion of each other, coming forth strengthened into a worthy friendship, the result of a closer and more intimate knowledge. If philosophers have felt that to do for the people one useful act was to ensure an amount of popularity kings might envy—and poets have known that one national ballad gives them a power over the national mind which kings have feared—surely it is no unworthy task to wisely direct this popular enthusiasm into a wholesome channel, to divert it into that which may improve and ennoble. The character of a nation may be discerned by those who reflect on its popular amusements; the gradual result of civilisation may be traced in the decadence of "sports" of a "ruffian" character, and the substitution of others of a more refined tendency. Contrast the age of Elizabeth, with its brutal bull and bear-baitings, with that of our own Victoria, and we shall see that refinement has improved the lowest classes, many of whom would now feel shame at witnessing much that in the olden time was considered fit amusement for a court. We have always felt that, if public relaxation were in some degree cared for by superior men, and the healthy, intellectual amusement of the million provided by throwing open museums and gardens, the moral culture of the working-classes would be wondrously improved, the standard of thought elevated, and the police of the country relieved of some of its cares. It would be a far wiser thing, if instead of frowning at and stigmatising public gardens of a debased kind, where the people notwithstanding will go (because they are the only ones within their reach), we should provide unobjectionable places of the kind, and thus see whether the general tone of their minds might not be benefited thereby. The very elaboration and splendour of a gin-palace proves that the poorest and most degraded classes occasionally like to see something superior to their own squalid homes. It is unwise that the humbler classes should be left so entirely to the care of tasteless and low-minded speculators for what little amusement they obtain; how far better would it be if better men held out the means of cheerful relaxation and instruction, which might readily be so combined that each person might be almost insensibly improved. It is a wise legislature which attends to this popular subject; the greatest men of Greece and Rome thought it most worthy their care, and gave it their constant attention. The free constitution of England has given us perfect self-government in all such matters, but we have much needed some well-constituted leading-mind to direct and provide for the people.

When we think of the success which has attended the efforts of isolated individuals to instruct or amuse the public, we must own to a sensation of wonder that superior men have not devoted themselves to this worthy and not unprofitable study. But the time has at last come when a body of gentlemen of proper attainments have met to consider this great fact, and to provide for this want now universally admitted:—the success of the Great Exhibition of 1851 giving them hope, or rather assurance, of a good result.

If then, as appears to be proved by the Great Exhibition, a demand really exists among all classes of the population for a supply of the means of gratifying enlightened curiosity and enjoying innocent recreation, healthful alike to mind and body, amidst objects of natural and artistic beauty and scientific interest, the results of such an undertaking can hardly fail to be eminently successful; particularly when it is remembered that this will be ensured by giving access to a building of greater magnitude and architectural beauty than that erected in Hyde Park, filled with choice collections of Art and objects of varied beauty and interest, and situate on a commanding site in the midst of a spacious park, in which the charm of natural scenery will be combined with ornamental gardens, terraces, and fountains on a scale of regal magnificence: and all this made easy of access to the millions of inhabitants of the great metropolis, not only by facilities of journeying thither, but by the moderation of its admission fees.

The busy workmen at Sydenham have now been long engaged in perfecting the gigantic schemes of the Crystal Palace Company — schemes which, originally large, have grown upon them in the course of their progress; but though their labours have been unremittingly prosecuted, there is still much to be done; the building itself being destined "to last," required greater care in construction; the nature of the ground also made an extensive substructure necessary. The gardens were also a great additional care and expense, and it will be not too much to say that, all things considered, treble the amount of outlay must be necessary at Sydenham to that which was required in Hyde Park. Sir Joseph Paxton will exert all his talent over the gardens, and so convinced have the Directors been of the striking beauty and grandeur of his conceptions, that they have lent a willing ear to his propositions. "We have acted," say they, "on the principle that, viewed simply as a commercial speculation, the truest policy was to make this really a national monument—that it is a thing which will be either a great success if done well, or a great failure if done badly. We have accordingly not shrunk from incurring whatever responsibility might be necessary to enable Sir Joseph Paxton to carry out the leading features of his design, and the result will be that we shall have something on a very much larger scale, and more magnificent than any of us originally contemplated."

As a financial scheme they do not fear the result, but speak with the utmost hopefulness.

The very unfavourable character of the weather during the last winter has, however, had the effect of retarding the workmen so much, that the consequence will be the retarding of the opening of the Palace and grounds until late in the summer or autumn of the present year; or of postponing it until next spring, allowing in the meantime the admission of the public by paid tickets to see the works in progress. The Company very properly wish not to risk the chance of disappointment or failure by a formal opening at the end of the year, when the London world would be inattentive to their claims, or when only a month or two of fine weather could be insured; or of making that risk assume a more certain character, by throwing open their doors when building and grounds were alike incomplete, at an earlier period. So important and great an undertaking should have its due time for preparation; and what the world may lose by a few months closing, may be gained in advantages accruing from such leisure allowed. We think that the project is too important to the Company, and by far too important to the nation, to risk anything by an unwise precipitancy; and with every good wish and earnest desire for its ultimate success, we shall look anxiously and hopefully toward its completion, recording meanwhile the preparations for that future as they are in progress.

ART IN THE PROVINCES.

BATH.—The Bath Graphic Society concluded their meetings for the season by giving a grand exhibition in the well-known great ball-room. The catalogue of contributors would occupy too much of our space; we can therefore say, that there were no less than six large portraits by Sir Joshua Reynolds: three of these—George III., the Prince of Wales, and Duke of York, we are informed—will be presented by their present owner, the Marquis of Thomond, to the Admiralty-House at Portsmouth; the other three were formerly in the Stowe collection; and notwithstanding the noble air thrown over the portrait of "The Marquis of Granby," the property of Mr. Maud of Bathampton, of these we must place the portrait of "Lord Grenville" as among the very finest of Sir Joshua's performances. We know no head of the English School of Art, which so instantly challenges a comparison with the "Govartius" of Vandyke as this: it is now the property of Mr. W. Gore Langton, M.P. Mr. Maud sent five first-rate works by Bright; Cattermole's master-piece also; and on its way to the Royal Academy, where we shall more properly discuss its merits, he obligingly allowed the assembly a sight of Holman Hunt's "Lost Sheep," painted expressly for his collection. Mr. Lamb sent Wilkes Maddox's "Snake Charmers," from last year's British Institution, of which it was quite the ornament; implying by this however, unfortunately, much less than its due meed of praise. Mr. David Broderip lent Ward's "Young Bull;" and, when we add that there were first-rate specimens by Turner, Harding, Pyne, Holland, Linnell, interspersed with books by men of repute of the last century, as Gainsborough, Owen, &c. &c., with folios of sketches; tables covered with china, bronze, jewellery, and one large table where a very beautiful series of contributions by Elkington "was not," thanks to the railway people, till the next day; all illuminated by five handsome lustres of that noble room, we think we have announced an artistic entertainment of the highest class.

MANCHESTER.—The amount of money to be expended on the Wellington Memorial, is, it appears, seven thousand pounds. The notice, issued to artists, states that they must send in an application to have their names placed on the list of candidates, with a reference to public works executed by them. If it should so happen that they cannot give such evidence, then testimonials as to their ability: early in this month they will be informed if they are accepted as competitors, and if so, then within three months the designs for a work in bronze are to be sent to the Town Hall,—the mayor of Manchester having the knowledge by whom the respective models are produced. All designs to be on a scale of an inch to the foot. It will be very curious, if a model that has been in hand some months before the notice was issued should exactly fit this arrangement, and still more curious if it should be successful; because, although the Bishop of Manchester, the Earl of Ellesmere, and one other acknowledged by them, are invested with the power to choose the design they consider best adapted, and to display the highest artistic skill, yet it does not by any means follow that the sculptor of that model will obtain—as in truth he should—the execution of the large work; for the committee insert a clause which, translated into plain English reads thus,—"we," the committee, "will not be bound by your decision, my Lords; for if we do not approve of your choice, we agree to pay two hundred pounds to the author of the design, and employ whom we please."

LIVERPOOL.—The Law Courts Committee have passed, and the Council have confirmed, the following resolution:—"That Messrs Hoole, Robson and Co., of Sheffield, be awarded the premium of 21*l.*, and Messrs. Messenger, of Birmingham, the premium of 10*l.* 10*s.*, for the designs submitted by them for the gates in St. George's Hall."

ART IN CONTINENTAL STATES.

PARIS.—One of the most extraordinary and interesting features of the present age has been the exhibition at Paris of a saloon, executed by M. Sechan, for the Sultan Abdul Medjid, for his palace Beschik-Taseh, called also the White Palace. The programme given to M. Sechan by the Sultan was, to reproduce the European palaces, adding as much as possible the oriental style: sumptuous ornamentation, splendid brilliant draperies of gold and silver, carpets, vast and magnificent furniture. The style of Louis XIV. has been chosen. From the room to which this superb work is destined, is seen, through nine windows, on three sides, the Bosphorus, coasts of Asia and Scutari, the Seraglio, Theopana, the island of Princes, and the sea of Marmora; it is situate about two miles from the port of Constantinople. M. Sechan began by making a shell of strong timber which will be adjusted to the masonry of the room; the ceiling is also of joists, vaulted with a cupola, the whole richly gilt and painted with arabesques and flowers, wreathed among balustrades, perspectives, &c., on a gold ground. The apartment, with the superb furniture, rich Lyons silk hangings, candelabra, furniture, &c., all lighted by splendid lustres, constitute a most gorgeous exhibition. The crescent, of course, holds its place in the ornaments, but the total absence of any living form makes it look dull; a few figures, birds, &c., would greatly enliven the ornamentation. The superb chimney-pieces are now executing in Carrara marble, in Italy. The whole has been packed up and despatched, by Rouen, to be sent by sea to Constantinople; M. Sechan will follow to see the whole properly arranged.—It is seriously contemplated to abolish the annual *Salon*, and return to the imperial rule of an exhibition every alternate year: a bad look out for poor artists; so that the next *salon* is expected to be in 1855, with the Industrial Exhibition.—The remaining portion of the collection of Louis Philippe was offered for sale in a deplorable state. The "Neapolitan Wife," by Leopold Robert, realised 16,000f.; "Episode of 1830," by Coignet, 1200f.; "Scénes du Carnaval," by Boilly, 1400f.; "Gueux de Mer," by Le Poittevin, 1310f., &c.; the sale produced, altogether, 40,000f.

MINOR TOPICS OF THE MONTH.

THE GREAT DUBLIN EXHIBITION.—Our readers generally are aware that this Exhibition of ART AND ART-INDUSTRY will open in Dublin on the 12th of May; the Lord Lieutenant will open it in state, and there will be a grand gathering of all the rank, fashion, and wealth of the Irish capital, augmented by a large in-flow from the provinces; and we hope and believe, by a large accession of visitors from England. For the various arrangements on the occasion we must refer to the newspapers that will appear a few days previously. Our object in this brief paragraph is to induce "strangers" to avail themselves of this opportunity to visit Ireland. Dublin will be one scene of gaiety; accommodations on a "grand scale" will be made for expected guests; there is perhaps no country of the world in which the stranger may be sure of so hearty and cordial a welcome; the period of the year will be the best for the tourist, and especially the exhibition will be a powerful attraction — less extensive and less varied certainly than that of London, but full of rare and valuable works, interesting and instructive to the highest degree. We repeat that the collection of modern pictures will be the finest that has ever been gathered under one roof; they comprise examples of Mulready (the loan of her Gracious Majesty), the Bolton Abbey of Landseer (lent by the Duke of Devonshire), of Mulready and Webster (lent by Lord Northwick), of Leslie (lent by Lord Lansdowne)—in short of all the leading artists of England, generally contributed by distinguished collectors, with a rare assemblage of the works of France, Germany, and Belgium, the principal of the latter being the contributions of the king. With reference to the exhibition of Industrial Art, we can only at present say that nearly all the leading British manufacturers are among the contributors. We shall have no further opportunity of noticing this great effort until it has opened, when we shall of course describe it at some length. It cannot fail to be honourable and beneficial to Ireland; and one of its best and truest patriots, Mr. Dargan, with whom it originated, will be classed among the worthiest benefactors of his country. Would that Ireland had more such men!

THE ARRANGEMENTS OF "TOURIST TICKETS," to facilitate the progress of visitors to Ireland during the coming year, will be, we understand, similar in all their leading features to those which last year gave very general satisfaction: it is impossible, indeed, that they can be better: and scarcely possible that they can be cheaper. All visitors to Ireland should obtain those tourist tickets: they are accepted everywhere in Ireland as letters of introduction—for they proclaim *a stranger*, who is proverbially in Ireland sure of a *welcome* wherever he goes. They vary in cost from 4*l.* to 6*l.*—and are issued in all the principal cities and towns of England and Scotland; they are available for one month from the day of issue; and in Dublin they entitle the holders to a considerable reduction of fare by any of the interior routes.

THE RIGHT WORSHIPFUL THE MAYOR OF LIVERPOOL has issued invitations to dinner on the 3rd of May, to the committee and a large number of gentlemen associated with the Great Exhibition to be opened in Dublin on May the 12th. This is a wise and pleasant "move:" another step to bring the two countries "nearer:" and to promote that good fellowship and profitable understanding between each other so essential to the prosperity of England and Ireland: whose interests are, and ever must be, mutual and inseparable.

THE "HANGERS" AT THE ROYAL ACADEMY this year are Messrs. Creswick, Charles Landseer, and Calder Marshall. Mr. Creswick was one of the "hangers" last year, and is consequently "out of his turn:" but the onerous and troublesome duty is to be again undertaken by him in consequence of Mr. Pickeregill having been desirous to relinquish it. We do not presume to hint a "caution" to the gentlemen by whom this necessary but disagreeable task is to be performed: we believe it will be done con-

scientiously: but we intreat them to bear continually in mind how much of the destiny of the artist is in their hands.

The Great Exhibition in New York is progressing under very favourable auspices: it may now be regarded as a success: it is still, what we have always described it—a private speculation for private gain; for which the American Government is in no way to be held responsible,—be the issue what it may. That Government no doubt desires its prosperity: it cannot fail to promote the welfare, and advance the interests of the Great Republic: but it has, no doubt prudently, kept aloof from all national participation: and has distinctly and decidedly declined to answer for the result. For some time, the scheme was under the management—or at least apparently so—of gentlemen, of whom it is not unjust to say, they had no strength to sustain the weight of so mighty an undertaking. Of late, however, matters have materially changed; many wealthy citizens of the United States have combined to forward and sustain it: a healthy and vigorous tone influences the whole affair: confidence has been restored—or rather created, for until very lately it did not exist: and we have little apprehension of classing the Great American Exhibition among the leading, and most useful, wonders of the age. It was our duty—and we discharged it faithfully—for a considerable period to advise caution to those who looked to us for advice: that caution is now far less needful than it was: and we have reason to believe that British manufacturers may without apprehension cooperate in the plan. Among other encouraging if not convincing proofs of this, is the fact that the Earl of Ellesmere—one of the most distinguished as well as the most intellectual of the English nobility, visits the Great Exhibition in New York, as a "commissioner" from England—so nominated, if we understand rightly, by "the Royal Commission of 1851." No one in this country is better qualified to discharge the task that his Lordship has undertaken—not alone because of his elevated position and large attainments, but because of the amenity of his disposition and his high personal character. We have reason to believe that an offer was made to send out his Lordship in a British frigate: but he has preferred making the voyage in his own yacht, and will be accompanied by his family.

Mr. Putnam the eminent publisher of New York has announced the publication of an "Illustrated Catalogue" of the Great Exhibition about to open in that city. He announces it as after the plan of the "*Art-Journal* Illustrated Catalogue, and of merit equal to that work." We wish him all success with his project: and trust it may be excellent and appreciated by the American public. He solicits communications on this subject from such British Manufacturers as design to contribute to the Exhibition, requiring from them drawings of their several objects: manufacturers may address him on this matter—writing to Mr. Putnam, Publisher, New York.

The New Water Colour Society opened its annual exhibition to the public on the 18th of April. We were present at the private view, and saw sufficient to satisfy us that the collection contains some excellent pictures. We are, however, compelled by our restricted space this month to defer our usual notice, to the June number.

At a meeting of the Society of British Artists, held on the 18th of April, Mr. T. P. Pettitt and Mr. W. W. Gosling, were elected members of the society.

Messrs Daniell of New Bond Street, have submitted to our inspection, a bust and a statuette, of the Duke of Wellington in statuary porcelain,—both these works being executed at Coalport expressly for them. The bust is by Weigall: reduced from the life-size work, which he executed after repeated sittings, towards the close of the illustrious man's life. It is remarkably like the original: the character and expression, although they convey unequivocal signs of age, are those which will be instantly recognised. The statuette is of a sitting figure: the pose is remarkably easy: the Duke is habited in a plain frock coat: this work is the production of Mr. Abbot. Both are admirable and valuable memorials of the great statesman.

The Photographic Society.—This society has commenced its operations with considerable activity, and everything appears to augur a career of usefulness. It has held three evening meetings at which papers of much importance to the art were read, and in the discussions which ensued many important facts were elicited. Sir William Newton, one of the vice-presidents, read a paper on photography in its relations to Art, in which he dwelt largely on the suggestive character of the Photographic picture to the educated artist. At the same time he guarded the young student against the use of the camera during his early studies, from its tendency to lead to mere mechanism in securing the beautiful details of the photographic picture, and consequently to an absence of that mental power by which every line should be determined, and every colour arranged. Dr. Percy made a communication on the use of wax paper in warm weather which contained some important suggestions. On the second evening, Mr Robert Hunt read a paper on the construction of Photographic lenses, which gave rise to a very animated discussion. This was followed by a communication from Count Montizon on the Collodion process. This paper was illustrated by some beautiful Collodion pictures of the beasts and birds in the Zoological Gardens, which show in a remarkable manner the extreme sensibility of the process employed. The third evening was devoted to the consideration of the construction of the Photographic Camera Obscura. A great number of instruments were exhibited, many of them exhibiting much ingenuity. As soon as our arrangements will allow of our returning to the subject, we intend devoting a paper to the Photographic Camera, in which it appears to us much yet remains to be done. The journal of the society has reached its Second number, and will be found to afford much valuable information to those interested in the advance of Photography.

Artists' General Benevolent Institution.—The annual festival of this Society was held on the 16th of April, at the Freemasons' Hall; presided over by Earl Grenville, who was supported by Sir C. L. Eastlake, Sir W. Ross, Messrs. Creswick, Cockerell, Uwins, Hardwick, Roberts, F. R. Pickersgill, E. W. Cooke, of the Royal Academy, and by a large body of artists and of gentlemen either directly or indirectly connected with the arts of this country: the evening passed off most agreeably and harmoniously. The chairman, in alluding to the present state of the institution, expressed his regret to find that the subscriptions for the past year amounted to less than on several previous occasions; but as a gratifying circumstance to counterbalance this deficiency, the applications for relief were also fewer; hereby evidencing the fact that Art was by no means in a condition of decadence. Fifty-six applicants had received grants, amounting in the aggregate to 720*l*. The income of the Society during the past year was 1599*l*. 2*d*; the expenditure of every kind, had reached 1008*l*. 3*s*. 5*d*, leaving a balance in the hands of their banker of 590*l*. 16*s*. 9*d*., upwards of 150*l*. more than they had in the corresponding time of last year. While we congratulate the friends of the "Artists' General Benevolent" on the fact, we would yet urge them not to relax their efforts of support to render its position still more satisfactory.

Hood's Monument.—In our February number we thought it a duty to write in very decided terms upon the proposed monument to the late Thomas Hood: we said then, "society owes a large debt to Thomas Hood, and society is bound to pay it." They have discharged the obligation to the amount of *four hundred pounds*—a far less sum than we anticipated; however, so much has been collected. We also remarked in the same paragraph that the Whittington Club Committee "might receive tenders from many sculptors who would have no view to profit." Now instead of giving a general invitation to the whole body of sculptors, and leaving the whole of them at liberty to furnish such designs as they might deem suitable, and which could be executed within something near the sum subscribed, the committee have chosen to print a select list of sculptors whom they invite to aid them; viz Messrs. Baily, Westmacott, Mac Dowell, Foley, Marshall, Bell, Weekes, Behnes, and another; the majority of whom, if not all, are so fully occupied with commissions that it would be unreasonable to suppose any one of them could, even were he inclined, undertake the required testimonial, especially when clogged with such conditions as the following. The monument is to be a bronze bust and wreath, upon a granite pedestal; the whole to be twelve feet high, and six feet six inches at the base. On each side of the pedestal must be placed a bas-relief, also in bronze, two feet two inches wide, of subjects taken from Hood's poems, and the monument is to be surrounded with a suitable railing in bronze or iron. It was also requested that models, four feet in height should be forwarded to the committee. As might have been foreseen, seven out of the nine sent in refusals instead of models. The matter of the competition was fully discussed in the Sculptors' Institute, and it was then clearly shown that the work could not properly be produced for the sum specified, even if the artist (and we know of some who were quite ready to do so in honour of the deceased poet) laboured without any "view to profit." In fact, the whole business, like many other public testimonial matters—has been wofully mismanaged, and we much fear that if the proposition should ever be carried out, we shall see something that will reflect no credit on the arts of the country, and be still less deserving of him whose worth it is designed to commemorate.

The Lectures on Pottery delivered in the theatre of the Museum of Practical Geology in Jermyn Street, by the gentlemen connected with the two departments of Practical Science and Art, were brought to a close on the 7th, by Mr. Wornum, who delivered the two concluding lectures on the "Art-History of Porcelain Manufacture." These lectures have been exceedingly well attended, and thus thoroughly proved the importance of courses of instruction of this practical character.

Professor Edward Forbes has commenced a course of lectures at Marlborough House on the "Applications of Animal Forms to Ornamental Manufacture." We are much pleased at this, since in these lectures are recognised principles we long since endeavoured to inculcate. The readers of the *Art-Journal* will remember a series of articles devoted to this subject, which were illustrated by choice selections from the most beautiful fossil remains of animal and vegetable forms.

The Art-Union of London has, we understand, concluded an arrangement with Mr. Jefferson for the purchase of his fine alto-relievo of "Wellington's Entry into Madrid," of which we spoke in our last publication. We believe it to be the intention of the Society to produce a certain number of copies of it in bronze, to be issued as prizes in some future year: and a "prize" one of them will be, assuredly, if carefully cast.

Dr. Pereira.—A testimonial in honour of the late Dr. Pereira is to be erected by subscription at the London Hospital, where for many years he rendered efficient service, and gained the esteem of all who knew him. Mr. Mc Dowall, R. A., is the sculptor selected.

Mr. G. A. Periam has been appointed to proceed to Mexico, in reply to the notification we put forth in our last number. The selection is in every way judicious; indeed, we do not think, under the circumstances, a better could have been made. Mr. Periam is an engraver of considerable experience, and of no ordinary talent; our readers have had evidence of this in the subjects from his burin which have appeared within the last two or three years in this journal; his "Clarissa Harlowe," "The Fair Sleeper," "The Pride of the Village," and "Florimel in the Cottage of the Witch." His energy, industry, unassuming manners, and other qualifications we know him to possess, will be sure aids to the efficient discharge of the duties that will devolve upon him. We consider it no small compliment to our school

of engravers that the Mexican government should have sought among them for a gentleman to superintend its National Academy, rather than have applied to the schools of France or Germany.

THE ARUNDEL SOCIETY.—The report of this Society exhibits rather the wish to do great things, than the consummation of any. We much fear that they have set themselves tasks, which however worthy they may be, will ask a greater outlay than they are likely to have at command. The publication of drawings from a large series of famous early frescoes is proposed, and arrangements have been made for securing the series by Giotto in the Arena Chapel at Padua. A young artist from the Royal Academy has been sent out for this purpose at the expense of the Society; and this among other expenses will hinder the body from issuing any engravings to their subscribers this year.

RUBENS'S "ADORATION OF THE MAGI."—It may interest many of our readers to learn that this picture which was in the collection of the Prince of Canino, sold recently by Messrs. Christie and Manson, was purchased for Mr. Bates, of Arlington Street.

PAPYROGRAPHY is the title given to the art of cutting pictures in black paper: some specimens that have recently been shown us by Signor Muratori, are certainly the most ingenious works of the kind we have ever seen. They are executed with scissors only, as he assures us.

M. CLERGET has written us to say that he was not sent to England by the "Central Committee of Industrial Art," as announced in our Paris article last month, but by the "Minister de l'Interieur." The appointment he holds becomes thus a government one, and not one emanating from a private institution.

SCULPTURE FOR THE MANSION HOUSE.—We announced some time since the laudable intention of the Corporation of London to decorate the residence of their chief magistrate with statues. Instead of submitting the matter to competition, which rarely proves the best method of procuring the best works, the Committee who have the matter in hand visited several studios, and subsequently nominated, by ballot, six sculptors, each of whom were commissioned to execute a figure from one of the British poets, making their own selection. The Artists chosen and the subject each has undertaken are these;—E. Bailey R.A. "Bright Morning Star;" P. Mac Dowell, R.A. "Leah," from Moore's "Loves of the Angels;" I. H. Foley, A.R.A. "Egeria;" from "Childe Harold;" J. G. Lough, "Comus," W. Calder Marshall, R.A., "Griselda; and F. Thrupp, whose subject is not yet determined. Eventually there will be we believe, sixteen statues, and we also understand that when they are all completed and placed in the banquetting-room, the public will be allowed permission, under certain necessary restrictions, to have the privilege of viewing them. This is the first great step which the Corporation of London has made to encourage Art, on a high scale, within their domain: it is a liberal one, and we trust and expect to find it followed by others equally important.

COMPLETE SETS OF THE *Art-Journal* from the commencement, are now among the class of "scarce books:" and will bring a price larger than the original cost of them to the subscriber: we have frequent applications for "a set," which we are rarely able to procure: and have on several occasions ourselves paid more than we received for it. We hope we may, without presumption, ask for the congratulations of our friends and subscribers, on this very gratifying result of our labours for fifteen years. It is not often that a work may have been taken in for so long a period, and the purchaser find that he has had his pleasure and instruction "for nothing." We confess to the satisfaction we feel in knowing that this work has not found its way among the periodicals which have become cheap because their utility was merely for a day. This announcement has for its object, however, to state that those who may have no further occasion for their sets may readily now transfer them without loss. Application may be made to the publisher of the *Art-Journal*.

REVIEWS.

THE INDUSTRIAL ARTS OF THE NINETEENTH CENTURY. By M. DIGBY WYATT. Parts 33 to 40. Published by DAY & SON, London.

The publication of this truly magnificent work is at length brought to a close by the appearance of the parts signified in the above title; and in congratulating its author and the publishers on its termination, we scarcely know which most to commend—the taste and talent exhibited in the selection and execution of the subjects, or the persevering energy which has marked its continued progress; editor, artist, and publishers have laboured with equal success, and must be united in the merits which are attached to the work. The artists who have executed the major part of this extensive series of chromo-lithographic plates are Messrs. F. Bedford, Sleigh, and Vinter, who have certainly evinced powers of no ordinary character in illustrating such a vast variety of objects—all of them most elaborate in design—with so much beauty, delicacy, and artistic effect. The valuable letterpress which accompanies the plates, respectively is from the pens of Mr. Digby Wyatt, Mr. F. Everall Jones, Mr. Burges, Mr. C. Fowler, and Mr. T. Hayes, and the printing of the plates was entrusted to Messrs. Day and Son, whose extensive establishment could alone have ensured their careful execution and regular appearance. We have thus made honourable mention of all who have chiefly contributed to bring this most worthy record of the Great Exhibition of 1851 to a successful result. The undertaking at the outset presented, from its magnitude, difficulties that seemed almost insuperable, but they were met and overcome in a spirit that would not admit of failure. Our own experience in a somewhat similar enterprise enables us to speak feelingly on this point, and while our own "Illustrated Catalogue" has passed into the hands of thousands to be preserved as a memorial of an event of universal interest, Mr. Wyatt's gorgeous volumes will be prized by those who can afford to possess them, as a more costly tribute to the intelligence and energy which brought into one focus, for the benefit of the world, the mighty collection of the "Industrial Arts of the Nineteenth Century."

A TREATISE ON THE LAW AND PRACTICE RELATING TO LETTERS PATENT FOR INVENTIONS. By JOHN PAXTON NORMAN, ESQ., M.A., of the Inner Temple, Barrister-at-law. Published by BUTTERWORTH'S, London.

Of the various works on the subject of Patent Law, that before us possesses very just claims upon the attention of lawyers and men of science, for its full information, lucid arrangement, and unquestionable accuracy. It is with much propriety, but with equal modesty, dedicated to the lord chancellor. The volume is divided into twenty-one chapters, which include every branch of the important subject, and give the substance of not less than four hundred of the principal decisions at law and in equity. The valuable appendix contains the necessary forms, rules, tables of fees, stamp duties, table of statutes, and the reader finds every facility of reference in a copious index. In the metropolis and the manufacturing districts Mr. Norman's volume of Patent Law will be found not less interesting for the scientific information it conveys, than the legal advice it gives to all engaged in designs or inventions. The learned author in his introduction, observes, with as much eloquence as truth—"Society, grateful to him who adds to its stock of practical knowledge, confers on him a reward, which is measured by the substantial benefit it receives, by allowing him, for a limited time, the sole right to exercise the Art he has taught. It secures to the man of genius a share of the benefits derived from his conquest in the world of Art—conquests made, not for himself alone, but for all mankind. The triumphs of Watt and Arkwright will teach that there is no elevation to which the humblest man of genius may not aspire, if to activity and intelligence he joins prudence and good judgment. Let it not be urged that many fail—a system of promotion is not bad, because honours cannot fall to the lot of every meritorious soldier in our Industrial army."

FACTS AND FACES. By THOMAS WOOLROTH, Engraver in Ordinary to the Queen. Published by the Author, 46, Upper Charlotte Street, Fitzroy Square.

Except in the broadest phases of expression, painters are by no means agreed upon the various co-incidence of line which should describe certain dispositions of the mind. This arises on the one hand from an imperfect study of expression, and on the other, from peculiarity or eccentricity. The author of this book seems to write under some such impression, since he says:—"The present treatise would never have been contemplated, had not a too partial representation of the Art rendered it in the same degree equivocal, if not objectionable, from having been treated hitherto so lineally and speculatively, as to address itself almost as much to the fancy as the form, by separating facts from faces, and giving the science such an unfair advantage over the subject, as to render it capable of comprehending more cases than were ever yet found upon the human countenance." The views of the writer are assisted by twenty-four plates; each a head expressive of a passion; each of which is accompanied by a descriptive essay and notes explanatory of the linear characteristics and combinations of the features; as of Envy:—"Eyes half-closed as though shrinking from the object; eyeballs drawn under the upper lid, the colour retiring from the iris below, leaving a paleness which is not natural to the subject: the eyebrows corresponding with the lids, and every line and feature a tendency to meet, as though concentrating to one object; the nose indicative of scorn, and the mouth of hatred, &c." Close observation will satisfy an inquirer, that no two painters have represented any given one of the finer shades of expression alike, and enthusiasts read in the heads of the magnates of the Art, arguments of which the great painters themselves never dreamt. We have looked carefully through the book before us, and, although it will on all hands be agreed that nothing in the cycle of Art is more difficult to deal with than expression under various combination of feature, we think it will be found that the treatise offers much that is valuable and available to the painter.

A MANUAL OF THE FIRST PRINCIPLES OF DRAWING. By C. H. WEIGALL. Published by REEVE, SONS, London.

The utility of this "manual" must not be measured by its size; still it must take its place with the numerous other similar works that have come under our notice. It treats chiefly of perspective: the rules laid down, and the examples introduced are clear and simple, and therefore adapted for the young learner.

INDUSTRIAL INSTRUCTION IN ENGLAND. A Report made to the Belgian Government by the CHEVALIER DE COCQUIEL, Doctor of Laws. Translated into English by PETER BERLYN. Published by CHAPMAN & HALL.

The opinions here expressed by an intelligent foreigner upon the state of the Industrial Arts of this country, and the educational means which England has, up to a certain period, adopted for their promotion, if not too flattering to our national vanity, are at least worth the attention of all interested in them. Mr. Berlyn has therefore done well in rendering the Chevalier's able and sensibly written report into English for our edification. The translation is good, and it is accompanied by a few judicious notes that add to its value.

UNCLE TOM'S CABIN. Published by A. & C. BLACK, Edinburgh.

We wonder if in any respectable dwelling-house throughout the United Kingdom, where a bookshelf is to be found, Mrs. Stowe's popular work has not a place thereon; we should almost as naturally look for it now as for a copy of the Holy Scriptures, so universal is its fame, and so eager have publishers been to give every one the opportunity of purchasing it. Messrs. Black's edition is one of the neatest and prettiest we have seen, of a convenient size, well printed in a clear readable type on good paper, with a clever frontispiece by John Gilbert, an ornamental title-page by "Phiz," and a multitude of woodcuts, of a superior order, from designs by M. U. Sears; the whole enclosed in an elegant binding. The volume would adorn any library.

SHANDY HALL, COXWOLD, YORKSHIRE. Drawn on Stone by W. BEVAN, from a Painting by J. FERGUSON. Published by W. MONKHOUSE, York.

A picturesque old edifice was Lawrence Sterne's residence, and situate in a locality equally picturesque; he seems to have christened it, or perhaps some one has subsequently done so for him, after his old friend "Tristram." These views of the homes and haunts of our literary worthies are always pleasant to look upon; the artists who have produced this have made a very agreeable picture of it.

THE ART-JOURNAL.



London, June 1, 1853.

THE EIGHTY-FIFTH EXHIBITION OF THE ROYAL ACADEMY.

1853.



It will be noticed with much regret that several Members and Associates of the Royal Academy are this year altogether absent, or as much as from the walls of the exhibition. This is an offence against the Institution and the public for which there can scarcely be a reasonable excuse. We can admit but one—long and serious illness: for we maintain that all other engagements should give place to this, the most serious engagement into which a member enters when he joins the society; for only by a combination of talent, each doing his utmost, can the fame of British Art be maintained, and the interests of the Academy be upheld. The public have a right to demand so much of the Great Art-Institution; for although, legally, it is responsible to no tribunal, and, strictly speaking, is a private body, its existence stands in the stead of a National establishment for the promotion of Art; and it is reasonably and justly looked to for the fulfilment of an implied contract, by which its members receive the support they require and expect on the part of the public.

This omission of what we are justified in describing as a solemn duty, becomes less tolerable if we consider that various circumstances annually reduce the number of (40) members and (20) associates by nearly one third—as effective exhibitors: that third including architects and sculptors, as well as those who are incapacitated by age from appearing at the exhibition. The architects and sculptors may indeed exhibit; but to the works of the architect few give any attention, and those of the sculptor are so unhappily placed that for any benefit they confer upon the exhibition they might as well be absent. The architects, seem so fully impressed with this idea, that they rarely make their appearance at all: the names of Sir C. Barry, Sir R. Smirke, Mr. Hardwick, Mr. Cockerell, and Mr. S. Smirke are seldom seen in the annual catalogue. Moreover, the members who are portrait painters, (and who, at all events, are never absentees), contribute but little to the interest and value of the collection; and it is sufficiently notorious that those who profess this branch of Art are by no means pre-eminent.

We say again, therefore, that it is culpable in those members whose works would confer honour on themselves, and greatly benefit the exhibition—to "show" nothing at the annual gathering.

But under this head there is a still stronger ground of complaint; if there be not a law, there ought to be a law, of the Academy, to exclude any member who, by his own default, is useless to the Institution. Year after year, for some twenty-four years, one name is found in the catalogue—in that part of it, that is to say, which contains the list of members: for as an exhibitor the name appears never. For our own parts (although our acquaintance with the exhibition extends over more than a quarter of a century) we have never had the good fortune to see a single picture, there or anywhere, by Mr. Richard Cook: neither are we entirely aware whether Mr. Cook is, or has been, a painter of history, landscape, or portrait. All we know of him is, that he is alive, and that he lives to keep away from honour and its attendant advantages some artist who, but that Mr. Cook remains "on the books," would be a member of the Royal Academy, and one of its active and useful supporters. We say, without hesitation, that this evil is creditable neither to Mr. Cook nor to the Academy; and that its continuance is a public reproach, against which the public have a right to protest.

The Academy is bound to look forward as well as to look back; many of its best members—men whose career in Art has been for a long series of years honourable to the country—are growing old: they must, in the course of nature, vacate their places: and it is mournful to know the difficulty of pointing, with any degree of certainty, to their successors. It is our more especial task to mark the promise of the future: our first duty upon entering any Exhibition is to look around us for those who are to be "great hereafter:" and we reluctantly admit that during the last four years we have not found a dozen—nay, not half-a-dozen, perhaps not three—of whom we could confidently predict that they would be in time the rivals of the men who must in due course bequeath their seats to their successors. Our means of judging are limited to the public exhibition rooms; but if there be any young students of genius in the schools of the Academy, a knowledge of their value will not be long delayed. We have not heard of any such: and if there be none, we may ask with no little alarm—whence are the failing ranks of the Royal Academy to be recruited? We shall rejoice if we are found to have taken too desponding a view of the prospects of Art in England—but at present we apprehend that we are not without sufficient grounds for the gloom we feel as concerns its hereafter. Some ten or twenty years ago on entering the Society in Suffolk Street, it was comparatively easy to point out every year some three or four Exhibitors who must be inevitably transplanted to the more genial soil of Trafalgar Square: hence were removed Stanfield, Roberts, Creswick, Frith, Poole, Egg, and many others, names we cannot at this moment call to mind, whose works were first seen and first appreciated at the Society of British Artists. Is there one such in Suffolk Street this year? Is there one such at the Portland Gallery? Has there been one such any year within the last four or five years? We do not mean that there are not many artists of merit, members of these two societies; but we do mean that they have not produced one of whom it might be said at once that his sure destiny was to participate in academic honours.

Then again, because of some unaccountable prejudice, there are at all events half-a-dozen artists whom the Royal Academy persists in passing over, but who would do honour to any Art-Institution of Europe. The ranks of the Royal Academy are not, it would seem to be thus recruited—why, it is utterly impossible to guess.

We believe, then, that those who duly consider the future prospects of the Royal Academy—and consequently of British Art—will find some cause for despondency: at all events, it behoves the members to look about them: we tell them plainly that they cannot afford indifference to such talent as they can command; that they are not justified in keeping drones in their hive; that they must inspect their schools closely for such buds as promise fruit; and that they will do wisely to watch the provincial exhibitions with a view to attract to London such artists as are conspicuous in these nurseries of fame. True, such artists will naturally and necessarily find their way to the metropolis; but the Academy should give them encouragement before they are either too old or too independent to learn—opening to them freely the Academic Schools.

The time is gone by for the Royal Academy to flourish by doing nothing: this truth, indeed, seems of late to have forced itself into reluctant ears: the reforms of the last two years have been greater, more numerous, and more important than those of the preceding eighty; but the members have not yet done enough to warrant a stand-still: they must progress: every other society—indeed, every work of man—is progressing in this age of movement, and the Academy must keep pace with the most active of the institutions of the age.

No very long period can elapse before the Royal Academy is in possession of the whole of the so-called National Gallery in Trafalgar Square: its members must prepare in time for the increased facilities and the augmented responsibilities they will have to meet.

We are fully aware of the rumours of "differences" which have arisen in the Academy—that the Society does not now act under that bond of union which for half a century kept them together—without advance on the one hand, but without dissension on the other. Probably, good will arise out of this change of character, but it will only be by gathering new strength from new sources of power.

We write thus in no unfriendly spirit; far from it: we believe the prosperity of the Royal Academy to be identical with the prosperity of British Art: individually, no men have ever lived more honoured or respected: distinguished by genius, they have been esteemed for upright character; but, as a body, they have not been eminent for wisdom: they seem to have fancied that to change was to retrograde; and although they have been, undoubtedly, the fosterers and protectors of Art in this country, they have too much considered that it ought to be represented only within their own walls.

Any injury to the Royal Academy would be a national disaster; and it is taking this view of the case, and feeling towards its members very high respect, that we earnestly and emphatically urge upon them to make preparations in time for the time that is to come.

With these introductory observations we proceed to notice the Eighty-Fifth annual Exhibition of the Royal Academy.

No. 8. 'A Sunny Evening.' T. S. Cooper, A. This is a composition with a group of cattle on a knoll, treated with a Cuyp-like feeling—certainly the best phase which the artist paints. The picture is, perhaps, not

so studiously careful as others we might instance, but it is distinguished generally by the best points of its author.

No. 10. 'Bethany,' W. E. Dighton. Bethany is now a desolation, and here we find it so, for we believe this to be an accurate description of the locality. The landscape has little of picturesque form, yet it has a sacred interest which cannot but be felt. In colour it is warm without being adust—the heated ground is even freshened by green shrubs.

No. 11. 'A rest on the Road—Summer, Noon,' S. R. Percy. The material is simply a section of road, passing a piece of rough and weedy bottom—a kind of subject which this artist paints with truth and feeling.

No. 12. 'Cornelian Bay, near Scarborough,' A. Clint. A small and very careful picture, in which the water is represented with much success, and the line of coast is carried into the composition with tones of gradation which retire from the near masses with much reality of effect.

No. 13. 'The Thorny and the Flowery Path,' T. Uwins, R.A. This story contrasts the world and the cloister. On the left of the canvas is seen a young Italian peasant and a monk, the latter persuading the former to embrace a religious life; while, on the right, appear groups of his friends enjoying a holiday. The narrative is pointed and circumstantial. In colour the work is extremely mellow, and purely Italian in every characteristic.

No. 15. 'The Angel directing the Shepherds to Bethlehem,' W. F. Woodington. A large picture, showing a group of semi-nude figures, and with them an angel pointing to the star. It is an elevated conception, supported by generally good drawing and powerful antithesis—but the narrative is deficient of necessary point: the figures are not circumstanced as shepherds—though well coloured and drawn, with the exception of some of the limbs. The work looks like an academic essay.

No. 16. 'Highlands,' Niemann. This is a large composition, dark and portentous in aspect, and wild and romantic in conception. The rough and stony foreground is very forcibly realised.

No. 22. 'Melancthon,' A. Johnston. The subject is a passage from D'Aubigné's "History of the Reformation," in which it is related that a French traveller on finding Melancthon while reading, also rocking his infant, expressed surprise; but the latter at once explained away the scruples of the stranger. Melancthon is here seated, his wife is by his side, and the visitor stands near the door. Although this picture may be said to be generally subdued, it is distinguished by a strikingly luminous quality, combined with depth and transparency. It is brilliant without any forcing of colour, and the figures are agreeable in character without affectation.

No. 30. 'The Mother's Kiss,' C. W. Cope, R.A. The mother is standing—she holds the infant to her bosom. There is great purity of colour and sweetness of character in this picture. The group has been most carefully studied.

No. 31. 'Pedmore Church—Worcestershire,' A. McCallum. This has the appearance of having been worked from a photograph. The trees and the entrance to the church are painted with infinite nicety, but the picture wants a breadth of dark.

No. 35. 'The Poacher—Scene on a Highland River,' F. R. Lee, R.A. A close scene, constituted of a deep current bounded on the farther side by a towering wall of rocks, shaded by trees; a subject eminently picturesque, and, in respect of colour and manner, infinitely superior to late productions of the artist.

No. 36. 'The Incredulity of St. Thomas,' F. Overbeck. In this composition the Saviour, a semi-nude figure, permits St. Thomas, who kneels, to touch the wound in his side: the others of the disciples who assist the agroupment are Peter and John. The figures stand under an arch, through which is seen a passage of Raffaellesque landscape. The picture pronounces itself to be an emanation of the study of the earlier manner of Raffaelle, and of that of others upon whom he founded himself. This work will remind the spectator at once of the picture in the Stadelsche Institut at Frankfort—"Der Band der Kirche mit der Kunst." It is essentially profound, but, after all, Overbeck is not an originator, although he alone has carried to their ultimatum those principles, the advocacy of which caused the expulsion of the innovators from the school at Vienna. Hess, Veit, Schnorr, and others of the then so-called Vor-Raffaellisch school reformed themselves insensibly upon old German Art, but Overbeck remained true to the early impulse. All his works want force and substance, qualities we contend by no means inseparable from the most elevated tone of expression. There is scarcely any approach to positive colour in the work, and everything like vigorous execution is softened down. It is, however, a picture of high class in "Christian Art," but the decadence of this manner will, we think, be complete if Kaulbach lives.

No. 44. 'Claudio and Isabella,' W. H. Hunt. The subject is found in the first scene of the third act of "Measure for Measure":—

> "Ay, but to die and go we know not where;
> —'Tis too horrible!"

Both figures are erect—she with her hands on his left breast, and he touching the fetter on one of his ankles—and grouped near a window, to the light of which they are very effectively opposed. In colour Claudio is principally warm, and Isabella cold; and these opposites are so treated, that between them there is no oneness of grouping. The picture is full of elaborate pencilling; but much of this is lost, save to microscopic examination, and as the picture ages, this will entirely disappear. Isabella is interesting, but Claudio is clownish. The effect is highly successful.

No. 45. 'Cow and Calf,' F. W. Keyl. These animals are drawn and painted with exquisite care. The landscape part of the picture is better than heretofore.

No. 46. 'Night.' Sir E. Landseer, R.A.

> "The moon, clear witness of the fierce affray,
> Her wakeful lamp held o'er that lonely place
> Fringing with light the wild lake's fitful spray,
> Whilst madly glanced 'the Borealis race.'"

The mere incident—two stags engaged in mortal combat—does not of itself reach any profound emotion; but the circumstances of the collateral narrative realise in this composition, a tone of exalted feeling to which, with such materials, no other painter could attain. The scene is a broken knoll, on the bank of a Highland lake, of wild and drear aspect. The stags, evidently already wearied with the combat, are driving at each other, with their antlers closely locked: they are, as it were, mixed up with the broken ground beneath their limbs, and their eyes glare with fury: the moon is partially veiled; the sky lighted by the borealis, and the lake is crisp with a breezy ripple. We already feel that both stags must die.

No. 48. 'Portrait of a Lady,' J. Robertson. The lady is seated, very simply circumstanced and attired. It is a production of much excellence.

No. 51. 'A Wreck and a Ruin—Tantallon Castle in the Frith of Forth,' J. W. Carmichael. In the treatment of this composition there is a vein of charming poetry. The wreck lies sunk in the rocks near the cliffs; the line of which, that is, of the cliffs, trends into the distance in broken masses, melting in the light of the setting sun. The mass principally opposed to the sun, is that on which the castle stands; the whole composition being mellowed by its light. The scene is worked out with a deep sentiment. It is the best picture we have ever seen by this artist.

No. 54. "Dr. Christian, M.D., Professor of Materia Medica in the University of Edinburgh,' Sir J. Watson Gordon, R.A. Extremely simple in treatment, everything is kept down but the head, which is fine in character, and full of argumentative power.

No. 55. 'Intercession,' J. P. Knight, R.A. This is a life-sized study of a head of the Saviour as in the act of prayer. It is painted with solidity, and is highly successful in expression.

No. 56. 'On the Thames at Magpie Ait,' A. W. Williams. A small picture, a combination of trees, water, and a section of the weedy bank of the river, painted with all the truth which generally characterises the works of the artist.

No. 57. 'H.M.S. The Victory (with the body of Nelson on board), towed into Gibraltar, 28th of October, 1805, seven days after the Battle of Trafalgar,' C. Stanfield, R.A. This is a large picture in which the Victory is seen, having her broadside to the spectator, and being towed by another line of battle ship into the harbour of Gibraltar, which is placed on the right of the composition. The ship is reduced almost to a hulk, her mizen mast, fore-top mast, and main royal mast are gone, and a flag flies half-mast high—a mourning signal for the departed chief. Numbers of other shattered vessels are distributed in the harbour, and evidences of a recent desperately fought battle are everywhere rife. Near the spectator are some boats and figures, which we think diminish the importance of the ships—the whole is however painted with admirable spirit and precision, constituting this the most interesting marine picture which its author has for some time past exhibited.

No. 65. 'Portrait of the Honourable Miss Hobhouse,' R. Buckner. The lady is introduced in an open composition, slightly resting on a piece of rock. It is a portrait of much simplicity and elegance.

No. 68. 'The Mill Stream,' H. Jutsum. The subject is closed by a rocky ridge covered with trees, and rising from the bed of a deep and smooth stream which flows through a sluice near the spectator. The work is signalised by telling passages of deep shade, and the foreground is rich with a wild luxuriance of herbage. Every part of the work is beautiful in finish and colour.

No. 69. 'Morning,' Sir E. Landseer, R.A.—

> "Lock'd in the close embrace of death they lay,
> Those mighty heroes of the mountain side,
> Contending champions for the kingly sway
> In strength and spirit match'd, they fought, and died."

This is the pendant to the picture already noticed: the two stags are dead, they lie with their antlers locked as in the death struggle. It is now morning, the rising sun gilds the tops of the mountains, which are putting off their mantle of mist, and the ripple of the lake has subsided into a voiceless calm. There is, however, one jarring chord in the picture, that is the ignoble presence of a prowling fox, which has

stealthily approached the dead stags. This animal vitiates the sentiment, yet, notwithstanding this, these two pictures composed of so little, mere animal episodes—each perhaps painted in about eight days—are among the best, it may be the very best, which this painter has ever produced.

No. 70. 'Portrait of Lieut.-General Sir Charles Napier and his Arab Charger, Red Rover,' E. Williams. The figure is placed in an easy pose by the horse, and attired in uniform as if on active service. The drawing of the whole is careful, and the resemblance cannot be mistaken, but more point should have been given to the head.

No. 74. 'La Perla de Triana,' J. Philip. A characteristic study from a Spanish rustic coquette; extremely spirited, and doubtless true in every appointment.

No. 76. 'Florence and Boatswain,' J. C. Horsley. A portrait of a little girl, full of the freshness of childhood. The head is brilliant and unconventional. "Boatswain" is a canine friend grouped with her, constituting a picture of charming simplicity.

No. 80. 'Mother and Child,' C. W. Cope, R.A. A small study, with much of the feeling of a picture by the same painter already noticed. It is simple, substantial, and worked out with scrupulous nicety.

No. 82. 'Portrait of Tom, son of James Lloyd, Esq.,' C. Baxter. The features in this work are painted with exquisite sweetness of colour, and the utmost accuracy in drawing.

No. 89. 'The Cathedral of St. Stephen, Vienna,' D. Roberts, R.A. It will be remembered that last year a view of this interior was exhibited by the same painter, taken from the extremity under the organ gallery. St. Stephen's at Vienna is not memorable for interior Art-decoration by those who may have visited, for instance, Munich or Nürnberg. The treatment of the subject in this case has for its purpose an expression of breadth and vastness: the whole of the masses and detail are therefore made out in an almost uniform middle tone, broken only by one small but effective cutting light. To this everything subserves, the figures are small and distant; indeed although the parts *might* coincide in proportion by measurement, the interior looks really larger than it is. It is a fine picture, its sobriety and unaffected simplicity rank it among the best productions of its author.

No. 91. 'Felled Timber—Early Spring,' J. Middleton. The site appears to be a space partially cleared of timber, which lies trimmed on the grass. The trunks are painted with great nicety, as are also the growing trees, which, with their bursting buds, eloquently celebrate the spring. The picture is generally warm in hue, and perhaps more carefully true than any preceding work from the same hand.

No. 92. 'Fishmarket Steps, Galway,' J. W. Oakes. A picturesque combination, well coloured and successful in light and shade. The material might have been worked into a picture of larger size.

No. 96. 'Mrs. Baliol Brett,' Winterhalter. This is only a head and bust; it is simple and elegant in treatment—the carriage of the head is eminently graceful—in short it is one of the most interesting portraits we have ever seen by the artist.

No. 108. 'Portrait of Mrs. Mills,' W. Gush. A half-length, introducing the lady in a white dress—altogether an extremely graceful study; the features are characterised by an animated and agreeable expression. It is full of refined quality, and is the best work of the painter.

No. 110. 'The Truant Defeated,' W. Hemsley. The story seems to be that of a naughty boy, the only son of his widowed mother, who is receiving a severe lecture on idleness from his master. It is a small picture; the figures are very carefully drawn, and pointedly expressive.

No. 112. 'A Trout Stream,' F. Hulme. A Welsh subject, strongly impressed with the freshness of nature; it is a small upright picture, showing the stream shaded by trees. The entire combination is very sweetly rendered.

No. 113. 'A Nile Flower,' F. Stone. A study of a dark but brilliant-complexioned girl, extremely happy in expression, and throughout very skilfully painted.

No. 116. 'A Dame's School,' J. Webster, R.A. The scene is a humble but well lighted apartment, with a distribution of figures such as this artist can alone represent. The dame is the same ancient ruler of the same village παιδαγώγησις to whom we have been accustomed for years past to nod, even while her disciples were reading the Testament with their never failing nasal and monotonous intonation. But we find her here dozing, in extenuation of this she might quote grave and unexceptionable authority. At this point, like the end of a Christmas play, the pantomime begins—the dame's pupils are therefore in active rehearsal of their interlude. There is really more fun here than ever we remember to have enjoyed, when fagged to death in both essences, mental and corporeal, and wishing Iambe, the slave of Celeus, at ——; but in one word the picture is of the unalloyed excellence which has hitherto distinguished the productions of the painter.

No. 124. 'Ruth Sleeping at the Feet of Boaz,' Sir C. L. Eastlake, P.R.A. This picture has been painted some time: it was hung, we believe, last year, but again withdrawn by its author. The cycle of colour is limited; but it reminds us at once of "Christ on the Mount of Olives." The scene is a portion of the open field; Boaz reclines but does not sleep; at his feet lies Ruth sleeping, and attired perhaps in a manner superior to her position: but this is understood as for the sake of powerful colour. The composition is full of matter apposite to the subject, but it is all subdued. Every part of the work has been most studiously worked: there is not an object without its prescribed office; and perhaps the whole is more forcible than any picture of its class by the same hand. All the lines are softened with the most elaborate care; and in like manner, all the flesh breadths are worked with a fine point, into a clear and lustrous surface. The hands and feet of the figures do not in any form accord with the refinement of the features. High class pictures are frequently a true reflex of the mind of the painter,—this is peculiarly so. It may be said, to quote Burke in advocacy of certain qualities to which he ascribes beauty, "it insists on the elements of smoothness and softness, but is otherwise diffident in its distribution of forms, and uncertain in determining them."

No. 125. 'The Trouting Stream,' W. D. Kennedy. A small picture executed with freedom, and coloured with much sweetness.

No. 126. 'An Interior of a Stable,' A. J. Stark. Very unaffectedly painted—it derives life from two horses, a bay and a brown, both of which are drawn and painted with much spirit. The general manner of the picture is highly satisfactory.

No. 128. 'The Banks of a River,' S. R. Percy. This differs in its arrangements from other productions of the artist. The weedy foreground and the sky are two striking passages.

No. 129. 'The Village Post Office,' W. F. Witherington, R.A. A class of subject different from those hitherto executed by this painter. The work presents groups of figures, all of which are very carefully drawn. In short, it is the best figure-picture we have ever seen exhibited by its author.

No. 138. 'The Right Hon. Lady Bolton,' L. W. Desanges. This lady wears a yellow satin gown with an ample lace trimming. The treatment is otherwise simple. The figure is very graceful in its *maintien*.

No. 140. 'The Meeting of Jacob and Rachel,' W. Dyce, R.A. In this picture, which is small, the impersonations are presented at full length. The subject, it may be remembered, has already been exhibited by the painter; but larger; and if our memory serve us, the figures were half-length. These are, we think, circumstanced as in the larger work.

No. 143. 'San Pietro in Castello, Venice and the Julian Alps on a November Evening,' E. W. Cooke, A. The spectator is placed here at a distance from the church over the lagune. The whole of the intermediate water and objective is kept down in order to force the lustre of the buildings which are lighted by the sun; but the shades of the buildings have no degree of gradation relative to the nearer shades—this we submit the picture wants. It is worked out in all its parts with the utmost nicety.

No. 145. 'Head of a Scribe,' J. R. Herbert, R.A. A study of a head to be painted in one of the frescoes of the new Houses of Parliament, the subject of which is the "Judgment of Daniel." It is seen almost in profile, and in the manner of its execution very much resembles fresco. It is substantial in form, and life-like in expression.

No. 149. 'The Present,' L. Huskisson. This is a small picture, placed too high for any examination of its manner—it is however, even at a distance, distinguished by a prominence of colour and chiar-oscuro which bespeak merit.

No. 154. 'Mrs. Frewin and her Infant Son,' Mrs. W. Carpenter. The lady is seated, holding the child on her knee, and the relation between mother and child is very felicitously established. It is a most effective production; we think the best the lady has ever exhibited.

No. 155. 'A Wild Sea Shore at Sunset,' F. Danby, A. This work shows the sun setting red in the denser haze of the lower atmosphere. The line of coast runs into the picture on the right, the whole of the nearer plane of the work being kept low in tone. The deeply-shaded waves are broken by numberless rocks, indeed the repetition of these forms cuts up the composition. The ribs of an old wreck are brought up to tell against the sun, and in the sky remote distance is forcibly described by successively sinking strata of clouds. The picture is extremely successful as a representation of a drear and rocky solitude, presided over by a sky of menacing portent.

No. 156. 'Getting the Dinner,' J. F. Pasmore. A servant who ought to be busied in preparing dinner has fallen asleep, and a hungry dog is "getting the dinner," being about to seize a piece of bacon. The work is more careful than anything we have seen from the hands of this painter.

No. 157. 'Opie when a Boy reproved by his Mother, for painting his Father's Portrait on a Sunday,' J. Absolon. Mrs. Opie is an erect figure, pointing with one hand to the church in the distant landscape, and with the other to the palette and

brushes. In the manner in which the boy coaxingly clings round his mother, there is a truthful expression of childish nature. The lines want softening, but it is a bright and agreeable picture.

No. 159. 'Portrait of Walter Savage Landor, Esq.,' W. Boxall, A. This is a small study, very simple in treatment, and we think unhealthy in complexion.

No. 160. 'A Study from Nature,' R. Rothwell. The subject is a country boy, with a smile upon his rubicund features. The head is admirably painted, the tone of the features is most earnest, and the smile is the next thing to a burst of laughter.

No. 168. 'Castle of Chillon, Lake of Geneva, Switzerland,' J. Danby. This artist would appear to have looked at Richard Wilson, as in all he does there is much of the same feeling that distinguishes the works of that painter. This is a very unaffected version of the subject, and we think very near the truth.

No. 169. 'The Rustle of the Tapestry,' H. C. Selous. The subject we are told is a scene in the Tower of London in 1483,—the dire consummation of the brief history of the children of Edward IV. The point of time is nearly the same as that chosen by Delaroche; the hand of the murderer is about to draw aside the tapestry that hangs at the entrance of the room. One of the princes is asleep; the other is disturbed in the act of prayer. The narrative is most circumstantially made out; the boy is intently listening, and the approach of Tyrell or his creatures is pointedly indicated. The upholstery in the chamber is in advance of the time; the whole of the contributives are made out with extraordinary accuracy.

No. 170. 'Children of the Mist,' Sir E. Landseer, R.A. This is a freely painted sketch, representing a group of deer on a mountain top, enveloped in the mist so common to these regions. It is an original and striking picture, beautifully allusive to the haunts of the deer.

No. 171. 'Lady Jane Grey and Roger Ascham,' J. C. Horsley. The source of this subject is a memoir of Lady Jane Grey by N. H. Nicolas, Esq., in which she is described as preferring the study of the Phædo of Plato to the sports of the field. She is seated near the window of her chamber, and Ascham approaches the window from without. The effect proposed and most felicitously made out is that of full daylight. The impersonation of Lady Jane Grey is characterised by gentleness and modesty, but the figure is slightly stiff. The head of Ascham is a most successful study; the figures are beautifully detailed; in short every part of the work is scrupulously careful.

No. 172. 'Eton College,' J. Stark. This view is very often painted, being that showing the western extremity from a little above the bridge. The subject at once declares itself; the water and trees are pleasingly executed.

No. 174. 'Othello relating his Adventures,' C. W. Cope, R.A. This subject, to which although little of novelty can be given, may yet be endowed with qualities of exceeding excellence. With all its brilliancy of colour and force of effect, there is a strict consistency with the spirit of the text, which must at once impress the beholder. Desdemona is absorbed; her father is only amused: there is a marked distinction between the expression of each head. Othello wears a demi-suit of bright plate-armour, and Brabantio a red senatorial robe. The three figures are seated at an open window overlooking the harbour.

No. 182. 'The Forest Portal,' R. Redgrave, R.A. A sylvan subject, as the title imports: a large picture, immediately closed by dense beech foliage; several ample boles of that graceful and picturesque forester being the important objects of the composition. The trees are described with great accuracy.

No. 186. 'Violante,' Sir C. L. Eastlake, P.R.A. A study of a head and bust of a lady, engaged in reading a letter. It is treated with studious simplicity; the features and neck are luminous, but perhaps too equal in tint. The manner of painting the hands of larger figures, usual with this distinguished artist, may be founded on a principle, as is perhaps also the width between the eyes which he gives to some of his heads. Be that as it may, the result is an absence of refinement which must vitiate a work of art, how graceful soever may be every other parts.

No. 187. 'Up the Brae-Side,' H. Jutsum. This looks like a section of Isle-of-Skye scenery: it represents a broken, heathery upland, terminating in a horizon formed of the crests of near and remoter mountains. In colour it is extremely mellow, and in every part finished with masterly execution.

No. 188. 'The Rivals,' W. Huggins. This is a subject of poultry, but in chiaroscuro it is really of very great excellence. The birds are very characteristically drawn and painted with infinite neatness of execution.

No. 191. 'Venice,' D. Roberts, R.A. The view is taken on the water, almost abreast of the palace of the Doge; we see, consequently, the library and all the adjacent edifices. A principle which this artist seems to have established for himself—that of suffering no comparatively unimportant objective to diminish the consideration due to his principal points of interest—is especially valuable here, because any immediate boats and figures must have shrunk the more distant buildings. It is a daring experiment to present to the eye a succession of lines parallel to the frame; but it is done here. The subject has not been selected for its originality, but in order that this artist also might give his version of that which everybody paints.

No. 192. 'The Confession of St. Thomas,' J. P. Knight, R.A. This is a large picture, showing the eleven, with the Saviour in their midst. According to the usual form, St. Thomas extends his hand to the wounded side of the Saviour. In a composition of this kind it is extremely difficult to obtain various gradations of depth, and at the same time to preserve expressive character; in this, however, the artist has very felicitously succeeded. All the heads are well drawn and substantially painted.

No. 200. 'The Countess of Leicester and Lady Julia Coke,' F. Grant, R.A. These are full-length portraits — a beautifully simple agroupment, but differing from modern style and character as reverting to Reynolds and Gainsborough; real power is best shown in giving impressive dignity to whatsoever tastes we may have to deal withal.

No. 202. 'Devock Water,' W. J. Blacklock. This landscape has much the appearance of having been worked from a photograph, and yet every part of it may have been realised from the artist's own view of nature. It shows the lake lying in a basin shut in by hills, every feature of the prospect being made out with scrupulous exactitude. It is a landscape of great power, but we think local colour is carried too far into the composition, and the remoter parts do not keep their places for want of air.

No. 201. 'Maternal Affection,' H. W. Pickersgill, R.A. A group of a lady in oriental costume, with a child. The features of the principal figure are bright and animated: it is altogether the most agreeable of the recent performances of the artist.

No. 204. 'Winter,' G. Travers. A very small picture, but extremely successful in its allusion to the proposed theme.

No. 207. 'Solomon at the Rock-hewn Dial, Pondering o'er the Flight of Time,' S. A. Hart, R.A. The subject is from Ecclesiastes, "Vanity of vanities, saith the preacher, vanity of vanities—all is vanity." It is a large work, presenting Solomon, a full-length figure, regally attired, and in a contemplative attitude. The subject is original and good, and its treatment shows knowledge and research; it may, however, be observed that the importance of the figure and the breadth of the picture is injured by the two palm trees, which constitute remarkable elements of the composition.

No. 212. 'Morning View near Haarlem, Holland,' A. Montague. This artist interprets these Dutch subjects with a peculiarity powerfully descriptive of the localities. Light and warmth give to this composition a very agreeable tone and effect.

No. 213. 'Children, they have Nailed Him to a Cross,' J. Leslie. The words of the title are supposed to be addressed by a dark gipsy-looking woman to a group of children, to whom she at the same time shows a crucifix. The earnestness of the woman, and the force of her words upon the children, are well expressed.

No. 214. 'Polly Peacham,' C. Baxter. This is a small study, showing a very carefully painted head, the manner of the face being characterised by singular brilliancy and softness.

No. 215. 'A Young Missionary,' G. B. O'Neill. Two small figures are here presented—a little girl in earnest discourse with a Hindoo woman. Every part of the picture evinces extreme care in execution.

No 216. 'A Brittany Interior,' E. A. Goodall. In the way in which the subject is brought together—in colour, light, and texture—we think this among the best of this class of the artist's works. We cannot speak too highly of the colour and chiaroscuro of this little picture.

No. 217. 'The Iron Mask,' C. Landseer, R.A. This composition is founded upon a passage from "Ellis's history of the Iron Mask," in which it is stated that the only individuals permitted to visit this mysterious person, were his confessor, his physician, and the servants by whom he was attended, and these were admitted only in the presence of the governor, St. Mars, and his lieutenant. All these persons therefore are introduced, and the "Iron Mask" (by the way the mask was of velvet) is discoursing with his physician, who is feeling his pulse. The circumstance of the composition point at once to this story. It is altogether the best of the later works of the painter.

No. 218. 'Summit of Ben Cruachan, from a mountain side,' J. S. Raven. The material here has nothing to recommend it, the truth of the colour and the imitative nicety of the textures, constitute the value of the work.

No. 224. 'Waterloo, 1815,' G. Jones, R.A. This is a large picture, in a great measure showing the distribution of both armies about the time of the advance of the first column of the Imperial Guard. The view of the field is taken from the position of the

Duke and his staff, at this time in rear of the British right, showing the enemy's lines —the position of Napoleon and his staff—the British right and centre—the remains of the British cavalry charging—nearer the foreground the guards delivering their fire against the now recoiling column, and the Marquis of Anglesea ordering up the two hussar brigades. We ought to be somewhere near Capt. Bolton's battery (though he was killed at this time), and other batteries of British guns that so shattered the head of the French column that it seemed advancing only on its own dead. This picture has been painted with very great care, every accessible authority seems to have been consulted, and although the face of the field was never during five minutes the same, it affords a probable view of the state of things when Napoleon made his last grand attack.

No. 225. '* * * *,' J. Severn. This is a large picture—too large, we think, for the subject, which is, Mary Magdalene buying the ointment wherewith she anointed the Saviour. It is a daring essay, to throw the principal figure entirely into unrelieved shade; it is, however, done here, and we humbly submit that the effect had been better were not the figure so entirely shaded. She turns contemplating a vision of angels, who bear the symbols of the crucifixion, while the vendor of the ointment is weighing it. It is an original subject, and a striking picture, but we think the figure of Mary Magdalene rather dramatic than sacred.

No. 234. 'The Mother's Hope,' G. E. Hicks. This is a small picture, very much better in execution than conception.

THE MIDDLE ROOM.

No. 241. 'Alexander Clark Forbes, Esq., Barrister-at-Law,' J. Andrews. A half-length of the size of life, seated, and holding a terrier. The head is well drawn, and in the features there is much intensity of expression.

No. 243. 'Looking up Loch Etive, from Tainuilt, Argyleshire,' F. R. Lee, R.A. The repetition of the lines on the right of the view do not compose well, but from the careful manner of the work it would seem that the representation is accurate; the foreground is made out in good local colour. It is much the most careful of the artist's Highland subjects.

No. 244. 'Il Sacro Monte, Orta—Piedmont,' G. E. Hering. The 'Sacro Monte' rises almost perpendicularly from the lake to a great height, and the mass is brought against a setting sun and brilliant sky. The water, with its shades and reflections, is extremely well painted; everything contributes felicitously to the effect of the sunset.

No. 248. 'An Episode of the Happier Days of Charles I.,' F. Goodall, A. We see in this composition Charles and his family in the royal barge on the Thames, approaching a water-gate at Hampton Court, as if about to land there. The interest and brilliancy of the work are focussed on the agroupment of Henrietta Maria and her children, behind whom stands the king regarding with evident pleasure the amusement which the children derive from feeding a pair of swans with pieces of cake. The children are Charles, James, and two princesses, one of whom died at Carisbrooke. This is a combination of surpassing power and sweetness, in colour, delicacy of skin textures, and expression. The retiring parts and passages of reflected light are infinitely beautiful. Towards the bows of the boat are two guards and a trumpeter, figures, conceived with great originality, but not more striking than the royal coxswain, whose head is an admirable study. Charles is always painted in misfortune; this is a new and a happy conception; as *ogni medaglio a il suo reverso*, we congratulate this artist on being the first to turn it. The subject has the importance of the semi-historical, and it appears to us the most impressive subject and the most brilliant picture that the artist has yet executed.

No. 249. 'The Arctic Council discussing the Plan of Search for Sir John Franklin,' S. Pearce. As an assemblage of portraits this is one of the best productions we have ever seen. The figures are round and substantial, and to each is given a distinct individuality. We think, however, had the figures been differently distributed, that is, some more of them seated, and with a greater measure of earnestness and *abandon*, the whole had been improved.

No. 250. 'The Sirens,' V. Mottez. These ladies are erect, and in the sea, and the ship of Ulysses, a suspicious-looking craft, is gliding by, with the skipper himself lashed to the mast. In the drawing of the sirens there is much exaggeration of proportion, and the heads are by no means refined; in short, the restraint put upon Ulysses is quite unnecessary.

No. 255. 'The Right Hon. Sir Henry W. W. Wynne, K.C.B., &c.,' F. R. Say. A half-length of the size of life, presenting the subject in a blue uniform. The head is life-like.

No. 256. 'Henry Morton rescuing Lord Evandale from the fury of Burley at the Skirmish of Drumclog,' A. Cooper, R.A. Lord Evandale is down, and at the mercy of Burley, but Henry Morton is addressing to Burley an interposition in his behalf. The horses are carefully and spiritedly executed.

No. 257. 'The Tax Gatherer,' G. B. O'Neill. This official, a man of hard and flinty features, appears at the door of a humble abode, where he is answered by a timid girl, while another listens behind the door. The figures are made out with a marked character, and the tone of the whole indicates on the one hand menace and on the other apprehension. The lights and depths of the picture are rendered with clearness.

No. 262. 'A Welch Gate, painted from Nature,' A. Gilbert. This is an effort to render interesting by the manner of realising it, a subject of little picturesque beauty—the experiment is amply successful.

No. 263. 'On the Moor,' W. F. Keyl. A group of black-faced sheep, drawn and painted with the most fastidious nicety.

No. 264. 'A Fisherman's Cottage, Brittany,' E. A. Goodall. One of those small interiors which this artist describes with so much beautiful manipulation.

No. 265. 'The Order of Release, 1651,' J. E. Millais. The story is of a Highlander who has been out in the '15, or more probably in the '45, and who having been wounded and made prisoner is now released by an order brought by his wife to the soldier to whose custody he has been committed—such is the story on the canvas—there is a date in the catalogue but with that date the uniform of the soldier does not correspond; he wears a cocked hat, and a coat of the cut of the middle of the last century—the brims of the ample beaver, so long worn during the seventeenth century, were not in the slightest degree turned up before the reign of William III. —but perhaps the date is misprinted. The soldier is examining the paper, and the prisoner has hidden his face on the bosom of his wife, who carries their child, and is accompanied in her joyful mission by their faithful colley, who jumps up and licks his master's hand. It is at once evident that unflinching truth is the purpose of this artist, and he comes as nearly to his object as can be effected by the means wherewith he has to deal—as for instance the hanging legs of the child form an individual representation, so perfect that we cannot conceive it possible that it can be surpassed. The head of the wife dismisses all sentimental prettiness, there is little emotion, the muscles have not been taught the dramatic play of "the cordage of the cheeks" of a higher class. She is a common-place type of a low class, at which we are somewhat surprised, when we remember the head from which the study was made. All the textures are marvellously imitated—that of the kilt and hose of the highlander—the coarse coat of the soldier, and the warm life-like skin surfaces of the limbs and faces. But the legs of the Highlander have been painted from limbs which have been habitually covered. The whole is rendered in a breadth of light, telling against a flat black background—we cannot see what is gained by this, but it may be seen what is lost—the figures lose roundness and substance. It is absurd to say it is done because certain prerogative celebrities of the Italian miscellany of schools did the same in imitation of Fra Tonelli dell' Oscurita, the most eccentric of the Post-Giotteschi. Among so much truth this is a too obvious fallacy; the breadth of light under which these figures are painted must show objective in a scene so limited as a prison cell. The work is of a high class—in execution and softness of outline an immeasurable advance upon antecedent productions. It is impossible that the reality of its material representations can be surpassed.

No. 268. 'A Corner of the Hop Garden,' Eliza Goodall. A small picture, with a near group of children distinguished by much sweetness of colour and character. The composition is closed by the density of the hop verdure. More distant figures are busied in gathering the hops.

No. 269. 'Portraits of the Misses Lewis,' H. T. Wells. A group of two small figures, of which the heads have a charming breadth of manner. The draperies are disposed and painted with taste, and the whole is made out with much elegant feeling.

No. 270. 'An Interior,' F. D. Hardy. A back kitchen or something like it, every brick of which is signalised—but the picture is spiritless for want of a point of light.

No. 271. 'Portrait of Lady de Blaquiere,' J. R. Swinton. The lady is seated in a contemplative pose, the figure being relieved by a garden background. It is a simple and graceful arrangement. The head is perhaps too small.

No 275. 'Expecting a Friend,' L. Huskisson. Apparently two figures, powerfully brought out by the light of the fire; the effect is forcible, but the picture is so high that we cannot speak of its composition.

No. 277. 'Portrait of His Grace the Archbishop of Canterbury,' D. Huntington. This is only a head and bust; the features are painted in a broad light, and are qualified with agreeable expression.

No. 278. 'Portrait of Mrs. W. M. Armstrong,' J. G. Middleton. The figure, with its pose and accessories, is realised in a manner easy and graceful. The draperies are well described, and the features are animated.

No. 279. 'The Chevalier Bayard "*Sans peur et sans rêproche*" confers the Order of Knighthood on the Infant Son of the Duke of Bourbon when visiting this Prince on a

Journey through Moulins,' J. C. Hook, A. The impersonations introduced are the Chevalier himself, the Duke, Duchess, the infant and his nurse. The composition is brought forward with a daylight effect. Bayard wears a full suit of plate armour, he holds his sword in his right hand, and fondles the child with the other. The style and feeling of this work is vigorous,—the subject is from a remote source—it is nevertheless a highly interesting production.

No. 282. '* * *' E. W. Cooke, A. This is a view of Venice from a point on the water, whence is seen the whole line of buildings from San Marco to San Giorgio Maggiore, showing between these extreme points the ducal palace, the piazetta, campanile, the library, and every point of interest in the line—and in order to give distance to these, some heavy boats are introduced near the spectator. This picture is in a very different feeling from that of antecedent Adriatic views. It is a return to that earlier view of nature upon which the reputation of the artist is based.

No. 284. 'The Right Hon. Lord Campbell, Lord Chief Justice of England,' F. Grant, R.A. This portrait is very simply treated. The figure, which is draped in official robes, being relieved by a plain background. The features are high in tone. The resemblance is at once recognisable.

No. 288. 'Coming Home—the Prodigal Son,' F. W. Oliphant. This is a single figure seen in profile, representing the prodigal son returning, a squalid beggar clad in sordid rags. The picture is hung high, but as well as it can be seen the story of the penitent is legibly written in the shrunken features.

No. 289. 'Antigone,' T. Senties. This subject is well drawn and carefully painted —it is simply a head enwreathed with laurel.

No. 290. 'Portrait of Thomas Gifford, Esq., of Chillington, Staffordshire,' J. P. Knight, R.A. This is a full length portrait of the size of life. The head is a fine study, and it has received a full measure of justice. The figure is very substantially painted.

No. 291. 'Twins,' Sir Edwin Landseer, R.A. The "Twins" are lambkins that lie by the side of their mother, a black-faced ewe, on a grassy shelf of the mountain side. From their bed rises a piece of rock, on which are resting a brace of honest collies. The animals are characterised by all the truth and power of the painter, though wanting the force which he sometimes communicates to his compositions of this class. It is here and there thin—a more unctuous impasto would give greater endurance to these works.

No. 293. 'San Giorgio Maggiore and the Salute, Venice, with Fishing Craft,' E. W. Cooke, A. The dispositions here are similar to those in the picture by this artist already mentioned — that is, the buildings are secondary. The fishing boats with every peculiarity of their form and equipage, are studiously detailed, and the buildings are not less careful.

No. 294. 'Portrait of the Earl of Hardwicke,' E. U. Eddis. The impersonation wears a peer's robes over the uniform of a captain in the navy. These are extremely well realised, but the figure wants spirited relief.

No. 303. 'Portrait of Mrs. Barkworth,' J. E. Lacretelle. This is well drawn, but there is everywhere a want of softness in the work.

No. 304. 'Angelo Participazio, having Rescued his Bride from the Pirates, returns with her to her Family,' F. R. Pickersgill, A. The triumphant party are just landing, and receiving the congratulations of their friends. The story is well told; it is at once obvious that the lady in the boat is one of the rescued brides; she is received with the most affectionate warmth by her sisters and father; this, with the armed equipments, and a head as a trophy borne by one of the followers of the husband, can refer to no other incident in Venetian history. The picture, like all those of its author, is brilliant and spirited; but we think that it would be difficult to find a trio of three fair-haired women in one family in Venice.

No. 305. 'Gidley Park, on the River Teign, Devon,' J. Gendall. This looks very like a veritable representation; the foreground is substantially rendered, and the entire composition, from its freshness, has the appearance of having been closely imitated from nature.

No. 306. 'On the East Lynn, Devon—Early Morning,' J. Dearle. This is a sparkling and effective section of scenery, especially in its nearer passages; the retiring hill-side is too cold and opaque.

No. 307. 'A Sea-Nymph and Cupids,' F. Cruikshank. A small composition of nude figures, the larger of which is disposed in a manner to afford flowing lines of much beauty. The flesh colour is broad and delicate. It is a study of a high degree of merit.

No. 309. 'A Summer's Sunny Afternoon,' T. S. Cooper, A. A large composition, representing groups of cattle assembled beneath a spreading oak, beyond which the eye is carried over an open breadth of pasturage. The shade of the tree, and the straggling rays which pierce its foliage, afford the means of a beautiful distribution of relieving lights on the sheep and cows; the alternation is most skilfully employed. The animals are drawn and painted with the artist's usual display of knowledge, but he has recently exhibited yet more attractive performances.

No. 312. 'Field Marshal the Marquess of Anglesea,' Hon. H. Graves. The marquess is here represented at full length, and wearing the uniform of the seventh hussars, with Hessian boots, though we do not think he has worn that part of the dress since he lost his leg. Although the painter has given a greater degree of *aplomb* to the figure than it really possesses, the resemblance is unmistakeable.

No. 318. 'The Spring,' J. A. Fitzgerald. A small study of the head of a laughing girl, firmly painted and well coloured.

No. 319. 'Mrs. T. N. Farquhar,' F. Newenham. The lady is seated attired in black velvet. It is a carefully painted and agreeable composition.

No. 320. 'Queen Blanche Ordering her Son, Louis IX., from the presence of his Wife,' A. Elmore, A. The artist has addressed himself to a distant source for his story, but the composition and its execution have great merit, independently of the subject. Blanche, of Castile was the Queen of Louis VIII., and was left in guardianship of their son Louis IX. She now appears before the young king and queen, and commands their separation. This figure is somewhat masculine, and but for the hair might be taken for that of a man. The apartment and its appointments are simple, but the whole, and the draperies especially, are painted with much power and good taste.

No. 321. 'The Tired Stag,' R. H. Roe. The animal has fled apparently from the main land to an islet in a Highland lake, surrounded by lofty mountains. The exhaustion of the creature with his protruded tongue, drooping ears, and lagging gait, is emphatically described. There is much poetry in the glimpse of the wild scenery, but the bulk of the stag is in some degree reduced by the too high bullrushes and very large masses of stone. It is however a charming picture, captivating in colour and manner.

No. 322. 'Scene in North Wales,' P. W. Elen. The point of view, a turn in a rough piece of road, opens to the spectator an extensive prospect over a richly wooded country, which is represented with a clear apprehension of distance and gradation.

No. 323. 'The Mourner,' J. Wolf. The mourner is a poor bird that sits disconsolate over the ruins of her nest and the destruction of her eggs. The bird, the nest, and surrounding foliage are rendered with the most studious accuracy.

No. 325. 'An Affray in the Pyrenees with Contrabandistas,' C. Stanfield, R.A. The scene is a mountain pass, along which are straggling numerous figures in the effective costume of the country. The composition is kept in deep shade, and the sky menaces a storm. This gloomy aspect is directly contrasted with a snow clad range of distant mountains, brought up to the utmost force of white paint. It is undoubtedly a picture of great power—rapid in execution, with every appearance of having been principally painted at once.

No. 327. 'The Emperor Charles V. at the Monastery of Yuste, August 31, 1558,' W. M. Egley. The subject is from Stirling's "Cloister life of Charles V.," in which the Emperor is represented as having sent for the portrait of the Empress, Titian's "Last Judgment" and other pictures. He is here seen contemplating these pictures—seated and robed in a black velvet mantle. Every part of the picture is very highly finished, being treated with a broad daylight effect, which might have been advantageously modified.

No. 329. 'Sunrise on the Kattegat, with part of the Norwegian Coast near Stavsern,' W. Melby. In this picture the proposed aspect is very successfully realised.

No. 331. 'Portrait of Mrs. Philip Crawley,' R. Buckner. A portrait distinguished by marked individuality, and thus probably very like the subject. It is rich in colour, but the draperies are scarcely careful enough.

No. 332. 'The Way round the Park,' W. F. Witherington, R.A. This is infinitely superior to every other of the recent works of the artist. The subject is only a walk shaded by trees, but the prevailing shade tones are broken by a gleam of sunshine which falls partially on the foliage, and in part on the ground. It is impossible that sun-light can be more faithfully described.

No. 333. 'Now I'll tell you what we'll do,' F. Stone, A. This is a group of rustic maidens assembled and sitting on the grass. The complexions are too uniformly delicate, but some of the heads are fraught with animated expression.

No. 334. 'The Way of Life: Portraits of Louisa Elizabeth, daughter of John Sim, Esq., and her brothers, the Westminster Scholar and the Woolwich Cadet,' W. Crabb. This group is judiciously arranged for showing portraiture without stiffness of pose. It is executed with firmness of manner, and with a distribution of colour extremely harmonious.

No. 340. 'The Lost Path,' R. Redgrave, R.A. The story is similar to that of the "Children in the Wood," the scene being a wild forest glade, in which two boys are seen seated on a bank, in distress at having lost their way. The children are richly

dressed, but their clothes are soiled, and themselves scratched by thorns. We cannot speak too highly of this work; it is the most successful which the painter has of late years exhibited. The lower herbage, weeds and wild flowers, are really marvellously painted; the work is everywhere bright and harmonious in colour, and the story is very clearly narrated.

No. 341. 'An Auction,' W. H. Knight. This is an extremely difficult subject to carry out effectively; it is here, however, treated with a great measure of success in its dispositions and variety of character.

No. 342. 'Infant Prayer,' H. Le Jeune. A small study of a child repeating its prayers on rising from bed. In sentiment and colour this little study is extremely attractive. We cannot too highly praise the graceful innocence with which this artist invests his infantine figures.

No. 344. 'A Rustic Toilette,' P. Williams. This work is strongly characterised by the manner and colour of a foreign school. It shows a group of two girls, wandering musicians, the one dressing the hair of the other. The composition is suffused by a warm glow of great harmonising power, supported by firm and minute manipulation.

No. 346. '* * *,' C. Collins. A small picture of a child tending flowers; the face is not attractive in character or expression; the features are finished with a cold and too obvious stipple.

No. 348. 'The Ruins of the Temple of Luxor, on the Plain of Thebes,' W. E. Dighton. This picture is remarkable for the peculiarity of its colour, but we doubt not it is perfectly true. There is a solemn grandeur in these remains, which, how forcibly soever they may strike us in the reality, are also deeply impressive when seen in a well-executed picture. The ruins are brought forward under a breadth of subdued tones, here and there broken by glimpses of the light of the setting sun.

No. 349. 'The Proud Bird of the Mountain,' J. Wolf. This is an eagle perched on a fragment of rock exposed to a fall of snow, the flakes of which settle on his plumage. The feathers are well described; it is a study full of truth.

No. 358. 'Portrait of the Rev. Henry J. Roper,' J. Curnock. The features are softened to an almost enamelled surface; they are well drawn, and characterised by life-like expression.

No. 360. 'The Church of the Salute, Venice,' Mrs. G. E. Hering. This is a small moonlight composition in which the mass of the edifice is relieved by the sky. The subject is conceived in a feeling highly poetical, and realised with infinite nicety of touch.

No. 362. 'Queen Isabella of Castile and her daughters visited many of the nunneries, taking her needle with her, and endeavouring, by her conversation and example, to withdraw the inmates from the low frivolous pleasures to which they were addicted,' J. C. Hook, A. The subject is from Prescott's "History of Ferdinand and Isabella," and the manner of its treatment describes the fact in the simplest manner. The queen and her daughters are working at embroidery, and near them are nuns of a religious house, at the porch of which they are sitting. The disposition of the figures, the earnestness of the teachers, and the attention of the instructed, sufficiently declare the point of the subject.

No. 363. 'The Launch,' G. Smith. This is a tale of a tub, in which a young rustic suffers himself to be launched by his companions. The navigator loses all command of himself as the tub plunges into the brook, impelled by all the force of a bigger boy, who thrusts it with a stick. These two figures, with others as spectators, are admirably drawn and painted; beyond lies an elaborately painted landscape, the whole produced under an unmitigated breadth of daylight. The picture is richly coloured, bright in its aspect, and full of nature in the impersonations introduced.

No. 367. 'An Irish Peasant Boy,' E. Cahill. A study of a boy sleeping. The features are well lighted and painted with solidity.

No. 371. 'Beatrice,' F. Wyburd. A small study, showing the figure raising the veil from her face. The conception is original, and very minutely carried out.

No. 373. 'The Bracelet,' W. D. Kennedy. A small semi-nude figure, fixing a bracelet on her wrist. The head, and the composition generally, are charming in colour.

No. 375. 'The Happy Spring Time,' T. Creswick, R.A. The title of this picture is supported by a description of the early appearance of the tender foliage on some near forest trees—the general aspect of the yet spare herbage, the felling of timber, and the busy households of the rooks. The site is a piece of ordinary village scenery, the left being closed by a knoll on which is seen the village church, and the right opening to an airy distance. The work is distinguished by all the best qualities of the best works of its author.

No. 383. 'Portrait of Hiram Power, the Sculptor of the "Greek Slave," &c. &c.,' H. W. Phillips. The head of the sculptor is shown in profile as he is working at a poetic female bust. It is simple and characteristic.

No. 384. 'The Old Church of St. Etienne, Rouen,' L. J. Wood. A small picture, in which architectural detail is followed out with infinite assiduity.

No. 388. 'Caspar and Duck, the property of H.R.H. the Prince of Wales,' A. H. Corbould. These are a pony and a black dog: both animals are represented with much spirit and truth; other portions of the work are unequal, as the sky and incidental objects.

No. 389. 'Loggio on the Lake of Lugarno,' G. Stanfield. The feeling of this work is that of a severe imitation of nature, but without any degree of that hardness which is sometimes professedly but untruly ascribed to nature. The brink of the lake on the left is the site of the houses, and thence all round it is closed by mountains. Unqualified local colour seems to have been the study of the artist in the nearest passages, and in the more remote the same modified by atmosphere—the result is most successful.

No. 390. 'A Street in Verona,' D. Roberts, R.A. The whole is made out in that broad middle tone with which this artist deals so skilfully, and to show the depth of this there are one or two forced lights, but far removed from this mass of shade. It is a festa, and the street is crowded.

No. 391. 'Henry Houldsworth, Esq., of Coltness, Lanarkshire,' Sir J. Watson Gordon, R.A. This portrait is very low in tone, but the head is an excellent study; the pose and the features are expressive of thought and argument.

No. 394. 'The late Lord Wenlock, the Dowager Lady Wenlock, and the Hon. Mrs. Stuart Wortley,' F. R. Say. In this family agroupment, the two first mentioned impersonations are seated, and the younger lady is taking a book from the library shelf. The dispositions are probable and unaffected, but the work appears to want more force.

No. 395. 'The Sick Lamb,' R. Ansdell. On the rocky crest of a hill we see a ewe and two lambs, one of which lies extended, apparently dying on the ground. An eagle is perched near, ready to fasten on the dying lamb, and menaces the party with his wings and beak; but the ewe courageously faces him in defence of her offspring. The incident is touching and beautifully set forth. The fierce bird and the animals are pourtrayed with great spirit.

No. 396. 'The Executioner tying Wishart's Book around the neck of Montrose at his Execution at the Cross of Edinburgh on the 21st of May, 1650,' E. M. Ward, A. This is a large composition, the first of a series of eight, to be executed for the corridor of the House of Commons. It may be said to be at once the most important subject which this artist has yet treated, and the best picture he has produced. This class of subject, as the serious drama of the art, admits of no playful exaggeration or venial extravagance, and this seems to have been fully felt. For presenting Montrose on the day of his execution, attired rather as a bridegroom than as a malefactor, there is historical authority, and we consequently find him costumed as one of the gayest cavaliers of his time—contrasting strongly with the executioner, and the mixed but striking characters in attendance. The composition is not enfeebled by masses of officials and spectators; the latter form no portion of the more important combinations, and therefore the immediate impersonations have been very maturely studied, and they are realised in a manner becomingly grave.

No. 398. 'The Marchioness of Londonderry,' F. Grant, R.A. This is a small full-length portrait. The lady wears a plain grey silk dress, and is presented sitting. The face is charmingly painted.

No. 408. 'Early Lessons,' A. Provis. A small picture of a humble interior, in which a mother is seen instructing her child. It is made out with all the nicety which distinguishes the small productions of the painter.

No. 409. 'Music and Art Instructed and Crowned by Poetry,' C. Brocky. Poetry having first crowned herself, is doing the like honour to Music, a child of fair complexion; Art, a dark ill-favoured urchin though not yet entitled to laureate distinction, is also destined to wear the bays. The figures are mellow in colour, but not of graceful proportion.

No. 411. 'Cottage Fireside,' W. S. P. Henderson. This interior is too much cut up in the desire for a show of minute execution—breadth and effect have been overlooked.

No. 412. 'A Scene in Sutton, Surrey—sketched on the spot,' H. B. Willis. A section of village scenery of the simplest kind, strongly imbued with the aspect of nature.

No. 415. 'The Inauguration by Her Most Gracious Majesty Queen Victoria, and His Royal Highness Prince Albert, of the Exhibition of all Nations on the 1st of May, 1851.' *Painted by command.* D. Roberts, R.A. The view is of course taken near the transept so as to show the principal personages, the court, and the official dispositions for the ceremony. Perhaps no other artist would have succeeded so perfectly in describing space; by the use of subdued middle tones the eye is nowhere arrested, but the vastness of the assembly and the edifice in which it has been formed, is at once felt. We humbly submit however that the principal groups might have been a little more signalised; they might have been forced a little without outrage to the principle of the composition.

No. 416. 'His Grace the Duke of Nor-

folk, Earl Marshal, Lord Steward, &c.,' T. M. Joy. The duke, attired in plain evening dress, is represented standing, having the head slightly turned. The impersonation is a resemblance at once recognisable. The treatment of the portrait is simple and forcible.

No. 417. 'A Calm, Lynmouth,' J. Mogford. The subject is agreeably rendered, and in a manner to realise the title. The nearer parts of the view—the water, the breadth of sand and beach—are forcibly described.

No. 423. 'William Penny, the Arctic Voyager. Commander of H.M. Vessels "the Lady Franklin" and the "Sophia," employed on the search for Sir John Franklin,' S. Pearce. The subject is dressed in a sealskin frock—the costume it may be presumed which he wore on his perilous service. The head and figure coincide in an expression of great firmness. It is a most characteristic portrait.

No. 424. 'Cattle and Landscape,' F. R. Lee, R.A., and T. S. Cooper, A. This is a large picture, the foreground of which is broken by the current of a small stream, and shaded by ample masses of foliage. There is freshness in the landscape, and more than the usual nicety in the animals, but we think that two signatures to one picture is one of the least estimable of the hints we gather from the Dutch painters.

No. 425. 'The Iconoclast or Image Breaker,' C. Herbsthoffer. He is not now engaged in his work of destruction, but is carrying off the richest spoils of the altar. The subject is a prolific one, but this we think is not a felicitous version of it.

No. 428. 'The Wearied,' E. J. Cobbett. A girl and her younger sister resting by the way side, in an open composition with a view of the sea. The elder of the two is endowed with much sweetness and simplicity.

No. 438. 'Grouse Shooting on the Moor of the Bridge of Carr, Invernesshire—Portraits of M. S. Bass, Esq., M.P., his Gamekeeper and Gillies,' J. Hollins, A. This composition is everywhere executed with great care. It is superior to every production that the painter has of late years exhibited.

WEST ROOM.

No. 442. 'Still Life,' T. M. Musgrove. This example *de la vie tranquille*, as our neighbours construe the misnomer, is an assemblage of dead poultry and game—thrown together with a Dutch *abandon*. This is the best way of painting such subjects, but the background is neither well conceived nor forcible.

No. 447. 'Portrait of Sir John Bent, Mayor of Liverpool, on the occasion of Her Majesty's Visit, 1851,' P. Westcott. The subject is dressed in ordinary costume, black, cutting with powerful effect a middle toned background. The features are forcible and full of expression. It is a production of very great excellence.

No. 448. 'The Pier and Bay of St. Ives, Cornwall,' E. W. Cooke, A. It is low water, and we are placed on the sand looking into a little nook of a harbour filled with small craft, and as a principal, a schooner with a black hull. The merit of the work consists in studied finish, and a broad daylight effect. The composition terminates with immediate objects, and a glimpse of distant sea, all of which are made out in the best manner of the painter.

No. 449. 'Flowers,' Miss M. Mutrie. A bouquet of much brilliancy and beauty.

No. 450. 'A Rabbit-fancier,' J. H. Dell. A small picture, certainly too hot in colour, and capable of improvement in chiar-oscuro, but of masterly execution in some parts.

No. 451. 'A Token from the Fight,' G. Stubbs. A small composition, set forth and coloured in the feeling of the French school. It is agreeable in character and effect, but the story is obscurely told.

No. 452. 'The Village Spring,' J. Linnell. This subject consists of nothing more than a piece of rough roadway, of broken surface, and here and there a shallow pool of water, all enclosed by a near screen of trees. The colour of the nearest site, with the light thrown on it, and the manner in which it is broken, are each an essay of masterly power. In what part soever of the picture we look, it is found to be finished more substantially than is sometimes seen in the works of the artist—that is, with a touch of greater solidity than the wet and thin manipulation, which is sometimes found in Gainsborough, upon whom this painter originally formed his manner of painting trees.

No. 453. 'Maternal Solicitude,' R. Rothwell. A mother and child constitute the subject of this picture—both are seen in profile, and facing each other. The latter is a study of masterly power, the head is admirable in character, and the colour of the skin surface is of extraordinary purity.

No. 454. 'A Welsh Stream—Morning,' A. W. Williams. The shallow clear water of this composition is rendered with great truth. The near stones rising above the surface, with other minor incidents, are described with singular accuracy.

No. 455. 'The Entombment of our Saviour,' J. Wood. The persons represented as assisting at the mournful duty are St. John the Evangelist, Joseph of Arimathea, and Nicodemus. Peter is also present, and at a short distance are Mary Magdalene, the Virgin, and Mary the wife of Zebedee. The figures, as well as they can be seen, for the picture is high, are well drawn, and the chiar-oscuro dispositions are extremely skilful.

No. 459. 'Ceres demanding of Jupiter the Restoration of her Daughter Proserpine,' C. Brocky. The father of Gods and men is receiving the disconsolate Ceres with much condescension on a cloud. The Phidian Jupiter has afforded the model for the head of this deity. Proserpine is a heavy example of ethnic divinity. The flesh tints are harmonious, and the composition is telling in colour.

No. 460. 'Abraham and Isaac,' J. T. Linnell. The subject is presumed as according to Genesis xxii., but in the feeling of the landscape there is nothing characteristic of the scenery of sacred history. The two figures are ascending a road to the left, the one bearing a faggot and the other a torch, as if for the sacrifice.

No. 461. 'Wellington at Sorauren,' T. J. Barker. The great commander is here seen writing with a pencil, on the parapet of the bridge, an order suggested by seeing the French troops on the opposite heights. He is accompanied by Lord Fitzroy Somerset. The figure probably resembles what the duke was forty years ago.

No. 462. 'The Round Tower of Clondalkin—County Dublin,' R. Tonge. This is a view over a wide expanse of richly wooded country, from a harmoniously coloured and judiciously broken foreground. We cannot too highly commend the independent feeling with which the material is worked out; the manner is firm in touch; colour is very skilfully graduated into air, and breadth is everywhere maintained, insomuch as materially to assist the distance.

No. 469. 'Edward IV.'s First Interview with Elizabeth Woodville,' A Johnston. Edward came to pay a visit to his aunt the Duchess of Bedford, who had espoused in a second marriage Sir Richard Woodville, an opportunity of which Elizabeth their daughter availed herself to supplicate his pity for her children, their property having been confiscated in consequence of the part taken by their father, Sir John Grey, of Groby, on the Lancastrian side. Elizabeth Woodville kneels with her children before the king, who seems struck with her beauty. It is a work of great power both in colour and effect.

No. 470. 'Brunetta and Phillis,' A. Solomon. The source of the subject is the "Spectator," where we learn that Phillis fainted when she saw Brunetta's negress wearing the same brocade as herself. The composition is full of figures, that of Brunetta being the most prominent. There is a gallant display of costume in this picture; much of that mentioned and satirised in the "Spectator."

No. 473. 'Portraits of His Grace the late Duke of Wellington, K.G., in his Study at Apsley House (from sittings given in July 1852) and of his Private Secretary, Algernon F. Greville, Esq.,' J. W. Glass. The Duke is represented sitting in a large chair reading papers, and near him stands Mr. Greville. The head and person of the Duke, his habitual stoop and manner, are very successfully shown.

No. 475. 'Prato Largo near Rome,' E. Lear. A small picture, full of light and bright colour; an accurate picture of the appearance of the country round Rome.

No. 478. 'The Master is Come,' F. Stone, A. This is the story of Martha and Mary according to the eleventh chapter of John. "And when she so said she went her way and called Mary her sister, secretly, saying, the master is come and calleth for thee." Martha had been out to meet Christ but Mary remained at home weeping, but is now called forth by her sister. Both are in mourning for their brother; thus and otherwise the picture is without colour. The features of both are powerful in expression.

No. 479. 'The Page,' C. W. Cope, R.A. The simple incident, a lady charging a page with a letter; the figures are placed at the porch of a mansion, through which is seen a garden; the whole of these circumstances are described with the utmost precision. The tone and feeling of the picture suggest Olivia and the page.

No. 480. 'The Monarch Oak,' M. Anthony. This is a very large picture—some ten or twelve by fourteen or sixteen feet. The subject is an ancient gnarled oak, which seems to have been very faithfully studied from the reality; the site is richly clothed with ferns of various tints.

No. 481. 'Portrait of Sir David Brewster, F.R.S., L.L.D., &c.,' W. S. Herrick. The figure is presented sitting; the head is the highest light; it is forcible, and the resemblance is striking.

No. 486. 'The Rest,' C. Dukes. A small picture into which two figures are introduced, a girl with a fish-creel and a boy,—the former resting against a wayside bank, her head and shoulders relieved against the sky. The figures are well drawn and the girl especially is brilliant in colour.

No. 487. 'An Incident in the Civil Wars—Concealment of the Fugitive—Destruction of Compromising Documents,' D. W. Deane. A party are here occupied in ransacking a chest and burning portions of its contents. We see at the same time a sliding panel partially withdrawn, and some food given to one concealed within, while the soldiers

of the Commonwealth are entering by a window in another room. The story is very circumstantially told.

No. 488. 'Sophia and Olivia,' T. Faed. Of the sisters one is seated having her head uncovered; the other stands and wears a bonnet; both are graceful and their heads are painted with the nicest finish, as are also all the draperies and accessories. It is charming in colour and character, but both figures are addressing themselves to the spectator.

No. 489. 'The Chapel, Bolton,' W. Inchbold. This picture very much requires the relief of light and warmth.

No. 490. 'Canterbury, from Tonford,' T. S. Cooper, A. The rivulet that flows to seaward from Canterbury is here expanded a little to make room for a herd of cows which are distributed in the nearest part of the composition. The cows are more satisfactorily painted than those of other works of this season by the artist.

No. 497. 'A "Lassie" and Lamb,' J. Stirling. She holds the lamb in her arms, and is giving it milk. The figure wants relief and roundness.

No. 499. 'Dr. Watts visiting some of his Little Friends,' A. Rankley. The doctor is seated in the reception room of a humble dwelling, and has assembled around him the children of the family whom he is caressing. The work presents many attractive points, especially a girl standing with her back to the window; this figure is an extremely effective study.

No. 507. 'Speak, thy Servant heareth.' J. Sant. The subject from 1 Samuel, chap. iii., verse 10, is rendered by a single small figure, that of a child in an attitude of prayer. In this manner the subject has been ever treated, but the sweetness of expression in the features of this little figure has never been surpassed. The light on the face and the drawing of the hair constitute the head a charming study.

No. 508. 'A Welch River,' T. Creswick, R.A. This picture is qualified with much of the freshness of earlier works. The subject is admirably selected for picturesque combination and poetical feeling. There is nothing in the work in anywise to justify a general impression that the artist is losing those qualities by which he won his reputation.

No. 512. 'Josephine signing the Act of her Divorce—Scene in the Grand Cabinet of the Emperor Napoleon at the Tuileries on the evening of the 16th of December, 1809,' E. M. Ward, A. In examining this picture we can readily estimate the thousand difficulties which beset an artist in the execution of such a subject. A scene of this nature to be realised by the light of *bougies* is a task of no ordinary difficulty. The celebrities, besides the Emperor and Empress assisting at the ceremony, are Joachim Murat, the Queen of Naples, Eugène Beauharnais, Hortense, Cambaceres, Talleyrand, Regnault de St. Jean d'Angely, &c., and the portraits of the most publicly known of those personages are at once recognisable. Josephine is in the act of signing the instrument, and Napoleon, resting with his head on his hand, has his eyes fixed upon her. The narrative is perspicuous, and so impressive that the spectator feels he is assisting with the others present. In this picture the shadows are arbitrary—even insomuch as to embarrass the composition. This might have been avoided by a more free use of reflections, but is nevertheless an essay of great power.

No. 514. 'The City of Refuge,' E. Armitage. The subject is from Numbers, chap. xxxv., verse 11. "Then ye shall appoint you cities to be cities of refuge to you," &c. The picture is placed so high that its minor detail cannot be seen, but it appears that a fugitive is being received in refuge by a company of women—figures well conceived and executed. The breadth of this otherwise estimable work seems to us to be vexed by unimportant detail, and its prevalent red hue is not sufficiently grave for the subject.

No. 520. 'The Proscribed Royalist, 1651,' J. E. Millais. The story is soon told. The royalist who has taken refuge in the hollow trunk of an oak, is visited by a lady who with one hand gives him food, and while searching in her pocket for something more that she may have brought, is looking anxiously round in apprehension of pursuit. The lady is dressed in an orange satin gown, and according to the simplest fashion of the period. She is not a beauty, the artist has not even given her a good complexion, but in all else the picture is an example of marvellous finish. The trunk of the tree, the living foliage and the dead leaves, the herbage and weeds are all wrought out with singular constancy of purpose. The works now exhibited by this artist are incomparably superior to all that have gone before them; in natural truth, not only of character and texture, but in the absence of that isolation of form which a sharp and edgy manner must always induce; still the greens in this picture are still inharmoniously crude.

No. 527. 'Sir Joshua Rowe, C.B., Chief Justice of Jamaica,' J. Lucas. The subject is seated and wears a dark blue official robe. The head is very skilfully rounded and the features are animated and eloquent.

No. 528. 'Tobias with Raphael his Guardian Angel on their Journey to Media,' W. C. T. Dobson. They are ascending a gentle acclivity, Raphael leading the way, and both habited as pilgrims. Although it might be here a propriety to introduce the angel purely as a pilgrim, yet his angelic nature ought not to be entirely lost sight of. The figure, and especially the head of Tobias, are unexceptionable, the features are painted with a degree of tenderness not to be surpassed. In Raphael there is not enough of dignified presence, and the accompanying passage of Raffaellesque landscape is unworthy of the figures.

No. 529. 'Study in the Garden of H. Bateman, Esq., Clapton,' the figures by A. B. Solomon—J. Capper. A few trees, a slope of closely-shaven green sward, and an oblong pool of water, constitute the material of this subject, but of the singular truth with which the water and the turf are represented we cannot speak too highly; the trees also are very successful.

No. 534. 'Our English Coast, 1852,' W. H. Hunt. The title would justify a supposition that this was a marine subject, but it is only a grass-covered cliff overlooking the sea, on which is pastured a herd of sheep. This description of a piece of uneven cliff, with pieces of rock and weeds, far transcends everything that has preceeded it from the same hand; there is a beautiful play of light with the closest imitation of natural surface; all the extreme severity of antecedent productions is modified here.

No. 535. 'Early Impressions,' K. Von der Embe. An agroupment of two children playing with a rosary, they are well drawn and very prominently coloured, and constitute, with the well painted carving accompanying the group, a highly attractive production.

No. 537. 'Francesco Novello de Carrara, when escaping from the Persecutions of the Duke of Milan, is arrested by order of the Podesta of Ventimiglia,' F. R. Pickersgill, A. An officer and ten men were dispatched to seize Francesco, and he succeeded in embarking his wife, but, being last, he himself was overpowered and taken. We therefore see the fray at the water's edge, the lady is in the boat and wishing to rush after her captured husband, who is vainly struggling with a superior force. The subject is from a distant source, and being one which involves action rather than sentiment, demands the highest qualities of art to render it interesting. The incidents are set forth in emphatic terms and cannot be misinterpreted. We are struck by the reiteration of red in the colouring.

No. 540. 'At Bellagio, on the Lake of Como,' G. Stanfield. The spectator is here placed under one of the vaulted passages common in every part of Italy, and thence looks out upon a passage of mountainous scenery opposite, painted with detail, yet with breadth, and skilfully removed by the interposition of atmosphere.

No. 541. 'An Hour with the Poets,' R. Redgrave, R.A. This is a large picture, describing a section of dense sylvan scenery, into which is introduced one figure—a lady reading. Every part of the picture is worked out with an extraordinary truth and fidelity: the grass of the foreground is painted with the most ingenious tenuity of touch, and everywhere in this part of the picture the choicest imitation of nature prevails. The foliage is not less elaborate, but it is sparse. The composition had been better if the foliage had been more massed.

No. 542. 'The Brave Old Hound,' R. Ansdell. The story is that of a deerhound which has tracked the stag to its death-lair, the stony bed of a river into which the animal seems to have fallen. On the left, a foaming torrent is rushing over the rocks, thus closing the scene of the stag's death within very narrow limits. The dead stag is admirably drawn and painted; and not less perfect is the living dog, as he "gives mouth" to announce the death.

No. 555. 'A Scene from the "Midsummer Night's Dream,"—Titania, Bottom, Mustard-Seed, Peas-Blossom, Moth and Cobweb,' G. Cruikshank. The fairies named are proffering their allegiance to Bottom of the ass's head, who is seated at the foot of a tree. The composition is extremely spirited and highly imaginative.

No. 559. 'Katherine's Dream,' H. O'Neil. The subject of this composition is the vision of which Katherine of Arragon dreams, in the second scene of the fourth act of "Henry VIII." She is sleeping in her chair, and the six spirits robed in white occupy the right of the picture. Her chamberlain Griffith and an attendant are the only persons present. The picture is very highly wrought throughout; indeed, to hardness in some places. The features of the Queen are scarcely sufficiently dignified.

No. 566. 'Dr. Samuel Phillips,' F. Newenham. The subject is seen seated in an easy, thoughtful pose. The head is forcible, and the composition and chiaroscuro judiciously determined. The artist has long held rank among the best portrait painters of the country: he is at all times successful in preserving likeness, and he does so under the most agreeable circumstances to the sitter, refining somewhat upon truth, and combining delicacy with force.

No. 567. 'The Ferry Farm—in the Meadows,' F. R. Lee, R.A. This work is distinguished by a tone and colour infinitely beyond everything that this painter has recently produced. It is full of light, and everywhere mellowed by harmonious colouring.

No. 578. 'A Summer's Day,' J. D. Wingfield. A garden composition, with groups of figures costumed according to the mode of the last century. The combinations are in elegant taste, and the whole is worked up to a high degree of brilliancy. It is the most satisfactory production the artist has ever exhibited.

No. 580. 'A Forest Road,' J. Linnell. This is a picture of extraordinary excellence, produced from very meagre material; simply a piece of rough road, with broken banks, bushes, and rank weeds, all closed by a near screen of trees. It is charming in colour, and executed with great nicety.

No. 581. 'Life among the Gipsies at Seville,' J. Philip. The story is of two English travellers, unmistakably cadets of the Bull family, who seem to be "prospecting" the lower strata of Spanish life in a locality somewhat like the yard of a *posada*. These gentlemen seem to be regarded with as much curiosity by the various assemblage among whom they are placed, as the more salient characteristics of the latter can possibly be by them. The work is distinguished by marvellous variety of character, all bearing the impress of truth. Some of the gipsies and those of the townspeople that are present, are attired in their holiday gear, affording an accurate representation of the costume of the lower ranks. There is no uniting-point of interest, but the composition is everywhere sustained by pointed allusion to Spanish nationality.

No. 582. 'Death of Thomas à Becket, Archbishop of Canterbury, December 29, 1170,' J. Cross. A large picture in which à Becket is seen standing before the altar, holding the cross to his breast. His murderers are rushing upon him, one of them is about to grasp him, and at the same time to plunge his sword into his breast, while another is about to strike him on the head. The attendants of à Becket are appalled, and recoil in horror, except one, who endeavours to arrest the murderous attack. This is the best picture which this artist has produced since his "Death of Richard." The narrative is clear, there is no confusion in the composition, the figures are well drawn, and their action perfectly described. The yellow surcoat of the nearest figure "stares," and perhaps the black robes of the priests are heavy. Very little would we think make the picture unobjectionable.

No. 588. 'A Scene from the Tempest,' C. Rolt. The impersonations are Prospero, Miranda, and Caliban, and the scene, that in which Prospero commands Caliban to bring fuel. The picture bespeaks at once the subject, which is divided into two parts, the second being a choir of spirits led by Ariel, who by the way seems here to be described as of the *beau sexe*. It is a production of much merit.

No. 595. 'The Awakened Conscience,' T. Brooks. The scene is a room in a cottage, in which we see a child repeating its prayers at his mother's knee before going to bed; to this, the attention of apparently a family of tramps is directed, with some expression of remorse. There is much good colour and neat execution in the work, but the story is not very perspicuous.

No. 600. 'A Mountain Town in Calabria, above the gulf of Tarento—Brigands driving off Cattle,' W. Linton. A very romantic passage of scenery, deriving an impressive effect from the manner of its treatment.

No. 608. 'Metastasio when a Child is discovered by Gravina singing extemporaneous verses in the streets of Rome,' R. McInnes. The child is represented singing in a market-place, surrounded by market people and their wares. Gravina has his back to the spectator but is looking at the child. It is a work of much excellence, but we think it would have been enhanced, as to breadth and force, if the figures had not been so numerous.

No. 610. 'Beilstein on the Moselle,' J. D. Harding. The cliffs surmounted by the ruin, rise near the centre of the view, and below these lie the village and the river, which sweeps transversely across the canvas from left to right. It is a picturesque subject, worked out with a charming diversity of tint and reality of purpose in the objective.

No. 611. 'Fruit,' G. Lance. A large picture showing a rich and luxurious compilation of grapes, white and black, with an accompaniment of equally delicious flowers. In this work there is a material difference from all others that have preceded it from the same source; that is, there is less of studious formality in the composition, more of effective *abandon*, and hence more of the real sweetness of nature than in any antecedent production of the painter.

The works in the West Room are followed by those in the South Room, which contains the drawings and miniatures, but in order to keep the pictures in unbroken sequence, we proceed to note some of those in the

NORTH ROOM.

No. 1056. 'La Fée et la Peri poursuivant l'Ame de l'Enfant,' E. Signol. This is a subject for the display of fine figure-drawing and graceful movement. The combination is pyramidal, the child being placed above the two principal figures. There is much elegance in the floating figures, but they are not well coloured.

No. 1057. 'Coldingham on the Berwickshire Coast,' H. Justum. The subject is from a portion of the romantic rock-bound coast a few miles north of Berwick. The near material consists of fishermen's cottages, with a variety of pertinent accompaniments, the whole set forth in a well painted foreground, beyond which the eye is led to the opposite cliffs of the bay. There is a romantic tranquillity in the treatment of the subject, which is qualified with a charm of irresistible power.

No. 1061. 'F.M. The Duke of Wellington, K.G., Commander-in-Chief, returning from his Daily Visit to the Horse Guards,' J. W. Glass. The Duke is here seen just riding out of the western or parade entrance to the Horse Guards: he is in the act of saluting the Lifeguard sentinel, who stands at "attention" as he passes. It is a felicitous resemblance of the Duke as we knew him in the latter period of his life.

No. 1062. 'The City of Syracuse, from the Ancient Quarries where the Athenians were Imprisoned, B.C. 413, E. Lear. The rigid forms of the quarry-blocks form a striking feature of this picture, but the remoter city and intervening plain are more interesting.

No. 1067. 'A Brown-Study,' W. Huggins. A donkey dozing in a green lane. The animal is accurately drawn, and his rough coat is well painted.

No. 1070. 'Scene near Westgate, and Wooton Wood in Surrey—a Finished Sketch for a Large Picture,' H. B. Willis. This is simply a piece of ordinary English landscape, broken by trees. In the nearest section is a team of horses and a quantity of cut timber; the arrangement is extremely judicious, and carried out in a masterly manner.

No. 1071. 'The Young May Queen,' Mrs. E M. Ward. A group of children proceeding to celebrate the May-day festival on the village green. The figures are painted with much firmness, and they have the merit of veritable rustic character. The narrative is so clear that the subject is at once determinable.

No. 1072. 'Portraits of Mrs. Linklater and her two Sisters,' N. J. Crowley. These heads are painted with much sweetness of expression, and in the figures there is great elegance.

No. 1078. 'Boys Snowballing,' W. H. Knight. This is a production of a high degree of merit. The figures in expression and action are admirably represented, and the whole of the accessories are introduced with knowledge and power.

No. 1079. 'Penn Rocks,' J. Linnell. A peculiar combination of near rocks and trees: a well selected subject, painted in close observation of nature.

No. 1083. 'Under the Hawthorn,' J. Linnell. This is no place for a picture of the excellence which qualifies this work. It is an admirable production, and worthy of one of the best situations in the large room.

No. 1084. 'The Ivy Mantled Tower,—remembrance of Maxtoke Priory, Warwickshire,' M. Anthony. An isolated remnant of the edifice, telling with substantive force against the sky. It is forcibly effective.

No. 1218. 'S. Pier da Arene,—Genova,' J. Holland. A work of extraordinary beauty of execution and charming effect, but is impossible to see it advantageously.

No. 1222. 'Llyny Ddinas, North Wales,' S. R. Percy. A large landscape of mountain and lake combinations—the same phase generally painted by the artist, that is, the sun high, but out of the picture. It is a work of very high character, everywhere powerful, leaving nothing to be desired.

No. 1224. 'Tête-à-Tête,' R. Hannah. A box at the theatre containing a newly married couple. The heads are substantially painted.

No. 1227. 'The Expulsion from Eden,' J. Tenniel. A conception of much elevation. The angel—a very grand realisation—is behind Adam and Eve, pointing out to them their path. This picture merits a better place.

THE OCTAGON ROOM.

No. 1231. 'On the Lune,' P. W. Elen. An interesting combination—a rocky stream, discoloured by recent rain; the watercourse runs into the picture, the distances of which are bounded by trees, and more remotely by mountains.

No. 1236. 'Portrait of Dr. Smith, F.R.C.S.' T. H. Maguire. A small full length, showing the subject seated—the head alone lighted; the accessorial composition is judicious and effective.

No. 1237. '* * *,' C. Rossiter. This is the scene between Isabella and Angelo, that in which she threatens to proclaim him. Isabella is a forcible figure, but Angelo is devoid of character. The room and appointments are admirably painted.

No. 1240. 'Waterfall on the Beach at Bonchurch, Isle of Wight,' J. Godet. A small picture, very highly finished, but wanting effect.

No. 1241. 'A Medical Consultation,' T. M. Joy. A very numerous assembly of the faculty, who seem to disapprove of the treatment of the patient by the family physician. The figures are costumed as in the Hogarthian taste. The narrative is clear and the composition is full of character. The subject is one of incalculable difficulty, but it is very successfully disposed of.

No. 1242. 'Rocks at Etretat,' Coast of Normandy,' J. V. De Fleury. This view of these well-known rocks places them at some distance from the spectator. It is difficult

to see the picture where it is placed, but it seems to want breadth.

No. 1247. 'The Ten Virgins,' H. Barraud. It is the moment when they are summoned to meet the bridegroom. The figures form two compositions; the subject speaks for itself.

No. 1254. 'Crossing the Common — Winter,' G. A. Williams. The flatness of the common and its retiring gradations are most perfectly described; the manner is original; the material is beautifully worked out.

No. 1256. 'A Path through the Meadows —Afternoon,' F. W. Hulme. A small picture apparently very closely studied from nature. In the nearer part of the composition is a river, which, with its banks and some trees, is exquisitely rendered.

No. 1259. 'The Hope Beyond,' J. Thomson. The subject of this composition is a party of Highland emigrants who are about to embark on shipboard. There are some impressive figures among the distributed groups, especially an aged man who is blessing some of those about to depart; this we presume is the point of the title.

No. 1263. 'The Hill-Side Path,' A. J. Lewis. A small landscape of very agreeable character.

No. 1265. 'Autumn—a River Scene,' A. Gilbert. A small water-side view; apparently of good effect but too high for examination.

No. 1266. 'River Scene—South Wales,' C. Marshall. A small picture very like nature in its distribution of rocks and trees; no such combination could be improvised.

No. 1269. 'Interview between Jennie Deans and Queen Caroline at Richmond,' F. W. Walmisley. In arrangement, colour, and effect, this picture is very satisfactory; but the figures are deficient of character.

No. 1270. 'Red Grouse, Woodcock, and Plover,' A. Hold. The birds are very carefully drawn and painted; they might have been more prominently relieved.

No. 1280. 'Bridge over the Torrent of the Passeyer Bach, at Merar—Tyrol,' W. Oliver. This picture contains some masterly manipulation, it is a striking subject carried out with very fine feeling; the best production we remember to have seen exhibited under this name.

No. 1285. 'Coast Scene—a Calm,' S. P. Jackson. A work of very much sweetness, yet too high to be well seen: it contains but little, but that little is charmingly set forth. In colour it is harmonious and brilliant.

No. 1287. 'A Fair in the Champs Elysées, Paris,' W. Parrott. This is rather a large picture, recounting all the whimsicalities which might be assembled in such a place and on such an occasion. Scarcely any reflex of French character is forgotten. The great feature of the fair is Madle. Rose, who is "accompanied by two great serpents." It is a work of much spirit in conception, and skilful in grouping.

No. 1288. 'Celia telling Rosalind that Orlando is in the Forest,' E. Rainford. The head of Celia is a study of much merit, but the rest of the work has many objections.

No. 1289. 'The Last Resource,' J. L. Brodie. The story is of a lady who may have been several times on the eve of marriage, but never attained to the altar. The "last resource" is a stiff and formal looking gentleman, past the prime of life, who declares himself, but the lady, despite the exhortations of her father and mother, turns her head away. The narrative is clear and emphatic.

No. 1294. 'Beddington Park, Surrey,' W. H. Millais. A close composition of trees and water. The foliage, like that of many others in the new feeling for refinement, is too crude in colour.

SOUTH ROOM—DRAWINGS AND MINIATURES.

No. 616. 'Study from Nature, and No. 637, 'Janey Bell,' W. Bowness, are two heads of much breadth and power.

No. 635. 'Portrait of Little Polly,' J. F. Dicksee. A study of a child's head in chalk wrought with very great nicety — round and forcible.

No. 642. 'Miss Fanny Blackburne,' E. Howell, Jun. A small head and bust in chalk. The features have much sweetness of expression.

No. 683. 'Portraits,' H. T. Wells. A composition of much elegance; the figures are those of a lady and her daughter: the heads are worked and coloured with infinite excellence.

No. 684. 'Mrs. W. Ponsonby Johnson,' T. Carrick. In tenderness of tint and breadth of light, this is eminently beautiful. No. 755, William Ponsonby Johnson, Esq., and No. 789, William Edgar, Esq., are distinguished by similar qualities, with a singular nicety of definition and roundness in the heads.

No. 709. 'Portrait of Miss Cholmeley, daughter of Sir Montague and the Lady Georgiana Cholmeley,' J. Hayter. This is a life-sized chalk-drawing of extremely graceful character: the expression of the features is highly successful. Other very charming portraits by this artist are those of "The Hon. Mrs. Gordon," "The Lady Jane St. Maur Stanhope," &c.

No. 723. 'Annie,' Clara E. F. Kettle. A miniature of a child raising a vase of flowers: a production of much taste in composition and brilliancy in colour.

No. 693. 'Lady Duff Gordon,' C. Cousens. A work of a high degree of excellence. The figure is graceful, and the features successfully endowed with language. No. 720, 'H. W. Phillips, Esq.,' is another miniature by the same artist, showing masterly drawing and a fine feeling for colour.

No. 738. 'The Lady Constance Grosvenor,' R. Thorburn, A. A full-length portrait, in which the lady is seen standing: she is dressed with simplicity, the arrangement of the draping being determined with classic taste. The miniature, 836, 'Mrs. Knatchbull,' presents the most chaste combination of colour we have ever seen. Others may be more characterised by sentiment, but this is the artist's most brilliant performance. No. 854, 'Mrs. Russell Gurney,' No. 825, 'The Hon. Mrs. Sidney Herbert,' &c. are by the same.

No. 791. 'Sons of W. Gibbs, Esq.,' Sir W. C. Ross, R.A. A group of children in an open composition: extremely successful in childish character. The figures are round and charming in colour. No. 794, 'The Crown Prince and the Princess of Portugal,' and No. 822, 'Mr. Alderman Sidney,' are by the same: all distinguished by the highest qualities of the art.

No. 751. 'Sir Percival Hart Dyke, Bart.,' H. Weigall, Jun. A miniature head and bust of great power. No. 752, 'The Viscount Holmsdale' by the same artist, is also a production of much merit. The features of both are definite and clear, and full of expression.

No. 721. 'Portraits of Three of the Children of the Rev. Richard Ward,' Sir W. J. Newton. An agroupment of much power; the figures are forcibly relieved by a deep and powerful background. This artist exhibits also No. 760, 'Portrait of Oliver Span, Esq., &c. &c.

No. 935. 'Portrait of Miss Glyn in Cleopatra,' Mrs. N. Bartholomew. This study is highly successful in the earnest expression communicated to the features; the head is round and powerfully brought out.

No. 931. 'St. Peter—Cartoon for one of the Frescoes to be painted in All Saints Church, St. Marylebone,' W. Dyce, R.A. This is a full-length figure drawn in chalk on dark paper; in the right hand are two keys; to the head is communicated a force of penetrating intensity; the figure looks otherwise slight.

No. 912. 'The Late Duke of Wellington, from Sittings given in 1851,' H. Weigall, Jun. This is a very highly elaborated work, in which the personal characteristics of the Duke are very felicitously rendered.

Other Portraits of much excellence are No. 688. 'The Hon. Mariquita Milles, daughter of Lord and Lady Sondes,' W. Egley. No. 689. 'A Young Lady,' C. Durham. No. 722. 'Mrs. Boggis, Baddow Court, Essex,' H. T. Wells. No. 728. 'Portrait of a Lady,' Miss Partridge. No. 741. 'Mrs. Hubert Hutchings,' Clara. E. F. Kettle. With this limited review of the miniatures, we are compelled to close our notice of the works in this room, which, besides the miniatures, contains drawings and portraits of very high character, by Mrs. H. Moseley, J. Harwood, T. Heaphy, R. Smith, J. Bostock, T. Richmond, C. Haag, &c. &c.

THE SCULPTURE.

No. 1303. 'Marble Bust of the Queen from sittings of H. M. Gracious Majesty,' Mrs M. Thornycroft. This bust represents the Queen wearing a diadem, and having the hair knotted up behind with a drapery gathered on the right shoulder, and a star on the left breast. The resemblance to her Majesty is most striking—the work is very carefully carved.

No. 1304. 'The Day Dream,' P. MacDowell, R.A. This statue, which is of the size of life, represents a female figure standing in a relieved pose, resting on one foot with the head cast down as if in thought. We cannot speak too highly of the elegant refinement of the head, and the graceful modelling of the limbs.

No. 1308. 'Night—a statuette in marble,' J. Thomas. A small figure, entirely veiled. There is poetry in the allusion.

No. 1309. 'Bacchante,' H. Bandel. She is riding on a leopard which is in the act of springing. It is a daring essay, setting at nought the probabilities of the circumstances.

No. 1310. 'Samson and the Lion,'—a group in plaster, the lion modelled by M. Julius Haeknel, W. S. Westmacott. A small group, showing Samson as about to rend the lion, having placed him across his left thigh. Samson is finely modelled, but the lion does not compose satisfactorily.

No. 1312. 'Truth Unveiling herself—statue in Carrara marble,' R. Monti. This is a semi-nude figure, extremely graceful and beautifully modelled from the bust downwards, but the head is partially veiled in a manner to render that part extremely heavy. We cannot help observing the tint given to the skin surfaces with coffee, or tea it may be—even the plinth participates in this—this is not pure art.

No. 1316. 'Spring,' F. M. Miller. A cabinet statue in marble, embodying the subject as a nymph holding up two doves perched upon her right hand: the movement of the figure is light, graceful, and animated. Another work of much merit by this sculptor is No. 1343, 'Christ and the Disciples at Emmaus,' a model of an altar-piece erected at Homerton.

No. 1318. 'Marble Statue of Humphrey Chetham, being part of a Monument in-

tended for Manchester Cathedral,' W. Theed. A sedent statue of heroic size in the costume of the seventeenth century. It is well calculated for a monument.

No. 1319. 'Two Boys with a Pipe—a group in plaster,' F. Thrupp. There is much originality of character in the head of the elder, and the modelling describes perfectly the roundness of the youthful form.

No. 1321. 'Pandora,' W. C. Marshall, R.A. A semi-nude figure in plaster, very simply circumstanced. She is contemplating the box as if about to open it—the narrative is very pointed.

No. 1325. 'The Deserted Nest,' J. Legrew. A female statue of much elegant simplicity as to character and modelling.

No. 1326. 'Happy Hours,' J. Thomas. Two children grouped and playing with two dogs, a bloodhound and a deerhound, the animals are characteristically modelled and supersede the children in interest.

No. 1329. 'Statue of Saher, Earl of Winchester, one of the Barons who Signed Magna Charta—intended for one of the niches in the House of Lords,' J. S. Westmacott. This work we are told is cast in zinc, and coated with copper by the electro-process of Messrs. Elkington. These statues in the House of Lords look small; they should have been of the ample heroic stature. It is well finished and refers at once to the period proposed.

No. 1335. 'Religion consoling Justice in her Grief—part of a monument in marble to be erected in Dingestow Church, Monmouthshire, to the Memory of the late Right Hon. Sir John Bernard Bosanquet, one of her Majesty's Justices of the Common Pleas,' J. Edwards. This is a bas-relief in marble; the figure representing Religion is seated, and Justice is kneeling by her side having her face hidden in the drapery of the former. It is a conception profoundly expressive, carried out with an exquisite feeling for the beautiful.

No. 1338. 'Mary Queen of Scots looking back on the Coast of France—being part of a series of bas-reliefs from English History executing for the Palace of Westminster,' W. Theed. The composition and impersonations in this bas-relief, are well supported.

No. 1339. 'Statuette of Lord George Bentinck,' W. Behnes. The figure stands in a relieved pose on one foot; it is easy and graceful.

No. 1344. '* * *,' H. H. Armstead. The subject of this relief is from Psalm viii. verse 14; it contains several figures in which there are many beautifully modelled passages, but the narrative is not clear.

No. 1346. 'Monumental Group of Percy Bysshe Shelley and Mary Woolstonecroft Shelley, to be executed in marble, and erected in the Priory Church, Christchurch, Hampshire,' H. Weekes, A. This composition seems to describe the discovery of the body of Shelley after he had been drowned. The relation of the figures is painfully expressive, but the emphasis of the work is at once felt. It is carried out with knowledge and power.

No. 1348. 'A Daughter of Eve—A Scene on the Shore of the Atlantic—to be executed in bronze,' J. Bell. A statue of a half-caste female slave; she is erect but weeping; on her wrists are chains. The allusion is at once intelligible.

No. 1351. 'Titania, a group designed for Parian, to be executed by Messrs. Wedgewood,' E. W. Wynn. The queen, a graceful figure, is surrounded by small fairies, in which there is much quaint expression, but they bear little proportion to Titania.

No. 1367. 'Europæ Retrospectus,' B. Howe. We cannot understand what the affectation of this Latin title is to do for the subject—Europa and the bull. The figure is heavy; the animal does not look strong enough.

No. 1371. 'Cabinet statue in marble of Sir Joseph Bailey, Bart., M.P., of Glanusk Park,' J. E. Thomas. This work is treated like ordinary pictorial portraiture. It is throughout very carefully executed.

No. 1376. 'Bust of the Earl of Eglintoun,' J. E. Jones. This is spirited in manner: the expression communicated to the features is full of earnestness.

No. 1380. 'Erma—(Portrait of a Lady)—specimen of modern Grecian marble,' R. Monti. This is a head of much poetical elegance, but it is tinted like a work of the same artist already mentioned.

N. 1392. 'Bust of W. J. Fox, Esq., M.P.' T. Earle. There is peculiar character in the head of this gentleman, which it might be very easy to strike; nevertheless, it is an expressive resemblance.

No. 1396. 'Bust of the right hon. General Lord Viscount Hardinge, G.C.B., Commander-in-Chief of her Majesty's forces,' J. H. Foley, A. This work is executed with much simplicity,—it is treated with an ordinary drapery. The head is slightly turned to the left, and strong shaded markings are gathered on the countenance, giving to it force and earnestness.

No. 1398. 'Bronze bust (from sittings) of the late Duke of Wellington,' H. Weigall. The duke is here represented in ordinary evening dress, with a blue or red ribbon, and wearing the insignia of the Golden Fleece. The conformation here given, is the best phase of the duke's features during the latter years of his life.

No. 1403. 'John Thompson Gordon, Esq., sheriff of Mid-Lothian,' P. Park. This head would be endowed with a tone of poetry, but for the drooping of the eyelids. The works next it, 'The Honourable the Countess of Zetland,' and 'Sir John Watson Gordon, R.A., P.R.S.A.,' are two busts of high character.

No. 1409. 'Marble bust of His Excellency, M. Musurus, Turkish Ambassador,' C. Moore. The conformation of the features is slightly oriental; the eyes are penetrating, and the rest of the countenance full of animation.

No. 1419. 'Bust of Barnard Van Oven, Esq., M.D.,' T. Butler. This is a good subject, and the artist has done it ample justice. The countenance is characterised by an easy conversational relief.

No. 1424. 'Bust of Samuel Rogers,' W. Behnes. The resemblance to the subject is so perfect, that it must strike any one who has seen Mr. Rogers only once. The carriage of the head is an identity.

No. 1436. 'Bust in marble of Douglas Jerrold, Esq.,' E. H. Baily, R.A. In this subject the sculptor has dwelt happily upon the telling points of the head and countenance. The features are carved with great delicacy, and the manner of the hair accords effectively with the features, which are earnest in expression.

No. 1437. 'Marble bust of the late Mrs. Vaughan, of Cumberland Terrace, Regent's Park,' H. Weekes, A. A very original production, the head being dressed with lace, which is most judiciously disposed and beautifully executed. The face also is most delicately wrought.

No. 1440. 'Marble bust of the Countess of Hardwicke,' Mrs. M. Thornycroft. Treated with studied simplicity, the features are softened by a skilfully worked surface, and the expression, though subdued, is full of animation.

No. 1444. 'Hon. Lady Packenham,' S. Macdonald. This bust is also most unaffected in its style, the countenance is modelled in a very happy tone of feeling.

No. 1451. 'Marble bust (posthumous) of the late Col. J. B. Gardiner, 1st Life Guards,' T. Butler. With a posthumous bust it is extremely difficult to deal. The movement however of this head, and the argument with which the face is qualified, constitute it a very felicitous essay.

No. 1452. 'Marble bust of his Holiness Pius IX.,' Tadolini. The artist has realised the best phase of the pope's countenance—that homely *bonhommie* in which the features sometimes coincide. The papal vesture is very curiously carved.

No. 1457. 'Medallion of C.E.,' C. Essex. Modelled with very great nicety, and a highly satisfactory result.

No. 1458. 'Portrait of the Duchess of Sutherland, modelled partly from the picture by Winterhalter, the likeness from sittings given by her Grace in 1852,' E. W. Wyon. In this work we think the effect of the sittings precedes that of the study from the portrait; it is a work of elevated character and successful in resemblance.

No. 1459. 'Undine — a medallion in marble,' J. Hancock. A small work of poetical conception and graceful execution.

No. 1463. 'Statue of the late Right Hon. Sir Robert Peel, to be erected in bronze in Manchester,' W. C. Marshall, R.A. This is a colossal statue, simply circumstanced, and presenting a very accurate resemblance of Sir Robert Peel. The statue is accompanied by a figure on each side, one representing Commerce and Manufacture, and the other Arts and Science.

THE VERNON GALLERY.

A WOODLAND VIEW.

Sir D. Wilkie, R.A., Painter. J. Cousen, Engraver.
Size of the Picture 9 in. by 9 in.

A landscape picture by Wilkie is a work very rarely to be found; indeed, we do not remember to have seen more than two other paintings from his hand which could strictly come under this denomination; they were both—as this is—on very small canvas. One, if we recollect rightly, was a view of the house where he was born at Cults, in Fifeshire; it was sold some three or four years since by Messrs. Christie and Manson: the subject of the other we do not remember.

But it is evident from the work here engraved that had Wilkie directed his attention to landscape instead of history and *genre* subjects, he would have equally excelled. No one, however, would wish that he had adopted the former, for we should then have had a good artist among many of a similar class, whereas his name now stands without a rival in one he has made peculiarly his own; we could not afford to exchange the "Rent Day" or the 'Blind Fiddler" for the best landscape that even Wilkie might have painted.

The composition of this "Woodland View" is arranged with as much skill as if the artist had all his life practised in the school of natural scenery; there is a well-balanced disposition of the material, and the forms of the principal trees, though a little formal, are not ungraceful; the masses of foliage in the background are rich and luxuriant, but we must do Mr. Cousen the justice to say that the beauty of detail and the delicate separation of forms which we find in the engraving are mainly indebted to his artistic feeling; for the picture has become so dark as, in some places, to blend the objects into one common mass of colour. We may remark in proof of this, that when our artist was copying the picture for the engraver, he actually had begun to colour in the long roof of the building as a portion of the group of trees by its side, till a closer scrutiny, at our suggestion, convinced him of his error.





THE EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

This exhibition, which opened on the 25th of April, contains three hundred and nine drawings, of which, although many of the small compositions are of paramount excellence, there are few remarkable larger works; for by a singular coincidence, all those artists to whom the public look forward, at least for one large drawing annually, have produced little beyond works of ordinary merit; and certain of the elder members repeat themselves so frequently, that it might be supposed that, in some of their works, we look at pictures we have already seen. We regret being compelled to limit our notice to an unusually brief space upon this occasion.

A marine subject, by S. P. Jackson, No. 6, entitled, 'Wreck on the Coast near the Mumbles, Glamorganshire,' shows a vessel cast on a rocky shore. The composition is clear and definite; each item of the material having been apparently carefully wrought from nature; but we think the importance of the ship and the cliffs is injured by the near masses of rock, and the tracery of the foam on the sea too formal. It is, however, a work of much excellence. There is also by this artist, No. 66, 'A Squally Day;' and No. 67, 'On the Coast of North Devon.' No. 10. 'The Burgh Strasse — Hanover,' William Callow, is a section of the quaint street-architecture which prevails in that city, many of the old houses having moral precepts written on them. The drawing is picturesque and harmonious in colour; the more modern spire, however, does not sort well with the old houses. No. 14, by Copley Fielding, and entitled 'Shore Scene near Bembridge, with Culver Cliff, Isle of Wight,' is one of those flat along-shore compositions in which this artist excels. The drawing is almost achromatic; being painted in little more than a system of greys. The flatness of the shore is a perfect representation, and is well contrasted with the breakers—and the sky is even more successful. No. 27, by the same painter, is a subject of another kind, being a 'View of Windsor Castle from the Great Park,' the distances in which are charmingly characterised. The contributions of this artist are, as usual, very numerous. No. 36, 'At Amalfi, Gulf of Salerno,' by T. M. Richardson, presents a composition of ruins, trees, and cliffs, with figures of Italian peasants, as if going to market. This, although careful, is somewhat rougher in surface than we have been accustomed to see in the drawings of this artist. No. 43, 'On the Island of Capri, Gulf of Naples,' is a small drawing of intense brilliancy; and not less charming is No. 80, 'Castle of Melissa—Calabria.' No. 82, a composition by the same, is different in colour and manner from what we have been accustomed to see, but yet a production of high poetic feeling. No. 37, 'The Outward Bound at Gravesend,' John Callow, is a study of a vessel at anchor, very strongly toned to tell against the middle tint of the water: it is much the feeling of the artist to bring out his principal object. He exhibits a similar subject, No. 45, entitled 'Emigrant Ship embarking Passengers in Plymouth Sound;' in the latter the story of the outward-bound is perhaps better sustained than in the former. No. 41, 'Ben Cruachan, from Glen Orchy,' W. C. Smith, presents a view of the mountain limited by the near objects, a bridge, trees, &c., and each component is brought forward in a manner equally vigorous; the treatment being independent and full of appropriate sentiment. No. 79, 'Boats on the Beach, Hastings,' is entirely in another vein, but distinguished by not less of interest in its particular class. No. 166, 'The Colosseum from the Palace of the Cæsars,' evinces at least, on the part of the artist, a wide range in search of subject matter. No. 50, 'The Water Meadows, Droxford, Hants,' W. Evans, of Eton. There is very little of picturesque objective in this drawing; it is an essay of effect, forcible and natural, and certainly more really interesting than the majority of other works hitherto exhibited by the painter. He exhibits a second subject from the same source. No. 56, by H. Gastineau, is 'The Lake of Como,' a work highly elaborated, and, we are of opinion, the best which the artist has painted. No. 64, 'A Well-known Spot—North Wales,' J. P. Naftel. In the foreground of this drawing is seen a river flowing in a stony bed, backed by an almost perpendicular precipice. The nearer parts of the composition are real and substantial, and the more remote parts are not less so; being sufficiently strongly marked to bring them too near. No. 105, 'Wells Cathedral,' and No. 122, 'The Gleaners,' are also by the same hand. No. 68, 'Marino Faliero and the Spy,' Carl Haag, is a work extremely powerful in colour, and striking in character, but the story is perhaps not very perspicuous. The old Doge is seated, and the spy, wearing a black mask, is addressing him. The costume of the spy is tastefully selected and well put on. The most interesting composition by this artist is No. 172, 'His Royal Highness the Duke of Saxe-Coburg and Gotha, and His Serene Highness the Prince Leiningen returning from a Chamois Hunt in the Valley of the Inner Ries, Tyrol,' the property of her Majesty. In this drawing, the two princes are presented in the costume of the Tyrol, and brought in strong opposition to the sky. The background represents a passage of the wildest scenery of the Tyrol. Considered as portraiture, it is a work of very high merit. There are also other productions of this artist of extraordinary brilliancy and striking character, as, No. 127, 'An Italian Peasant Girl;' and No. 181, 'Remains of the Temple of Jupiter Tonans, at the Roman Forum,' &c. No. 77, is a very large and powerfully-coloured drawing by John Gilbert, the subject of which is from the fourth act of "King Richard II.," and entitled 'Richard II. resigns his Crown to Bolingbroke.' We have not space to examine the work at the length that it justly demands. We can only say, that it is a picture of high-class excellence, and executed in the full force of the originality which characterises the works of the painter. It is worked nearly altogether in body colour; and has not, consequently, much depth. We think also that the composition is somewhat crowded. All the heads are endowed with appropriate expression, and are of the strongly-marked cast which the artist usually paints. The fallen king is of course the prominent character; but Bolingbroke, it is submitted, might have been brought more forward. No. 87, 'Affection,' Jos. J. Jenkins, is a drawing of infinite sweetness, showing a French or Italian peasant family beneath an arbour formed of vine foliage; the mother being seated with her children, while the father is gathering the fruit. In this composition, the group of the mother and child constitutes a study of much sweetness; the artist being eminently successful in pourtraying the better emotions of human nature. Two subjects of like character by the same artist, Nos. 214 and 223, 'The English-Side of the Channel,' and The French-Side of the Channel,' are simple essays of much natural truth and fine executive taste. No. 91, by D. Cox is entitled 'A Mountain Pastoral,' representing a rugged passage of rocky scenery, brought forward under that aspect of portentous gloom, to which this artist especially communicates much of the language of poetic narrative; but we regret to see the execution loose, even passing that limit of descriptive freedom beyond which there is nothing but confusion. No. 119, 'The Summit of a Mountain,' has much of grandeur, but it is too indefinite. Other productions of this veteran artist are—No. 78, 'Near Bettws-y-Coed, North Wales,' and No. 79, 'Mountain Rill.' No. 100, 'Fishing Vessels leaving Yarmouth Harbour,' E. Duncan, is a study of masterly knowledge and truth; and No. 112 by the same, called 'Crossing the Bar,' shows us a brig coming into harbour in a gale of wind, and with a fearful sea. This is a drawing of striking effect. No. 109, 'Ben Craachan, from the Moors above Dalmally, Argyleshire,' by George Fripp, is a drawing powerful and characteristic. The subject is treated with a simplicity, which, to a certain extent, speaks for the veracity of the representation. Other drawings by the same are No. 150, 'Kilchurn Castle, Loch Awe;' No. 151, 'Near Southall,' &c., which, like the first-mentioned work, are substantial in manner, and full of rich and harmonious local colour. No. 114, 'The Vesper Bell,' G. Dodgson, shows a ferry boat in which the passengers, as is usual in Catholic countries, utter a short prayer on hearing the *Angelus*. The composition is mellow and harmonious in its hues, and, like all the productions of its author, is distinguished by much elegance of feeling. No. 127, 'An Italian Peasant Girl,' Carl Haag. This is a study of a head, of original character, extremely brilliant in colour, and beautiful in finesse of execution. No. 131, 'Bringing Home the Deer,' Frederick Tayler, differs in little from most versions of the same subject which we have seen; it is not so brilliant in colour as are usually the works of its author. In No. 231, 'Highland Gillie with Deerhounds and Game,' there is more of that feeling whereby the artist is so justly distinguished. No. 146, 'Hurstmonceaux Castle, Sussex; from a Sketch taken in 1817,' F. Mackenzie, is a very highly finished drawing, representing the remains of, perhaps, the first brick-built edifice of its class in England. This drawing represents it with a wet moat; the moat is now dry. No. 155, 'Half-way Home,' W. Goodall, is a group of figures, mother and children, resting by the wayside. They are remarkable for their substantial roundness, and good colour; the drawing is throughout extremely careful. No. 175, 'The Challenge,' D. Cox. A section of Welsh mountain scenery in which appear two bulls, one in a stream at the bottom, the other descending the hill-side. This composition is more definite than others we have mentioned. No. 200, 'The Inseparables,' J. Bostock, is a portrait of a young lady with a dog, executed with much taste. On the screens hang many charming drawings by Alfred Fripp, William Callow, W. C. Smith, G. Dodgson, T. M. Richardson, Maria Harrison, W. Hunt, O. Oakley, F. W. Topham, H. P. Riviere, Margaret Gillies, G. Rosenberg, &c. &c.; works which assuredly it would have afforded us pleasure to mention at length, were it not that upon this occasion our space is limited.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

The exhibition of this Society was opened to private view on the 16th of March with a catalogue of three hundred and sixty-five works, the majority of which are landscape subjects. We find the exhibitions of this society generally very equal; certain of its members, year by year, amply vindicate and even increase their reputation. From the press of other matter we cannot speak of the collection at the same length at which we usually consider this exhibition; all we can do is very briefly to notice a few of the most prominent works. No. 8. 'The Road Home,' J. H. Mole, is a sea shore composition, with a group of children—the same artist exhibits a view of Balmoral. Both of these are productions of much merit. No. 25. 'Bellagio, Lake of Como,' T. S. Rowbotham, presents a view of the lake from an elevated position above the town. It is a subject of much sweetness, treated with some skill, but the colour is too uniformly warm. No. 22. 'Coniston Lake' and 'Winter' and 'Summer' at Patterdale,' by James Fahey, are characteristic and agreeable drawings. No. 33. A drawing without a title, by Charles Davidson, presents a section of landscape scenery with trees, but in the determination to work out in their purity the green freshness of nature he brings his distance too near. It is nevertheless a drawing of that class which refers solely to nature, and every point is highly meritorious, which causes us to forget the *chique* of Art. His view of 'Barnard Castle' is distinguished by grandeur, breadth, and fine sentiment, and No. 228. 'Lane Scene with Cornfield' is a work of the highest excellence of its class. No. 38. 'Still Life,' Mary Margetts, is a brilliant composition, consisting of a peacock, a water-jug, fruit, &c.; the same lady exhibits No. 79. 'Bacchanalian Hunting Cup, Grapes,' &c., and other works equally commendable. No. 48. 'The Happy Trio,' by L. Haghe, is a drawing of unsurpassable brilliancy: it contains three figures, a lady seated at a spinnet; a gentleman with his back turned to the spectator and playing the guitar; and an aged gentleman sleeping in the corner. The feeling of the picture is more purely Dutch than any we have seen by this artist. The lady in her red jacket is like a figure by Maes; and the gentleman is like a figure in another work of the earlier Dutch conversation School of Art; but in brilliancy of colour, exquisite drawing, composition, and chiar'oscuro, the work stands unsurpassed in any school. Another picture, by the same artist, No. 84, 'Salle d'Armes in the Castle of Saltzburg.' The apartment itself is nothing, the interest centres in the figures, which are costumed in the military equipment of the sixteenth century. One wears a full suit of plate-armour, and others the demi-suits of the troopers and men-at-arms of the period. Like the figures generally of this artist these are admirably conceived and disposed, and each points a character. This latter is a production of singular finesse in all the resources of Art, but it is inferior in interest to other similar compositions by the painter. No. 68, by Henry Warren, is a single figure entitled 'An Augsburg Peasant Girl with Fruit for the Market.' It is a very careful study, representing the subject crossing a small stream with a basket of fruit on her head. Other drawings are exhibited by the artist, but his principal composition is No. 236. 'The Walk to Emmaus,' in which are presented in a group the Saviour and the Two Disciples. In treatment the work is extremely simple: the figures tell against the evening sky, and its flood of light is on the landscape; and having their backs turned to it they are seen in shade and reflected light,—the Saviour is very properly draped in a white robe, which is opposed to the darker habiliments of the disciples. It is a work of elevated and impressive character. No. 73. 'Sherwood Forest, Nottinghamshire,' by W. Bennett, is a picturesque section of sylvan scenery, rendered with a truth strikingly natural. The bold manipulation of this artist is peculiarly adapted for the realisation of foreground material; but the same handling and colour employed in glimpses of distance, bring them at once into the near composition. The artist exhibits many other works, as, No. 107, 'The Deer Forest, Chatsworth, Derbyshire.' No. 126, 'Weedy Bank.' No. 132, 'Lane Scene, Surrey,' &c. &c., all equally forcible according to their material. These are productions of great excellence; but it is to be observed, that all the trees in them are oaks, and the scale of colour employed by the painter will never give him atmosphere. No. 96, entitled 'Sunset in the Mountains near Llanberis, North Wales,' is by J. Cook. It is extremely simple in composition, showing only a hill-side path, and in the distances, mountain masses opposed to the evening sky. The light of the sun is subdued; but nothing can be more successful than the evening sky and air. The near objective is too pink: we feel the defect the more from the charming truth of the distances. No. 101, 'The Decision by the Flower,' by Edward H. Corbould, is derived from the passage in Faust,—"Er liebt mich, er liebt mich nicht," in which Margaret is represented as trying, according to the popluar test of plucking the leaves of a flower, the truth of her lover. Faust stands fondly by her, and Mephistophiles is gallanting the old woman. Although we have never seen either in England, or elsewhere, any subject from Göthe's most popular work, that did not at once remind us of Retzsch, yet we must concede to this version all the praise which is really due to its author, from qualities which are indisputably his own. Margaret is a conception of much sweetness: and Faust as winning a cavalier as Mesphistophiles himself could wish him to be. The picture is charming in drawing, colour, and appropriately descriptive in its properties. 'The Magic Mirror,' also by Corbould, is from the "Lay of the Last Minstrel," the story of Surrey and "Cornelius Agrippa;" the picture is of extraordinary depth and power. No. 113, 'The Peat Moss,' Robert Carrick, shows a group of Highland children dragging home a large corb full of peat. It is an advance on the qualities of antecedent works. No. 119, 'Evening on the North Devon Coast,' by D. H. Mc Kewan, shows the masses of the cliffs opposed to the light sky: It is a very common-place effect, but always agreeable when skilfully managed. No. 124, 'The Fatal Statue,' W. H. Kearney, is founded on the sad story of the sculptor Torrigiani, who was employed by Henry VII. We see him here breaking to pieces a statue of the Virgin which a Spanish nobleman had commissioned, because the patron offered him an inadequate remuneration—he is at the same time giving back the proffered gold. The figures are full of expression, and the story is extremely well told. No. 146, 'Snowdon,' T. Lindsay, has much grandeur, but it is heavy. No. 183, 'Gurth and Wamba,' W. K. Keeling, is agreeable in colour and in arrangement, but the costume is not that of the Saxon period. No. 178, 'Fowls,' Chas. H. Weigall, one of the accurate poultry compositions of this artist. No. 195, 'Dirk Hatteraick in the Cave,' by the same artist, is a drawing of much power. No. 254, 'Happy Times—Straw-plaiting near St. Albans,' W. Lee, is a composition of three well-drawn and carefully painted figures, and No. 264, 'The Loiterers,' is a small drawing of quality eminently effective. No. 201, 'The Carrara Mountains from La Magra,' Charles Vacher, is a subject of much picturesque beauty. No. 219, 'The Nun,' John Absolon, the subject from the poetry of Rogers, presents a careful study of the sleeping devotee. No. 242, 'Durham,' D. H. McKewan, is one of the most favourable views of this truly grand cathedral we have ever seen. No. 280. 'The Singers,' E. H. Wehnert, is a serial illustration of "The Singers," by Longfellow, a multitude of small compositions in one frame, many of which are of great beauty. Upon the screens are hung some charming productions by James Fahey, H. Maplestone, Aaron Penley, Mrs. Harrison, Fanny Harris, Thos. S. Robins, F. Rochard, Fanny Steers, Louisa Corbaux, even the titles of which we regret we are unable to give.

On the whole, then, we may consider the exhibition of this society as perfectly satisfactory, and calculated to uphold its high repute, and continue its popularity.

THE VERNON GALLERY.

THE BRIDES OF VENICE.

W. Etty, R.A., Painter. A. Linley, Engraver.
Size of the Picture 1 ft. 11½ in., by 1 ft. 7½ in.

It might naturally be supposed that every judicious collector of modern Art would be desirous of possessing some specimens of the great colourist of the English School; but Etty seems to have been an especial favourite with Mr. Vernon, for his gallery contains as many as eleven examples of his pencil, an undue proportion, and one in some measure to be deplored, when we remember that many artists, equally excellent in their way, are altogether excluded or inadequately represented. Perhaps we should lament this the less if all Etty's pictures were worthy of his genius, but it is not so; we will not, however, now stop to point out the exceptions.

His "Brides of Venice" is certainly not one of them, for it is in every way a fine work; it has fewer defects in drawing than many of his subjects show, the heads of the figures are more refined, the composition is pleasing, and the colouring of the richest quality. The contrast between the two principal females is more artistic than truthful, if they are intended as representatives of the "dark daughters of Italy;" the nearer one is a fair girl, apparently of Saxon origin, but her delicate complexion and bright auburn hair *tell* admirably in opposition to the rich olive skin and deep black hair of her companion. The dresses of these two females are in excellent harmony with the natural hues of each respectively, and are heightened by the brilliant colours of the piece of tapestry depending from the window, and the bright green leaves of the vine that hangs above them. By the introductions of these accessorial objects, the painter has filled his picture with glowing tints. The figure in the background is a repetition of one we have seen in other works by this master.

The scene is supposed to represent a window in Venice during the Carnival; the group of ladies are amusing themselves with surveying the motley crowd assembled below them. The picture bears a title to this effect in the catalogue issued at the gallery in Marlborough House.





JUNE.

The Moon's Changes.

New Moon, 6th, 8h 3m aft. | Full Mn., 21st, 6h 11m mrn.
First Qu., 14th, 3h 27m aft. | Last Qu., 28th, 6h 36m mrn

1	W	Sch. of Design at Somerset H.
2	Th	Antiq. Soc. Meet. [op., 1827.
3	F	Royal Institution Meeting.
4	S	
5	S	Second Sunday after Trinity.
6	M	Exh. of Works of Old Masters
7	Tu	[opens at Brit. Inst.
8	W	
9	Th	Antiquarian Society Meeting.
10	F	Historical Mus. at Versailles
11	S	St. Barnabas. [opened, 1837.
12	S	Third Sunday after Trinity.
13	M	Trinity Term ends.
14	Tu	
15	W	
16	Th	Soc. of Antiquaries Meeting.
17	F	
18	S	
19	S	Fourth Sunday after Trinity.
20	M	Access. of Q. Victoria, 1837.
21	Tu	
22	W	Archaeol. Assoc. Meet. [1805.
23	Th	Townley Marbs. purch. by Par.
24	F	St. John Baptist. Mids. Day.
25	S	Probationers' draw. sent R.A.
26	S	Fifth Sunday after Trinity.
27	M	
28	Tu	Queen Victoria crowned, 1838.
29	W	St. Peter.
30	Th	Soc. of Antiquaries Meeting.

Designed and Drawn on the Wood by Jane Hay.

Engraved by Dalziel, Brothers.

THE DEPARTMENT OF PRACTICAL ART.*

THE Department of Practical Art has now assumed, from its principal source at Marlborough House, through the various channels that mark its progress in the Provinces, a position so important, as entitles it to be recognised as an established Government institution founded for the welfare of the people generally. It has taken no inconsiderable time to impress those more immediately interested in the successful working of Schools of Design, how absolutely necessary they have become to the requirements of the age, and it could scarcely be expected that, till such conviction were felt, the individuals so concerned would move one step to advance their progress. But the machinery is now fairly set going, and although some parts of our manufacturing districts still exhibit a degree of supineness in aiding its efficient motion, such indifference may for a time check, but cannot stop, the movement.

In preceding numbers of our publication,† we entered at some length into the question of these Schools of Design, discussing their manifest utility, meeting the objections that many had brought forward against them, and showing how such a system should be worked to produce the results for which they were founded. In subsequent numbers we considered it a duty to express our candid opinion upon the appointments of those gentlemen to whom had been confided the chief direction of the schools; our task here was by no means an agreeable one, but it was one we were constrained to enter upon from the remonstrances which were constantly urged against these appointments by persons who, like ourselves, thought they would not conduce to the real interests of the Institutions. Arguing from past experience, we were justified in taking the view we then did, and if the issue, as now manifested to us, has falsified our predictions, we can only express our sincere gratification that it does so: we had no personal feeling in the matter; we wrote strongly, for the occasion seemed to require it, but we had no other object than to lend our feeble aid to secure for the Government Schools of Design such able and active superintendence as should leave no chance of prejudicing their ultimate success.

These preliminary observations we consider necessary before entering upon a short analysis of the "First Report of the Department of Practical Art," which Mr. Henry Cole, C.B., the General Superintendent, has recently submitted to Mr. Cardwell, M.P., President of the Board of Trade. The report, with the appendix, fills an octavo volume, of about four hundred pages. Mr. Cole thus introduces his subject:—

"In fulfilment of the intention which the Lords of the Committee of Privy Council for Trade upon organising this Department expressed of causing a Report to be prepared of its proceedings to the termination of the past year, in order that it might be presented to Parliament, I have the honour, as General Superintendent, to submit to you a summary of those proceedings which have taken place under the directions of the Board of Trade, during the period from the commencement of the Department in February 1852 until the close of that year. The present forms the first of the series of annual reports, which will in future comprehend the proceedings of the Department for a whole calendar year.

"The necessity of reconsidering the system, and the working of the Schools of Design throughout the country, and the reasons which induced the Board of Trade to recommend to the Lords Commissioners of Her Majesty's Treasury the formation of this Department, are stated in a letter to the Treasury, dated 29th January 1852, which was submitted to Parliament, with the estimates for the year 1852-3. A letter was addressed by the Superintendents of the Department to the President of the Board of Trade, recommending certain principles to be adopted in the future management, which it is unnecessary to reprint in this Report, as it accompanied the estimates which Parliament was pleased to vote for the service of that year. In the views developed in that letter the Board of Trade expressed a general agreement.

"The proposed objects of the Department were classed under the respective divisions of—1st, General Elementary Instruction in Art, as a branch of national education among all classes of the community, with the view of laying the foundation for correct judgment, both in the consumer and the producer of manufactures; 2d, Advanced Instruction in Art, with the view to its special cultivation; and lastly, the application of the Principles of Technical Art to the improvement of manufactures, together with the establishment of Museums, by which all classes might be induced to investigate those common principles of taste, which may be traced in the works of excellence of all ages.

"In the first division, having reference to the promotion of an Elementary Knowledge of Form and Colour as a part of national education, the system will be conducted wholly by local agency, the Department merely assisting in the initiative. In the second, being the management of Local Schools of Practical Art (heretofore called Schools of Design), the action is principally local, subject, in respect only of the character of the instruction, to the control of the Department, so long as it contributes directly towards the expenses; whilst in the last, namely, the Technical Instruction which the Department is directly responsible for affording, the operations are conducted entirely by the Department, without the intervention of any local or other authority in the management. And under these three sections, with a fourth relating to points of General Administration, I proceed to report seriatim the proceedings which have taken place.

"As the Department has been formed only a few months, the work hitherto has been necessarily one of organisation, and of an experimental character, which must continue to attach to it for a considerable period; for it can only be by careful watching and experience, gained through some inevitable mistakes, that it will be possible to devise any system of instruction acceptable to all the interests which it is the duty of the Department to consult,—the interests of all ages, from the child to the adult, and of all classes, and affecting innumerable relations between the artisan, the manufacturer, and the consumer, in all the diversities of what is called taste, influenced by the state of their knowledge, ignorance, or prejudice."

Under the first head, that of "Elementary Instruction in Form and Colour as part of National Education," we learn that, before the formation of the Department of Practical Art, the Board of Trade had entered into communication with the Committee of Council for Education, and had offered to admit gratuitously to the Schools of Design, the masters or teachers of schools under the superintendence of the Committee of Council on Education; and supplies of elementary works on drawing, to be distributed at discretion, had been placed at the disposal of the masters of the Schools of Design. A sum of 200*l.*, to provide examples, was devoted to the purpose in 1851 and 1852. Few local schools, however, cared to receive this gratuitous instruction, and the system, as a national one, was open to objection, inasmuch as it could only come into operation where Schools of Design happened to be located, and, moreover, had other contingent defects. Under these circumstances, it was determined to provide suitable examples for teaching the elements of form and colour, and to distribute them in *all public* schools throughout the United Kingdom, on condition that the applicants are willing to pay one half the prime cost of their production. This we consider a right principle, because a purchase is, in ordinary matters, generally more valued than a gift, and it has been found to work well, inasmuch as the supply has not yet been sufficient to meet the demand. The next step was to provide suitable teachers to instruct pupils in the use of these models: for this purpose Mr. J. C. Robinson, has been appointed as "training teachers' masters," and a class of masters and mistresses, to the number of seventy, meet once a week at Marlborough House to receive such instruction as will enable them to impart it to others. Arrangements are also in progress to enable a training master to visit teachers at public schools too far distant from the central locality.

The Report then proceeds to notice the "Distinct Elementary Schools of Art." The experience of the past having convinced the superintendents that the greater the aid rendered by government to establish schools in most localities, the less those localities assisted such efforts by pecuniary contributions, it was found necessary to alter the system; so that now if a town desire to have a distinct school of elementary art, the first condition is, that the whole of their scholars should receive at least one lesson in drawing during the week, and each school must pay to the master attending not less than 5*l.* a year for such instruction: the premises for the school must be provided and supported at the cost of the locality, but the casts and models, &c., for instruction will be furnished by the Government at half their original cost. When these preliminaries are arranged, the Board of Trade will appoint a trained master, and guarantee him an income of 70*l.* a year, provided the pupils' fees do not reach the amount: no pupil is allowed to enter a class who will pay less than 6*d.* a week, half of the sum, whatever it be, going to the master.

Our space will not permit us to do more than take a rapid glance at the other subjects contained in Mr. Cole's report; in truth, detail is unnecessary, inasmuch as the pages of the *Art Journal* during the past year have already noticed much that we find here stated; such as the management and financial state of the provincial schools prior to 1852, their financial position at the end of that year, and information respecting local museums. The metropolitan schools for males are next referred to, showing the increase in the number of students, the improved discipline in those establishments, and the cost of instruction. In the metropolitan female school, now domiciled in Gower Street, under Mrs. M'Ian's superintendence, two ladies holding scholarships, Miss Gann and Miss West, have been appointed to assist her.

Under the head of "technical instruction," Mr. Cole reports the proceedings which have taken place in reference to the establishment of "Special classes, lectures, the museums of manufactures, the collection of ornamental casts, the library, and scholarships." Each of these subjects is amply enlarged upon, and its present position set forth.

Lastly, we learn respecting the "General Administration," that the system adopted in the "appointment of masters," the public "exhibitions of the works of students," and the "award of prizes," is applied to all the schools of the Department, both local and metropolitan.

In concluding our short summary, we have no hesitation in saying that the plans suggested and carried out by the Superintendent, so far as the means at his command will allow, cannot, we think, fail of making the Department of Practical Art one of practical *utility* to the manufacturing interests of the kingdom. Time, in this, as in other matters, will test its efficiency, but there is everything to hope from the new and invigorating influences which now pervade it.

We render to Mr. Cole no more than common justice if we describe his Report as exceedingly lucid, definite, and, as a whole, satisfactory; and that it has removed many, if not all, the impressions we held in reference to his conduct of the establishment of which he is the head.

He is a man of enterprise and energy: he has gained experience,—learning, as many teachers do, while instructing others; and we presume to caution those who differ from him against the impolicy of impeding his course by any vexatious opposition. We are not unacquainted with the fact that, in the provinces, there are many manufacturers arrayed against the "*practical*" proceedings of the Superintendent; we intreat them to pause in their course. Mr. Cole has given a most valuable impetus to an institution notorious for its sluggishness: the exhibitions he has originated have influenced the public; and we need not tell the manufacturers, that to find excellence in Art profitable, it is absolutely necessary to instruct their customers. Mr. Cole may not be altogether right, but he is moving in a wise direction, and if he be materially impeded now, we much fear that evil and not good will be the result.

* First Report of the Department of Practical Art. Presented to both Houses of Parliament by command of Her Majesty. Printed by G. E. Eyre, & W. Spottiswoode. 1853.

† Vide *Art Journal*, 1852, pp. 16, 37.

DRESS—AS A FINE ART.

By Mrs. Merrifield.

PART V.—THE FEET.

The same bad taste which insists upon a small waist, let the height and proportions of the figure be what they will, decrees that a small foot is essential to beauty. Size is considered as of more importance than form; and justly so if it is a *sine quâ non* that the foot must be small, because the efforts that are made to diminish its size generally render it deformed. We have before mentioned that to endeavour to diminish the size of the human body in a particular part, is like tying a string round the middle of a pillow, it only makes it larger at the extremities. It is so with the waist, it is so with the foot. If it be crippled in length or in width across the toes, it spreads over the instep and sides. The Italians and other nations of the South of Europe have smaller hands and feet than the Anglo-Saxons, and as this fact is generally known, it is astonishing that people of sense should persist in crippling themselves merely for the reputation of having small feet. Here again we have to complain of poets and romance-writers; ladies would not have pinched their feet into small shoes, if these worthies had not sung the praises of "tiny feet."

> "Her feet beneath her petticoat
> Like little mice, stole in and out,
> As if they fear'd the light."

Nor are painters—portrait-painters, we mean, and living ones too—it is needless however to mention names—entirely free from blame for thus ministering to vanity and false taste. They have sacrificed truth to fashion, in painting the feet smaller than they could possibly be in nature.

But it is not only with the endeavour to cripple its dimensions that we are inclined to quarrel. We object *in toto* to the shape of the shoe, which bears but little resemblance to that of the foot. We have heard a person say that they could never see any beauty in a foot. No wonder, when they saw none but those that were deformed by corns and bunions. How unlike is such a foot to the beautiful little—for little it really is in this case—fat foot of a child, before its beauty has been spoiled by shoes, or even to those of the barefooted children one sees so frequently in the street. Were it not for these opportunities of seeing nature we, in this country, should have but little idea of the true shape of the human foot except what we learn from statues. According to a recent traveller we must go to Egypt to see beautiful feet. It is impossible, he says, to see anything more exquisite than the feet and hands of the female peasants. The same beauty is conspicuous in the Hindoo women.

Let us compare now the shape of the foot with that of the sole of a shoe. When the foot is placed on the ground, the toes spread out, the great toe is in a straight line with the inner side of the foot, and there is an opening between this and the second toe. The ancients availed themselves of this opening to pass through it one of the straps that suspended the sandal. The moderns on the contrary press the toes closely together in order to confine them within the limits of the shoe; the consequence is that the end of the great toe is pressed towards the others, and out of the straight line, the joint becomes enlarged, and thus the foundation is laid for a bunion; while the toes, forced one upon another, become distorted and covered with corns.

One of the consequences of this imprisonment of our toes is, that from being squeezed so closely together, they become useless. Let any one try the experiment of walking barefooted across the room, and while so doing look at the foot. The toes, when unfettered by the shoes, spread out and divide from one another, and the body rests on a wider and firmer base. We begin to find we have some movement in our toes; yet, how feeble is their muscular power, compared with that of persons who are unaccustomed to the use of shoes. The Hindoo uses his toes in weaving; the Australian savage is as handy (if the term can be applied to feet) with this member, as another man is with his hands; it is the unsuspected instrument with which he executes his thefts. The country boy who runs over the roof of a house like a cat, takes off his shoes before he attempts the hazardous experiment: he has a surer hold with his foot on the smooth slates and sloping roof. The exercise of the muscles of the foot has the effect of increasing the power of those of the calf of the leg; and the thinner the sole, and the more pliant the materials of which the shoe is made, the more the power is developed. Dancing-masters who habitually wear thin shoes, have the muscles of the leg well developed; while ploughmen, who wear shoes with soles an inch thick, have very little calf to their leg. The French sabot is, we consider, better than the closely-fitting shoe of our country-people; because it is so large, that it requires some muscular exertion to keep it in its place. We have frequently seen French boys running in sabots, the foot rising at every step almost out of the unyielding wooden shoe. Wooden clogs and pattens are as bad as the thick shoes of the country-people. When clogs are necessary, the sole should be made of materials which will yield to the motion of the foot. The American Indian's mocassins are a much better covering for the feet than our shoes.

If thick soles are objectionable by impeding the free movement of the limb, what shall we say to the high heel which was once so popular, and which threatens again to come into fashion? It is to be hoped, however, when the effects of wearing high heels are duly considered, that this pernicious custom will not make progress. It is well for their poor unfortunate votaries, that the introduction of certain fashions is gradual; that both mind and body—perhaps we should be more correct in saying the person of the wearer and the eye of the spectator—are, step by step, prepared for the extreme point which certain fashions attain; they have their rise, their culminating point, and their decline. The attempt to exchange the short waists worn some thirty or forty years ago, for the very long waists seen during the past year, would have been unsuccessful; the transition would have been too great—too violent: the change was effected, but it was the work of many years. The same thing took place with regard to the high head-dresses which were so deservedly ridiculed by Addison, and in an equally marked degree with respect to high heels. The shoes in the cut, after Gainsborough, are fair specimens of what were in fashion in his time. Let the reader compare the line of the sole with that of the human foot placed as nature intended it, flat on the ground. The heel was in some cases four and a half inches high; the line, therefore, must have been in this case, a highly inclined plane, undulating in its surface, like the "line of beauty" of Hogarth. The position of the foot is that of a dancer resting on the toes, excepting that the heel is supported, and the strain over the instep and contraction of the muscles of the back of the leg and heel must be considerable; so much so we are told, that the contraction of the latter becomes habitual; consequently, those persons who have accustomed themselves to the use of high heels, are never



FROM A DRAWING BY GAINSBOROUGH.

afterwards able to do without them. It is said that "pride never feels pain;" we should think the proverb was made for those who wear high heels; for we are told, although we cannot speak from personal experience, that the pain on first wearing shoes of this kind, in which the whole weight of the body seems to thrust the toes forward into the shoe, is excruciating; nothing but



WOMAN OF MYCONIA.

fashion could reconcile one to such voluntary suffering. The peas in the shoes of the pilgrim could scarcely be more painful.

It was with some surprise that we found

among M. Stackelberg's graceful costumes of modern Greece, a pair of high-heeled shoes, which might rival in ugliness and inconvenience any of those worn in England.

We have known an instance, where the lady's heels were never less than an inch and a half high. We were sorry to observe some of these high-heeled shoes in the Great Exhibition; and still more so, to see that shoes with heels an inch high, are likely to be fashionable this season. Could we look forward to this height as the limit of the fashion, we might reconcile ourselves to it for a time; but, judging from past experience, there is reason to fear that the heel will become continually higher, until it attains the elevation of former years.

Not content with imprisoning our feet in tight shoes, and thereby distorting their form, and weakening their muscular power, we are guilty of another violence towards nature. Nature has made our toes to turn inwards; when man is left to himself, the toes naturally take this direction, though in a much less degree than in the infant. The American Indian will trace a European by his foot-prints, which he detects by the turning out of the toes; a lesson we are taught in our childhood, and especially by the dancing-master. Sir Joshua Reynolds used to say, "The gestures of children, being all dictated by nature, are graceful, affectation and distortion come in with the dancing-master." Now, observe the consequence of turning out the toes. The inner ancle is bent downwards towards the ground, and the knees are drawn inwards, producing the deformity called knock-kneed; thus the whole limb is distorted, and consequently weakened: there is always a want of muscular power in the legs of those who turn their toes very much outwards. It must be remarked, however, that women, from the greater breadth of the frame at the hips, naturally turn the toes out more than men. In this point also, statues may be studied with advantage. Where form only is considered, it is generally safer to refer to examples of sculpture than painting; because in the latter, the artist is apt to lose sight of this primary object in his attention to colour and form; besides, it is the sculptor only, who makes an exact image of a figure which is equally perfect seen from all points of view; the painter makes only a pictorial or perspective representation of nature, as seen from one point of view only.

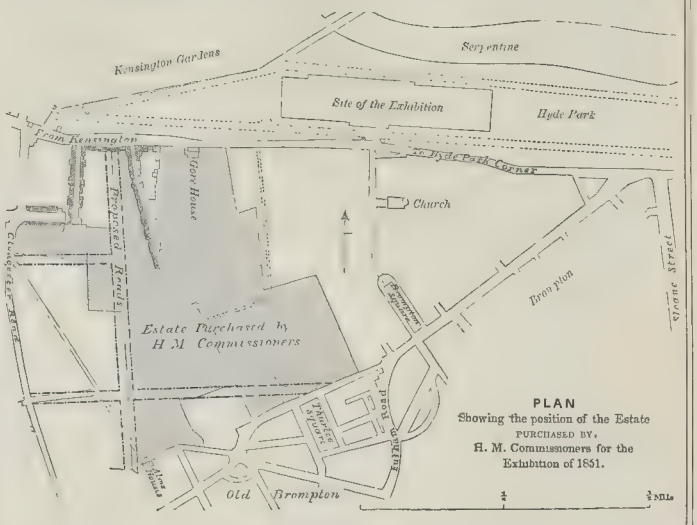
What pains we take to distort and disfigure the beautiful form that nature has bestowed upon the human race. Now building a tower on the head; then raising the heel at the expense of the toe: at one time confining the body in a case of whalebone, and compressing it at the waist like an hour-glass; at another, surrounding it with the enormous and ungraceful hoop, till the outline of the figure is so altered, that a person can scarcely recognise her own shadow as that of a human being.

CORRESPONDENCE.

SIR,—Many persons thank you for the pains you are taking to improve the daily costume of English women—more especially with reference to those articles of clothing which so directly influence health: happily, modern fashion is the very opposite of the old. I can well remember (so indeed can younger women) when it seemed to be a sort of sacred duty in a young female to destroy her constitution in youth: the figure is now left free, "beauty" in this respect, as well as in Art manufacture, being preferred to deformity. I pray you to lay still greater stress than you have done upon this—the most beneficial improvement in costume that distinguishes our age. A SUBSCRIBER.

THE NEW NATIONAL GALLERY, &c.

OUR readers have already learned through the columns of the *Art-Journal*, as well as from other channels of publicity, the fact of the purchase of a considerable space of ground at Kensington, for the purpose of erecting thereon a new National Gallery, &c. The purchase was made by the Royal Commissioners of the Exhibition of 1851, out of the surplus funds accruing from that vast and comprehensive scheme. Through the courtesy of Mr. Henry Cole, C.B., one of the joint secretaries to the Commission, we are now enabled to introduce a plan of the ground so purchased, which those who are acquainted with the locality will easily recognise; and when we recollect how few there are who did not visit the Crystal Palace, there cannot be many individuals in entire ignorance of it. The annexed map indicates the site and extent, drawn to a scale, of the purchases already made. The area measures eighty-six acres, for which a sum of 280,000*l.* was paid, averaging about 3,250*l.* per acre. This sum may appear large to those unacquainted with the value of land all round our vast metropolis, but more especially in the western suburbs, which alone seem suitable



for the proposed building, but it is, in fact, by no means an exorbitant price; indeed, the site might even now be resold at a considerable profit, for the effect of the purchase has already been to advance the value of adjoining land to more than forty per cent. A few trifling additions, in order to obtain symmetry of shape, will have to be made hereafter. In the meantime we may congratulate the public upon the acquisition of this valuable property, acquired too without encroaching, to any great extent upon the funds of the nation. To the energy, zeal, and judgment of his Royal Highness Prince Albert must be attributed so auspicious a beginning of this great national scheme, which we trust ere very long to see in progress; we much doubt whether, if the country had not had the advantage of his well-merited influence and the wisdom of his council to aid and direct this important movement to advance the arts and sciences of Great Britain, it would ever have been developed; certainly not in the almost unlimited form it now assumes. The grounds of Gore House—the site in question—may now be inspected by all who visit the Exhibition of Cabinet Work, &c., open in the mansion; so that the public will have the best opportunity to judge of the elegibility and beauty of their situation.

THE EXHIBITION OF DRAWINGS AND SKETCHES BY AMATEUR ARTISTS.

THIS exhibition was opened in the beginning of May with a catalogue of four hundred and two drawings and sketches, two sculptural essays, and three illustrated books—the works of two hundred and thirty exhibitors—an increase of one hundred and twenty on the list of last season, which numbered only one hundred and nine. The promoters of the exhibition apologise for having been compelled to lay aside many productions of merit for want of space to exhibit them properly. Although there is an increase of exhibitors, we observe the absence of some who have before exhibited. For want of space we can do little more than give the titles of a few works. No. 7. 'Finches,' by the Hon. ELIOT YORKE, M.P., shows two studies in oil of dead birds, executed with masterly neatness of touch. No. 8. 'Ponte Sisto, Rome,' J. GAMBIER PARRY, Esq. A sketch of the bridge, with near and remote buildings, very mellow in colour, but the sky wants form. No. 9. 'Dunstaffnage Castle, Argyleshire,' by Mrs. RUSSELL GURNEY, is a broad and effective drawing, successfully toned from nature. No. 20. 'Summer Hours,' by Lady LEES—a passage of garden scenery in oil (composition) with two figures full of poetical feeling. No. 21, 'A Garden at Blackheath,' Miss M. E. SNEYD, is a very forcible agroupement of trees, rendered with truth and firmness of manner. No. 32. 'Heidelberg on the Neckar—Evening,' Miss PEEL. Is a view of the town and castle from the opposite side of the river. The principal features of the view are dwelt upon in a manner which at once bespeaks the subject. No. 39. 'The Greek Theatre, Mount Etna in the distance—Taormina, Sicily—' drawn on the spot, Mrs. BRIDGMAN SIMPSON. This drawing is a production of great

merit; it is charming in colour, it is forcible without being at all heavy, the gradations are admirably maintained, and it is coloured with much brilliancy. No. 40 is a 'Study of an Old Man's Head,' J. Houlton, Esq. It is painted in oil, and is accurate in drawing, and life-like in colour—altogether an artistic performance. No. 55. 'Landes de Bayonne,' by Miss Harriet Boddington—is a firm and effective sketch in oil—in the manner of a foreign school. No. 60. 'Italian Scenery (composition),' Miss Auldjo, is a conception in elegant taste, worked out with skilful manipulation. No. 61. 'View of the Alhambra, the city and Vega of Grenada,' Lieut. Tower, R.N. This is a very large drawing, affording a comprehensive view of the interior and environs of the city. It is everywhere full of complicated detail, the whole of which has been worked out with singular assiduity. No. 92. 'Sketch at Haddon Hall,' Miss Salvin. A water-colour sketch of much excellence—it is firm and masterly in execution and agreeable in effect. In No. 95, 'Windsor Park,' by the Lady C. Legge, the castle at a distance is seen through an agroupement of near trees; it is very skilfully touched. No. 96. 'The Alhambra, taken from San Christobal, looking over the Albaicin,' Richard Ford, Esq. This is a drawing in sepia, full of laborious pencilling though slight in manner; the subject is one of great difficulty. No. 100. 'The Cathedral, Abbeville,' Lieut.-Col. Stephens, is a forcible drawing but too distinctly in two parts, the houses and the cathedral. No. 108. 'Lago d'Albano, from a sketch taken on the spot,' T. Macdonald, Esq. This is in oil; the subject under any aspect is always full of poetry, it is here perhaps too uniformly low in tone; the relief of light is wanted. No. 116. 'Spring,' Miss Barker. A study of a dog's head; very accurately drawn. No. 125. 'A Street Scene in Minich—Middle Egypt,' Mrs. Robertson Blaire, is a sketch in oil of the town gate with figures; it is executed in the manner of the French school. No. 126. 'The Earl of Rosse's Workshops, used in the Construction of his Great Telescope, at Birr Castle, King's County,' Miss Henrietta M. Crompton. A picturesque combination made out in a firm and free manner and with satisfactory effect, with the exception of three formal bushes on the left of the picture. No. 130. 'Recollection of a Sketch by Müller,' H. Pilleau, Esq. This is a broad and simple sketch in oil; the lower section is extremely agreeable but the sky is heavy. No. 138. 'Winter,' R. E. Garrood, Esq., conveys to us the impression of a Dutch picture; it is in oil and in parts very minutely finished. No. 143. 'At Penshurst, Kent,' H. W. Allfrey, Esq., contains groups of trees; it is painted in oil with a good distribution of the material forcibly painted, but the forms are scarcely judicious. No. 147. 'Sketch of the Lower Waterfall in Rydal Park, Westmorland,' Lieut.-Col. Every Clayton, is powerful in effect but wanting in definition. No. 148. 'A Sketch near Cold Harbour,' W. Morley, Esq. The material here is extremely simple but it is very agreeably brought forward. No. 178. 'A Coast Scene in Brittany,' Miss Emily H. Mayne, is masterly in chiaro'scuro, but the objective wants substance. No. 179. 'A Sketch from Nature,' Capt. Lumley, 2nd Life Guards. This is a group of a child saying its prayers to its mother; both figures are extremely well drawn, round and forcible; an oil picture of much excellence. No. 175. 'Old Houses at Hastings,' Miss Isabella G. E. Jones. This is a picturesque study, but the firm pencilling requires the modification of a greater proportion of shade. No. 188. 'Elizabeth Castle, Jersey,' P. Lievre, Esq., is a drawing of much merit; the castle is carefully made out. No. 193 contains two drawings, 'A Well near Gasturi, Corfu,' and 'Near the old One Gun Battery,' both from nature, by Dr. Savage, Royal Artillery. These two drawings are masterly in touch and feeling. The subjects are simple, but they are rendered interesting by the manner of their execution. No. 189, 'Monte Pellegrino, Palermo—drawn on the spot from the Trinacria,' Mrs. Bridgeman Simpson. The treatment and drawing of the mountain in this picture is admirable; and the nearer sections of the composition are very powerful, but some of the components are isolated by a too decided opposition. No. 185, contains three views by Viscount Maidstone, two especially, on the field of Waterloo, are very interesting. No. 211. 'Knitting,' Miss Anna Richards. A study of a girl knitting. The figure is judiciously relieved. No. 224, 'The Hastings' Gate, Winchester,' Miss Isabella G. E. Jones. A good subject and carefully made out; but it wants the relief of a breadth of shade. No. 232, 'Madeiran Peasant Woman,' Lady Susan Vernon Harcourt, is a small full-length figure in picturesque costume. No. 239, 'Sherwood Forest,' Richard Roberts, Esq., is a passage of sylvan scenery, of fine character, executed in a manner powerful insomuch as to give the trees roundness and massive form. No. 236. 'Berry Pomeroy Castle,' by Mrs. Salvin, is a highly-successful study; and No. 256, 'In Betchworth Park, Surrey,' Miss S. Spence, is a well-selected subject, executed with many agreeable passages in colour. No. 312. 'An Original Sketch of the Percy Shrine in Beverley Minster,' by Miss Brereton, effectively shows one of the most interesting ecclesiastical relics we possess. On the screens are many attractive drawings; but want of space must be our apology for not noticing them in a manner according with their merits.

THE ART-UNION OF LONDON.

It is our duty again to record the annual meeting of the friends and supporters of this Institution, and we do so on this occasion with more than ordinary gratification, as we find from Mr. Godwin's Report that it is steadily, but surely, regaining the ground lost four or five years since. We had never despaired of such a result so long as its managers held on their course, as they have done, with energy and judgment.

The report declared to us the following statement of the receipts and expenditure of the past year.

Amount subscribed	£13,348 13 0
Set apart for pictures and other prizes .	8001 0 0
Cost of Engravings	2543 8 1
Printing and other expenses, with reserve of 2½ per cent	2709 4 11
	£13,348 13 0

The sum set apart for prizes to be selected by the prizeholders themselves, was thus allotted: 25 works valued at 10*l.* each, 20 at 15*l.*; 30 at 20*l.*; 28 at 25*l.*; 28 at 40*l.*; 12 at 50*l.*; 15 at 60*l.*; 12 at 80*l.*; 5 at 100*l.*; 2 at 150*l.*; 1 at 200*l.* To these were added 5 bronzes, "Satan Dismayed;" 10 bronzes, "Boy at a Stream;" 30 tazzas in iron; 50 Parian statuettes, "Solitude;" 50 porcelain statuettes, "The Dancing Girl reposing;" 500 impressions of "The Crucifixion." From the former statement it appears that the subscriptions have this year exceeded that of the last by about 450*l.*, and this sum Mr. Godwin assured his audience would have been considerably augmented if the principal engraving for the year, "The Surrender of Calais" had been completed at the time agreed upon, so that impressions might have been issued when subscriptions were received.

The arrangements of the Council for the future may be thus stated—"The Piper," after Mr. F. Goodall, A.R.A., is completed; and "Richard Cœur de Lion," after Mr. Cross, is very nearly so. Each subscriber for the ensuing year will receive impressions of these two plates. The Council have in their hands a finished plate by Mr. Willmore, from the picture, "Wind against Tide: Tilbury Fort;" by Mr. Clarkson Stanfield, R.A., the appropriation of which has not yet been determined on. They have also a plate, by the same engraver, from the picture, "A Water Party," by Mr. J. J. Chalon, R.A. Many of the drawings intended to form a volume illustrative of "Childe Harold," have been engraved, and others are in progress. A picture by Mr. Frith, A.R.A., "Scene from the Bourgeois Gentilhomme," has been placed in the hands of Mr. Maguire, to be produced in lithography. In continuation of the medallic series, Mr. B. Wyon has been commissioned to produce a medal commemorative of Vanbrugh, the architect of Blenheim; and Mr. Carter, to execute a medal of Sir Thomas Lawrence.

Some changes have been made in the Council, in accordance with the by-laws. The Earl of Arundel and Surrey, and Lord Londesborough, heretofore ordinary members of Council, have been elected vice-presidents. Lord Chief Justice Jervis has ceased to be a member of the Council; and they have been deprived by death of the services of Richard Morris, Esq., one of the earliest members of the corporation, whose loss they much deplore. The vacancies have been filled by the election of Edmund Antrobus, Esq., John Britton, Esq., W. Carpenter, Esq., and Major-Gen. Sir W. Herries.

There was one passage in the report which we heard read with much regret, but certainly with little surprise. "The Council announced in their last report that they had addressed a communication to the Council of the Royal Academy, setting forth that it was very desirable to obtain for the principal prizeholders admission to the private view of this Exhibition, and soliciting that a card should be sent for that purpose to every holder of a prize of 40*l.* and upwards. The Council pointed out, what must have been evident, that they had no other motive in making this application than a desire that the funds subscribed through the Corporation for the advancement of the fine arts, and the benefit of artists, should be expended in the manner best calculated to advance those important objects. The Council now report with regret that the application was not successful. In reply, the secretary, Mr. J. P. Knight, said, he was 'requested by the President and Council to state, that the regulations of the Royal Academy do not admit of their complying with the recommendation of the Council of the London Art-Union.'" It would thus seem that the Royal Academy is determined to uphold its exclusive character, and disdains to win public favour by any concession of its antiquated and absurd "regulations," even for the presumed advance of the Arts it professes to love and cherish.

In conclusion we announce that the 200*l.* prize fell to the lot of the Hon. F. Lygon; those of 150*l.* to B. Haynes of Ewell, and H. Wilson of Bury St. Edmunds; and those of 100*l.* to the Rev. H. Allon, of Canonbury; C. Long, Euston Square; W. A. Richmond, Kensington; Miss. M. Snee, Islington; and W. Yarrell, Ryder Street. In glancing over the list of the other fortunate holders of prize tickets, we find some of them resident in Boston, U.S. (3), Van Diemen's Land, Philadelphia (3), Hobart Town (2), Buffalo, Demarara, Lahore, Port Philip (2), Madras, another place in India, Toronto, Grenada (3), Jamaica, Springfield, U.S., New Orleans, Berbice, St. Lucia, Leghorn, Cape Town, New Amsterdam, Porto Cabello, Calcutta, and New York; a list of places sufficing to show the extensive workings of an Institution whose destiny it is to circulate British Art over the civilised places of the earth. No ignoble mission is that in which the Art-Union of London is engaged: may it long prosper and be in health.

OBITUARY.

SIGNOR B. SANGIOVANNI.

It is with much regret we have to record the death of a man who, as a modeller, found few able to compete with him in the truthfulness of form and outline, as well as spirit of conception and design, presented in the class of models which it was his peculiar genius to produce. Sangiovanni was a self-taught artist; but his acute observation of the wild animals around him, and of men, if possible wilder, whom he encountered in his military wanderings among his native mountains, served him in good stead when, twenty-five years ago, a refugee in a foreign country, he sought and obtained an honest independence by the production of works which soon gained for him no small reputation.

Benedetto Sangiovanni was born at Laurino, in the kingdom of Naples, in the year 1781. His father was a physician, but died while the subject of this memoir was quite young. When nineteen years of age, his house was attacked by brigands; many of his friends were killed, his property burned, and he himself escaped with considerable difficulty! and it is most probable that this early violence laid the ground-work for that war of extermination which Sangiovanni so determinedly carried out against the brigands. Not long afterwards, he was treacherously stabbed in the back, the weapon entering his right lung: this wound confined him to bed for many months. His aspirations had always been directed towards a military life; and when Murat became King of Naples, Sangiovanni entered the army. In January, 1809, at the age of twenty-eight years, he was appointed Captain of the Company of Laurino, in the first battalion of the provincial legion of Cintra. While commanding the military post of Alicesa, in April, 1812, an English frigate attempted to surprise the legionaries stationed there by a sudden descent. After a short parley, in which Sangiovanni refused to accede to the proposals of the English commander, to give up quietly the vessels at anchor in the harbour, the frigate opened a fearful cannonade of shot and shell upon them; under cover of which a debarkation was attempted. The resistance of the Italians, however, was so determined, that the attempt was abandoned. The attack lasted for a period of four hours. During the action, a shot penetrated the uniform of Sangiovanni, but without wounding him. A second attempt was made on the 8th of the following month, but the invaders were again beaten off. For these two actions, Sangiovanni received, on the 26th of August of the same year, the appointment of Captain Commandant of the chosen companies of the district of Sala. In the year 1819, he had gained so much the respect and esteem of those in power, that he was deemed worthy of knighthood, which rank was conferred upon him, and he became a member of the Order of St. George of the Reunion. At this point, the successful career of Sangiovanni began to decline; and the remainder of his life presents a hard struggle against persecution and misfortune. His dislike to the unjust oppressions and tyranny of the Bourbons forced him into a more determined opposition; and during the two years following, he was engaged in completing the details of a most formidable revolt against the government, among the Callone Mobili which he commanded. This conspiracy being betrayed to the government, Sangiovanni was deprived of his honours, his pension as knight, and a large price was set upon his head. His haunts were well known to the peasants of the district, but, though to them the sum offered constituted a fortune, not one was found to betray the brave commander whom they all admired. For nearly three years he remained in concealment, during which time he suffered the extremes of privation and anxiety, menaced frequently by the horrors of starvation, and enduring sufferings under which any less energetic man must have succumbed. His friends were so closely watched that they were often prevented from conveying food to him, lest they might thereby betray his hiding-place; he dare not shoot the game which strayed around him in abundance, fearful that the report of his gun might be heard by his pursuers; and even when he had killed food by other means he could not cook it because the smoke of a fire might lead to his discovery. His resting-place at night was in the branches of some tree to avoid being torn to pieces by the wolves that infested the neighbourhood. The latter part of his concealment was in the city of Naples itself, but he was little better off there; for though his personal sufferings were somewhat less, he was in continual danger of surprise, and it was with the utmost difficulty he succeeded in eventually escaping. Arrived in London he found himself without money, without an occupation, not knowing a word of English, and too proud to apply for the pittance which benevolence had collected for the relief of the numerous refugees whom political storms had thrown on our coast. It was then that necessity induced him to put in practice an art which may be said to have lain dormant from his youthful years. He produced to the public some spirited groups having reference to his association with the brigands, and adopted the line in which he afterwards excelled, that of the delineations of animals, making a place for himself in this style of sculpture, the vacancy in which it will be difficult to fill. In 1832, Sangiovanni took up his residence in Paris, where he lived quietly and modestly in the Rue de la Madelaine, making a living by his talent as a statuary. He had not remained here many months when the French government was induced, on calumnious misrepresentations, to forward him a passport, by which he was commanded to quit Paris in 48 hours, and the territory of France in twenty days, leaving by way of Marseilles. In vain he requested an extension of time, urging the impossibility of selling his models at so short a notice, even at a great sacrifice. The only relaxation which he obtained was permission to leave France by Boulogne, and he again obtained a safe refuge in England. Some time after this he visited Florida, where he was kindly received by Achille Murat, who was established there, and who was very desirous that he should stay; he however soon returned to England, and laboured incessantly at the art which became his sole support and dependence. He worked with great rapidity, and produced many models of a very superior order. About five years ago he had the misfortune of being run over by a carriage; his thigh was broken, and as the bone never united, he was quite incapacitated from travelling. Soon after this he quitted London and settled permanently at Brighton. Some time ago the ban of exile had been removed, and he would probably have returned to his native country to end his days in peace, but for the infirmities which chained him to a spot. After suffering severely for several months, he died at his residence in Clarence Place, Brighton, on Wednesday, April 13, 1853, aged 72 years.

THE VERNON GALLERY.

THE WAY-WORN TRAVELLER.

Sir A. W. Callcott, Painter. A. Heath, Engraver.
Size of the Picture 6 in. by 5 in.

If pictures were estimated by their size, this would indeed be of little value, as its dimensions are most insignificant; it is indeed the smallest work in the Vernon collection, but it has qualities which entitle it to consideration.

The most obvious suggestion that would enter the mind of one acquainted with the works of Callcott is, that a picture so altogether foreign to his style should have come from the hands of this classic landscape painter; on this account it may be regarded as one of those "curiosities" of Art we occasionally meet with. Artists sometimes, but rarely with profit, travel out of their ordinary courses, to experimentalise in a new sphere; possibly Callcott had no other motive when he sat down to carry out his ideas of the "Way-worn Traveller."

We have no clue to the date of the work, but it is doubtless an early production, as it stands in such entire contrast with everything else he did, so far as our observation extends. We much question whether, had he attempted such a subject after his fame was well established, he would have so treated it, for there are parts that seem to imply indecision of design.

But the story of the traveller is sufficiently and effectively told: he has arrived at the house with his child at his back, from a long journey over the moor, above which the moon is just rising, but not yet high enough to illuminate the darkness. We should infer from his action that he is imploring a night's shelter in some outhouse attached to the humble dwelling, and there is a kindly expression in the face of the younger woman that implies sympathy with his way-worn condition.

The picture is sketchy in manner, as if it were painted only as an experiment; but it has a truly Rembrandtish effect, by the figures being lighted up from the interior of the cottage.

ART IN THE PROVINCES.

Glasgow.—A report has just been published of the proceedings at the eighth annual meeting of the Government School of Design in this city, held on the 5th of April. The committee of management report that the prosperity of the institution continues unabated. The total number of students on the books last year was 911; this year the total is 948, showing an increase of 37. The number of applicants whom it has not been possible to admit from want of room, amounted to forty the first night of the season, October, 1852, and from that time the applicants for elementary instruction exceeded the existing accommodation, and ever since, every place in the elementary class has been filled. To aid in the object government has in view, the committee announce that they have established a normal class for teaching the elements of drawing to masters of schools. Instruction in this class will be afforded gratis. The income for the past year by parliamentary grant, donations, and fees, has been 2,121*l.* 17*s.* 7*d.* and the expenditure less by 983*l.* 10*s.* 6*d.*

Belfast.—The annual meeting of the subscribers and friends of the Belfast Government School of Design was lately held in the Institution, College Square North. Mr. R. B. Houston took the chair, and the secretary read the report, from which it appears that the school continues to progress steadily and satisfactorily. The number of pupils on the books shows an increase over last year; and the total now included in the public and private classes is 212, being 152 in the former and 60 in the latter. The average attendance has also been much more regular than at any former period. Applications continue to be made by manufacturers who are desirous of employing pupils, either temporarily or permanently, as designers and draughtsmen; and an opportunity of displaying the acquirements, in decorative colouring, of some of the students, was afforded at the late meeting of the British Association in Belfast, when the local committee of that body asked and obtained the assistance of a few pupils, who ornamented the rooms in which the general evening meetings were held, with illustrations from Flaxman, in distemper. The report attributes the successful progress of the school in no small measure to the teaching of the head-master, Mr. Nursey, and his assistant Mr. Wood. The finances are described as being in a healthy position.

Manchester. — Cardinal Wiseman recently delivered a lecture in this city—for it has lately become entitled to assume this dignified rank—on the Arts of Design and Production. His Eminence spoke for three hours in a style of eloquence and with a knowledge of his subject, that must have highly gratified, while it instructed his hearers, who were principally Romanists of Manchester and Salford. The object of the lecture was to increase the funds for the education of the Catholic poor of these places. The creed of Art is universal, and we are glad to see it contributing to popular education, which must ever lead to truth, whatever the religious faith of its promulgators.

The annual report for the past year of the School of Design in this place, but which now and for the future is designated as the "Manchester School of Art," is in our hands: but we can do little more than express our gratification upon the satisfactory position of the institution, which seems in every way to be answering the purpose for which it was established. No more evident proof of this can be adduced than the fact that a gentleman of Manchester has offered a prize of 100*l.* to the pupil best entitled to receive it, to enable him to pass a year in Italy, to afford opportunity for studying the works of the great masters of Art in that country. A plan is in agitation for incorporating the "Manchester School of Art" with the "Royal Manchester Institution" or "School of Painting," &c. While speaking of the latter, we may remark, that its report for the past year is likewise most satisfactory; the sales at the last exhibition reaching considerably more than 2000*l.* The prize of 100 guineas, offered by the society for the best oil-painting, was awarded to Mr. Cope, R.A., for his picture of "The Marriage of Griselda," and the "Heywood Gold Medal" to Mr. Louis Haghe, for his water-colour drawing of "The Audience Chamber of the Magistrates du Franc de Bruges." The council propose to give, during the present year, two prizes of 50 guineas each for the two best pictures in oil; and the "Heywood Silver Medal," with 20 guineas in money, for the best water-colour drawing.

We rejoice to note that similar satisfactory Reports emanate from nearly all the schools of the Provinces.



ART IN CONTINENTAL STATES.

PARIS.—The opening of the French *salon* has been postponed till the 15th of May, too late for notice in our present number; but our correspondent informs us the jury, as in last year, have acted with the utmost severity, rejecting pictures by excellent artists,—artists who have gained the "Prix de Rome," and the honorary medal; who have paintings in the public galleries and commissions from government. When we consider there is in Paris only one annual exhibition of painting, and this cut down to seventeen hundred, or at most two thousand objects, painting, sculpture, engraving, bronzes, &c. &c., it certainly is insufficient for a country so far advanced in Art as France. The composition of the jury, which consists of an almost equal number of artists and government officials, has also caused much dissatisfaction.—A statue has been erected, at Marseilles, of Bishop Belzunce, celebrated at the time of the plague which decimated that town: it is in bronze, by M. Ramuz.—The French school established at Athens, continues its interesting labours on the restoration of the monument of Lysistratus; the Temple of Minerva at Sunium; of Apollo at Phygalia, &c. M. Guerin, aided by the Turkish Governor, has been able to examine one of the most wonderful works of antiquity—the tunnel pierced by Eupalinus of Megæra, (Herod. book 3, ch. 60), which brought water to the capital of the island. Interesting discoveries would no doubt also have been made on the site of the temple of Juno, but for the avaricious demands of the owner of the ground.—The sale of "Decamps' Sketches," unfinished paintings, numerous copies by various artists, also of several paintings by contemporaries, arms, furniture, &c., of his atelier, brought together a large company, and realised immense prices.—The portrait of the Pope, painted by M. Goyet, has been hung in the Tuileries; a copy, half-length, has also been placed in the Hôtel de Ville.—The Salon de l'Empereur was to have been decorated by Horace Vernet for thirty thousand francs; in consequence of the retirement of this artist to Algeria, it was offered to Delaroche, who refused to undertake it: the sum was then doubled, and sixty thousand francs offered to Ingres, who has accepted the work.—The exhibition of the articles manufactured at Sèvres, Beauvais, and Gobelins, exhibited here by order, have drawn great crowds, and elicited general admiration: no doubt at Dublin they will have the same effect. After being exhibited abroad, they are to be brought back for the Universal Paris Exhibition in 1855, although that building has not yet shown itself above ground. The equestrian statue of Napoleon I., by the Count de Nieuwerkerke, for Lyons, is to be reproduced and placed on one of the sites of Napoleonville.

ANTWERP.—The Baron Wappers has resigned the direction of the academy in this city. Messrs. De Keyzer and Gallait have each been proposed as his successor; but both these eminent artists have declined the appointment, and it remains uncertain who may accept the future management of this important institution, which numbers at the present time upwards of twelve hundred students.

On the late visit of her Majesty to Antwerp, Monsieur Jacob Jacobs received a commission from his Royal Highness Prince Albert to paint him a picture. The subject is the "Golden Horn at Constantinople." It has arrived in England, and formed a birthday present from the Prince to her Majesty on the late anniversary.

GHENT.—The Royal Academy of Ghent and her other artistic and literary associations have become amalgamated into one Society, under the title of the "Society for the Promotion of the Fine Arts in the City of Ghent." From this fusion it is expected that the forthcoming Exhibition of Modern Art will prove unusually splendid in this ancient city, now become the "Manchester" of Belgium from the vast establishment of its cotton manufactures. The artists of all countries are invited to exhibit their performances, and for those of the British school who may be disposed to contribute every expense of packing transit (and return, if unsold) will be guaranteed as in the last year's exhibition at Antwerp. Mr. H. Mogford, F.S.A., Honorary Member of the Society, will afford every information that may be required on the subject: his address is 104, Denbigh Street, Pimlico.

We earnestly hope that many British artists will contribute to this and to other continental exhibitions, the result cannot be otherwise than beneficial; a cordial understanding promoted by better acquaintance, must be very salutary in its influence upon Art. The painters of Germany, France, and Belgium, have already given us good examples, by their aid in Dublin.

EXHIBITION OF THE WORKS OF MODERN GERMAN ARTISTS.

AN exhibition of German Art is now open at No. 168, New Bond Street, containing fifty productions of modern painters. The strength of the collection lies principally in landscape, though there are figure compositions of high merit: but these are not numerous. The subjects of some of the most remarkable of the landscapes are passages of Norwegian and Italian scenery, and composition. Some of the Norwegian views resemble very much our Highland loch and mountain combinations; there are also Alpine subjects rendered with masterly truth and infinite feeling. In looking at those works we acknowledge at once the influence of some of the greatest authorities in open landscape and closer sylvan subjects, but we humbly submit that that excellence which is won by imitation of this or that great master can be at best only secondary: but if we strive to imitate nature by the same means which he pursued, the result must be originality. In a "Convent near Rimini," by OSWALD ACHENBACH, there is breadth, freedom, and substantial painting, but the effect is vitiated by a too importunate light in the foreground. "A Peasant's Funeral at the Sogne Fiords—Norway," is an impressive work; the figures are by A. TIDEMAND, and the landscape by H. GUDE. The figures are freely and crisply touched, and the peculiar character of the locality is carefully described. "A Scene in Norway—approaching Thunderstorm," by A. LEW, carries the eye to broken and graduated distances of alternating lake and mountain, seen under a charming qualification of light; "Norwegian Fiords," by the same painter, is similar in feeling, and not less successful. An Italian subject, by whom painted we do not know, (in which two peasant boys are about to kill a snake) is rendered in a masterly manner, but the means of the effect is too obvious: the near dark mass is isolated, and too arbitrary. "A Swiss Waterfall," by A. SCHULTEN, is a bold and firm essay, the manner of the work is admirably adapted to the subject; and in "A Landstorm," by PROFESSOR SCHIRMER, the description of the influence of the wind on the trees is full of truth. "An Incredulous Audience," by HENRY RITTER, appears to be a scene in some cabaret at Havre; it is full of grotesque narrative,—the personæ are various, well conceived, and qualified to figure in such a scene. A higher class subject is entitled "Charles I. at Naseby," by W. CAMPHAUSEN; the immediate incident is derived from Clarendon, who states that when Charles was personally about to lead the guards against the parliamentary forces, Lord Carneworth seized the king's bridle, turned his horse's head, and the troops followed, filing off to the right. The resemblance to the king is not very accurate, but the work is spirited and the dispositions are skilful. "Norwegian Peasant Children," by A. TIDEMAND, is a picture of great power; it is a group of two children seated in an open landscape; they are heavy in character, but the finish and effect of the work are admirable. Another small figure picture, "The Trumpeter's Children," by A. SIEGERT, is charming in colour and composition; it still reminds us of the Dutch conversational school, but it is qualified by much original excellence. "A View off Funchal, in the Island of Madeira," by C. HILDEBRANDT, although a production of great power, is not equal to others of his late works. The collection contains also a small "Ecce Homo!" by PROFESSOR MÜCKE, very carefully executed; a "Study," by C. SOHN; "Sunday," A. SIEGERT; and works by WEBER, HUBNER, KRAUS, BODOM, GRAF V. KALKREUTH, &c. &c. We observe with much pleasure that her Majesty has purchased some of the best landscapes, and others are the property of the Earl of Ellesmere. It is proposed to constitute this, we believe, an annual exhibition. We give it a cordial welcome—although, perhaps, strictly speaking, it may be a trade speculation. To make British artists acquainted with the modern German school is a boon of magnitude.

THE EXHIBITION OF ART AND ART-INDUSTRY IN DUBLIN.

OUR readers are aware that the Exhibition in Dublin was opened on the 12th of May. It is not, however, our present intention to describe it, for as yet it is very incomplete; and we shall postpone till next month the duty of introducing to our readers the subject at sufficient length: we now therefore merely record the fact. The Viceroy, the Earl of St Germans, on the day appointed, accompanied by his state-officers, the Knights of St. Patrick and other peers, the Judges, the Lord Mayor and Aldermen, the Committee, and several distinguished strangers, went through all the formal arrangements, and declared the Exhibition opened, "*praying Almighty God to bless and prosper the undertaking.*"

The ceremonial was most impressive. There seemed to prevail over the assembly, numbering at least fifteen thousand of the *élite* of the Irish metropolis, a solemn feeling of hope, that "peace and goodwill," as well as commercial prosperity, might arise out of this—the first great effort for Ireland, in which all her people of all grades and all creeds were unanimous; and a firm conviction that no event had ever occurred in the country, so pregnant of good to its future.

The only peculiar incident of the day, was the conferring the honour of knighthood upon Mr.—now Sir John—Benson, the architect: it is understood that a similar honour was proffered to Mr. Dargan, but declined by that gentleman. It is rumoured, however, that a loftier distinction is reserved for him; but, "honours" have been already lavished upon him by the grateful affection of his fellow-citizens, and indeed of a whole people; for to him, beyond all question, was mainly due the glory of this day,—truly "a great day for Ireland!"

Mr. Dargan must be as weary of listening to praise, as was Aristides of hearing himself named "the just;" but it is impossible to treat this subject even in a limited space, without describing this gentleman as a vast benefactor to his country. His creation of this exhibition forms but one (and by no means the largest) of his claims to the gratitude of his country; suffice it, that for a very long period, he gave daily employment to no less than sixty thousand men; and he who finds for the Irish productive and remunerative labour may be, indeed, described as the benefactor of Ireland. When he devised this especial work, to exhibit the productions of industry for the instruction of his countrymen, he calculated upon a considerable loss of money: we have reason to believe he will not lose a shilling; he will have done all the good it was possible to do without pecuniary sacrifice; and we feel assured he will rejoice at this, not from any selfish feeling, but solely as proving the wisdom of the experiment, and the unequivocal evidence it will supply, of public appreciation and the advantages which, consequently, the public will derive from it.*

And it is to this especial point we at this moment desire to address our remarks. At no time during the last fifty years has there been so favourable an opportunity for the English to visit Ireland: the people there are in the best possible humour: the business of the agitator has ceased: his stock in trade is exhausted: there is no

* It is proper to remark, however, that under no circumstances will Mr. Dargan derive any pecuniary advantage from the Exhibition: he *may* lose, but he *cannot* gain:—this was indeed his own positive stipulation from the outset.

theme to excite animosity or to promote discord: the Irish are fully alive to the value of importing English enterprise and of inviting English capital: "the Saxon" is no longer regarded as the enemy: and the proverb which intimates the strangers' "welcome" has never been more emphatic in its force than it is to day. Add to this, that in all the leading districts of the Island preparations have been made for the comforts of visitors, and that its beautiful and magnificent scenery will be seen under circumstances that deprive it of any drawback.

The occasion of the exhibition will, therefore, attract to Ireland crowds from England: they cannot fail to be delighted with the tour, and we repeat here what we have so often said during the last ten or twelve years, "FOR EVERY VISITOR TO IRELAND, IRELAND WILL RECEIVE A NEW FRIEND!" * Add to these temptations that of the small expense at which the visit may now be made: TOURIST tickets are issued at singularly small cost: these tickets are available for one month: they give the right to reductions in charges upon all the Irish railways: priority of claim to all places upon coaches and cars: they ensure attention and civility everywhere—as the indications of *strangers*: in short they are as letters of recommendation which entitle the holders to first thoughts at all times and in all places.

We have assigned as a reason for a comparatively limited notice of the Exhibition that it is—or rather was when we left Dublin on the 20th of May—very incomplete; the workmen were busy in arranging stalls: the exhibitors were patiently awaiting the means to arrange their collections: and, in short, all was preparation—but nothing more. Enough was shown, however, to justify the assurance that by this time the whole scene is one of unparalleled interest: less extensive than the "Great Exhibition of 1851," it is more condensed, and more easily to be comprehended and studied. A visit to Ireland with this view alone will afford a more than ample recompense; and sure we are that at least a hundred thousand persons from England will this year visit Ireland—a very large proportion of them for the first time: the good that must hence arise to Ireland—and consequently to England—is incalculable.

There is one division of the Exhibition, however, which may be described as completed—or very nearly so—we allude to the collection of pictures. The indefatigable zeal of the secretaries—Mr. C. P. Roney, in Germany, France, and Belgium, and Mr. John Deane in London—succeeded in bringing together so large and excellent an assemblage of works of modern Art as to be absolutely astonishing. The several schools of Europe are therefore so represented as at once to exhibit their peculiarities and advantages: it would be impossible to form so just an estimate of them as may be here formed, without visiting all the leading capitals of the continent; not even then, for it is after all only in private galleries that the best productions of living artists can be seen. Here then are assembled the choicest efforts of the best masters of Europe—to gratify and to teach! The result must be highly beneficial in forming or improving taste; instruction must go hand in hand with delight in this gallery of the fine pictures of the world.

Honour to those generous and considerate "Collectors" who have lent them for this holy and unselfish purpose. Our own gracious Queen led the way: and her example has had imitations among the most illustrious of her subjects. Upon this topic we shall comment more at length hereafter: but we should neglect our duty if we omitted to express the gratitude of the country to the King of the Belgians—who has done honour to his own country as well as to ours, by his many contributions of the Belgian school, which cannot fail to be largely elevated by these evidences of its high genius.

For the present, then, we bid this most agreeable topic farewell: within the coming month, our report will be tested by many thousands of our countrymen: we promise them a rare treat—not only in the Exhibition, but in the several attractions of Ireland: we have no fear of disappointing any: and in repeating the prayer of the Lord Lieutenant, that "Almighty God will bless and prosper the undertaking," we pray also that it may be made the means of cementing more closely the bond of union between the two countries—making England and Ireland more thoroughly one—for of a surety that which prospers the one must prosper the other: the interests of both being mutual and inseparable.*

* Our readers will perhaps permit us to mention that a series of FOUR HAND BOOKS FOR IRELAND have been prepared especially for Tourists, by MR. & MRS. S. C. HALL. These books have been compiled by them chiefly from their volumes entitled "Ireland: its Scenery and Character," published in 1841—2 and 3: but they have been so arranged as to supply all needful information, up to the present time, of routes, railways, hotels, &c. &c. Each volume contains a frontispiece, a map, and about one hundred engravings on wood.

* It is understood that Her Most Gracious Majesty, and His Royal Highness Prince Albert, intend to visit Ireland during the summer: indeed there could have been from the first little doubt that they would do so. Independent of the deep and affectionate interest Her Majesty feels in all matters that may promote the welfare of her subjects, His Royal Highness may regard this Exhibition as one of the fruits of his enlightened project and zealous working for the benefit of his country, as exemplified at the Great Exhibition of 1851. May the generous Prince find every year giving him additional evidence of his wisdom and goodness: of a surety, these kingdoms have already reaped a large harvest of profit from the consequences of his exertions.

MINOR TOPICS OF THE MONTH.

ART AND THE CITY OF LONDON.—Next to that memorable passage of the "Queen's speech," which delighted all who love Art, and see in its influences the best and truest sources of refinement and happiness, no event has occurred, in connexion with this subject, so encouraging as that which it is now our pleasant duty to record. The Lord Mayor of London has addressed the following letter to all the leading municipal authorities of the kingdom:—

"Mansion House, May 9, 1853.

"SIR,—The great desire of her Majesty's government to carry out the recommendation of her Majesty the Queen, in her speech on the opening of parliament, that endeavours be made to promote the study of science and art, and the determination evinced by Manchester, Birmingham, and other important cities and towns to co-operate with the government, have led me to believe that great good would result from a meeting of the chief municipal authorities of the country, to consider how they may best aid and direct this movement in their several localities and ensure uniformity and system in their proceedings.

"Should it be in your power to attend a conference, to be held for this purpose, at the Mansion House, on Wednesday, the 8th June, at one o'clock, I shall hope for the pleasure of your company at dinner on the preceding evening at six o'clock; and also that you will be able to take part in a *conversazione* to be held on the evening of June the 8th.

"Begging the favour of a reply by the 16th inst., I have the honour to be, sir, your very obedient servant, THOMAS CHALLIS."

This is indeed a move of mighty import—pregnant with immense good. The Lord Mayor of London and the City magnates have done themselves immortal honour by this step. It is indeed a novelty in our metropolis—where a very few years ago Art was a theme as foreign from thought as the Greek Kalends. Now-a-days it is our happy lot to behold Art becoming not only popular but fashionable. When our task as editor of this journal commenced, some fifteen years back, our course was grievously up-hill: we have now not only sympathy where we formerly found indifference, but allies and auxiliaries where we then had opponents. We ought to be, as we are, thankful for this fortuitous change—which we cannot think we are presumptuous in saying we have been "helpful" to bring about.

PHOTOGRAPHIC PICTURES.—An exhibition of photographic pictures has been opened at No. 168, New Bond Street, containing an extensive variety of subjects, principally landscape and architectural—many of extraordinary beauty. The views of the new Crystal Palace at Sydenham, by P. Delamotte, will hereafter be even more interesting than at present. Other successful operators are Bresolin, S. Buckle, G. Le Gray, H. Le Secq, R. Fenton, J. Cundall, &c., &c. The figure subjects are not numerous, but those shown, especially the groups, are very perfect. We shall notice the collection at greater length next month.

THE EXHIBITION OF CABINET WORK AT GORE HOUSE, under the auspices and arrangements of the School of Practical Art, was opened at too late a period of the month to receive more than a passing notice at our hands. This is one of the "moves" in a wise direction, for which the public is indebted to Mr. Henry Cole, C.B.: and also no doubt to his colleague Mr. Redgrave, R.A. It will be our pleasant duty to offer some remarks upon the collections in our next part: meanwhile students of all classes should eagerly avail themselves of the pure models here assembled for their use.

THE COMMITTEE appointed by the House of Commons to investigate the recent operations of cleaning the pictures, has held several sittings, both in the National Gallery and in the Palace of Westminster. Several gentlemen artists and picture dealers have been examined; as the evidence will shortly be printed, it is unnecessary to give details. Sir John Sebright, H. A. J. Munro, Esq., and several amateurs of distinction have been summoned. Mr. T. Uwins, Mr. S. Hart, and Mr. D. Roberts, Royal Academicians, Messrs. Farrer, Evans, Leguier, and Morris Moore have also contributed their opinions; the latter, it is said, with so much acrimony, that the room was cleared of strangers for the committee to consider the propriety of allowing his evidence, as given, to form part of the report.

UNIVERSAL EXHIBITION OF INDUSTRIAL AND AGRICULTURAL PRODUCTS AT PARIS IN 1855.—The following notice has been circulated from the Department of Practical Art:—The Lords of the Committee of Privy Council for Trade have received a communication from the Secretary of State for Foreign Affairs, transmitting a copy of a letter from Count Walewski, the French Ambassador at the Court of London, in which it is announced that by a Decree of the 8th of March last, his Majesty the Emperor has ordered that a Universal Exhibition of Agricultural and Industrial products shall take place in Paris on the 1st of May 1855. The French Ambassador states that Exhibitors of those countries who answer to this appeal will meet with every requisite facility both as regards the Customs' regulations, and the reception, arrangement, and security of their products, in the Palace of Industry. A latter Decree, which will be communicated without delay, will determine and specify the conditions of the Universal Exhibition, the rules under which goods will be exhibited, and the different kinds of products which will be admitted. Count Walewski expresses a hope on behalf of the Government of his Imperial Majesty, that the British Government will do all in their power to direct the attention of British Manufacturers to the intended Exhibition of 1855, and that they will answer to

the invitation which is now addressed to them with the same ardour as the French manufacturers responded to the invitation of England in 1851. In accordance with the request of the Earl of Clarendon, my Lords desire to give the widest publicity to this measure, in order that no effort may be spared in furtherance of the intentions of the Emperor of the French as regards the Exhibition of British Agriculture and Industry.

The City of London Memorial of the Duke of Wellington.—The committee of the Corporation of London for erecting a monument in the Guildhall of the City to the memory of the late Duke of Wellington, have issued a notice to sculptors to the following effect:—The said committee will meet in the Guildhall on the 16th of September next to receive models of designs in plaster for erecting the said monument, with proposals sealed up for executing the same, from sculptors only being British artists, who may be willing to execute the work in Carrara marble at a sum not exceeding 5000*l.*; the said model to be one fourth of the intended monument, which is to be placed in the compartment on the east side of the steps in the Guildhall, leading to the council chamber. Six of the models will be selected; the artist of the approved model will be entrusted with the execution of the work, and the five unsuccessful competitors will each be presented with one hundred guineas. The selected models are to remain the property of the Corporation.

Statue of T. Moore.—The subscriptions for erecting in Dublin a statue in honour of Thomas Moore, have reached an amount sufficient to justify the committee for carrying out the object, in issuing an invitation to such sculptors as are desirous of competing for the work; the announcement will be found in our advertising columns. Models or sketches of designs for the poet's statue, must be sent to Dublin on or before the 19th of July next. The statue is to be of bronze, and placed on a granite pedestal; whether the latter will be plain or sculptured, depends upon the amount which the subscriptions may ultimately reach, as the list is not yet closed. Before it is closed, we hope it will be largely augmented. The sum at present bears no proportion to the claims of the great poet upon the gratitude of the nation. To millions he has given continual enjoyment; it is too much the mode to forget a debt when the claimant is dead: but surely those who love the delicious melodies of Thomas Moore, and to whom they are, and long will be, sources of daily delight, will rejoice at the only opportunity they can ever have to record their gratitude for the obligation he conferred upon them. Our great soldiers and sailors can be sure of costly monuments; in our present journal we publish the offer of 5000*l.* by London City for a commemorative group to the Duke of Wellington in Guildhall. Shall we then be satisfied with no more than a fourth of that sum "to keep in remembrance" the name of him who was emphatically "the poet of all circles, and the idol of his own." The issue concerns the universal mind of England—of whom he was a glory. We hope the attention of sculptors will be directed to this subject, with a view to do the utmost that can be done. It is unreasonable to expect sculptors to make large sacrifices; but we earnestly hope this theme will be treated with that degree of liberality which will be honourable to the artist as well as the poet.

Thames Anglers' Preservation Society.—All who love Art either do, or ought to, love the gentle craft of the angler: upon the banks of the fairest and most suggestive of British rivers, especially, his "idle time is not idly spent;" with its innumerable themes for reflection, its glorious associations, its fertile sources of knowledge, the Thames cannot fail to instruct as well as to amuse: and although to fill the basket be the angler's first duty, he is not debarred from enjoyment in a thousand other ways while pursuing the sport he covets. We might enlarge upon this topic, but our space will not allow us to do so. Our object is to direct attention to the annual dinner of the Thames Preservation Society, which will take place at the Star and Garter, Richmond, on Wednesday the 29th of June. The society has done much, and is doing more, for the service of "the brethren" generally: all who have "a good day" on the Thames owe it a debt, which this occasion will enable them in part to pay.

Amateur Sketching Club.—We are desirous of directing the attention of amateur artists to a notice in our advertising columns, which has for its object the establishment of an "Amateur Sketching Club." Such societies have long existed in the profession, and there is no valid reason, but the contrary, why similar meetings should not take place among those who practise Art for the sole love of it. We are satisfied that Art would be a gainer by societies of this description; inasmuch as the knowledge acquired by the amateur, would enable him to distinguish what is good from what is indifferent: it would be the first step towards educating the picture-buyers, "a consummation devoutly to be wished." We believe that the proposers of this especial scheme have such an end in view. The members are to meet at certain appointed places within an easy distance of town, and at suitable intervals of time during the summer months, for the purpose of sketching from nature; and in the winter, at some room for conversation and drawing, when their sketches would be submitted to some eminent artist for his advice and suggestions. There are doubtless many gentlemen who would be very glad to avail themselves of such opportunities of instruction. We shall be pleased to find the "Club" permanently established.

Lord Nelson at Trafalgar.—There is now being exhibited at Messrs. Squire & Co., in Cockspur Street, a portrait picture by Mr. Charles Lucy, representing Lord Nelson as supposed about an hour before the Battle of Trafalgar. He is seated, and alone in his cabin, having before him a portrait of Lady Hamilton, his watch indicating the precise hour, his spy-glass, and other inconsiderable accessories. The point of the work is its resemblance to Lord Nelson, and this, by those who yet survive, and are qualified to pronounce, is said to be unexceptionable. The figure is of the size of life, showing the hero in a pose of profound thought—he is in full dress, and wears his orders. The treatment is simple and probable, and we think it the best production of its author.

Dr. Kinkel's Lectures.—Six lectures on the history of modern sculpture and painting have been delivered by Dr. Kinkel, at the London University, on Tuesday evenings, during the past and part of the preceding month. By the liberality of the lecturer and the authorities, the admission was gratuitous, and large audiences were present, amongst whom were many ladies and many men of eminence. Finding the birth of modern Art in the symbolic representations by the early Christians in the catacombs of Rome, the lecturer noticed the progress of the Byzantine style, which was deficient in some of the chief elements of high and inventive Art, more especially as regarded the art of sculpture, and the influence of authority; so that in character, it held a middle place between the Mahometan styles, that allow of no representation of animal life, and those of profuse sculpturesque and pictorial enrichment. He reviewed the chief characteristics of mediæval art, showing the influence of northern and southern habits and manners, and of great events in history, as the Reformation, upon different countries. The lectures presented less a series of incidents in the lives of artists, than a philosophical view of the development of mind through the channel of Art, which he hailed as gradually tending towards emancipation from slavery under governments and priesthoods to realism of character, and to companionship with the world, and with the virtues of family life. In this progress, such events as the discovery of oil painting, the rise of *genre* and landscape painting, were important steps. It might be remarked that the lecturer's views were apparently not uninfluenced by his individual experience of the acts of despotic governments, and in any review of the progress of Art, which, being philosophical, should recognise *all* the developments of the artist-mind, the especial art of architecture, often comprising and creating the arts of painting and sculpture, cannot properly be left out. Still, we have never heard lectures in which was so much food for thought, or indeed where the subject was treated in so masterly a manner. The last, "On the Present State of Sculpture and Painting in France, Germany, and England, its Hindrances and Prospects," was to be given on the 24th ult. After each lecture, the Flaxman Hall and the library, brilliantly lighted, were thrown open, equally without restriction, and the liberality and good judgment of the authorities is worthy of being imitated.

Lectures on Drawing.—A series of four lectures on drawing have been delivered at the Freemasons' Tavern, Great Queen Street, during the past month. They embraced the application of perspective truth to landscape painting, with its architectural accessories, rather than to the delineation of the human figure and the theories of historical composition. They were satisfactorily elucidated by a number of clever models. The lecturer, Henry Twining, Esq., a distinguished amateur, well known in the literature of the Fine Arts by several valuable publications, gave free admission to all persons professionally engaged in teaching drawing, and an admission to the series to amateurs, on paying a small fee to the Artists' Benevolent Fund. It is to be hoped this gentleman may be induced to repeat these lectures in some institution of importance, where their utility may be more extensively developed.

Hampstead Conversazione.—On the evening of April 20th, these agreeable réunions concluded for the season with an exhibition of the works of J. D. Harding, among which were some of the best of his water-colour works, as "The Falls on the Rhine at Schaffhausen," other views on the Rhine and on the Moselle, with subjects at Venice, Verona, Naples, &c. &c., all remarkable for colour and facile execution; added to these, which were contributed by various proprietors, there was a selection of sketches from Mr. Harding's portfolios—proofs from his "Park and Forest," various etchings executed by himself, the whole constituting a collection of more than usual interest.

A Young Artist, Charles Bell Birch, who has been some time a pupil in the studio of Professor Wickman, at Berlin, has been highly distinguished by the King of Prussia. His Majesty was so pleased with a bust of the Earl of Westmoreland, modelled life-size, by a youth of eighteen, that he commanded the sculptor to execute the bust in marble. It now occupies a distinguished place at Charlottenburgh.

The Home for Gentlewomen.—It may probably be within the recollection of many of our readers that, at the outset of an institution, some two or three years since, which had for its object the provision of a home for gentlewomen in reduced circumstances, we gave the cause, as it deserved, our most zealous and cordial support. We felt at the time that such an establishment was required to supply the deficiency that ought not to have existed in a land whose charities, if the term may be so applied to this institution, are the glory and the moral strength of the country. But the "Home" has not been sustained as liberally as it deserves to have been, by those who might naturally be supposed to have more than ordinary sympathy with the recipients of its benefits: in fact, it is greatly circumscribed in its usefulness, by the want of sufficient funds to meet all the demands upon it. An effort is about to be made by the committee and many of the friends and supporters of the institution to augment its resources by a fancy sale, to be held at Willis's Rooms, on the 3rd and 4th of the present month; and it will afford us much gratification to know that this brief notice has been instrumental in aiding so benevolent an object. We may remark, by way of information, that fifty-seven ladies are at this present time, comfortably sheltered in the "Home" in Queen Square, and that seventeen are anxiously, but hitherto hopelessly, looking for admission: need we say more to invite the hearty assistance of the liberally-minded? Perhaps there is no institution of the metropolis with larger claims to general support.

REVIEWS.

THE LAKE SCENERY OF ENGLAND. Painted by J. B. PYNE, Lithographed by W. GAUCI. Part I. Published by T. AGNEW & SONS, Manchester.

It is now more than two years since we first announced the projection of this important work by Mr. Agnew, the enterprising publisher of Manchester, and we have at subsequent times reported progress, and expressed our most favourable opinion of such plates as were submitted to our inspection. Little therefore remains for us to do than to notice the appearance of the first part of the publication; it contains four large plates. The first is a distant view of "Skiddaw," rising beyond the valley of the Greta, and above the Derwent Water; the scene is altogether most magnificent, the foreground is boldly made up of broken rock, interspersed with thickly clustering masses of foliage and stunted shrubs; through the centre of the picture winds the river towards the lake, beyond which towers a pile of mountain heights, among them the giant form of Skiddaw, capped with autumnal snows. The second plate represents "Ennerdale Lake," sketched from the margin opposite the mountain called the "Pillar;" this scene offers a striking contrast to the preceding; it is almost barren of vegetation, but is highly picturesque notwithstanding its nakedness, and impressive by the quiet simplicity with which Mr. Pyne has treated it.

We have in the third plate a most luxuriant passage of lake scenery, "Windermere Water Head," taken from behind the turnpike on the road from Ambleside to the lake. The body of water occupies a large part of the foreground, a portion of it being screened by a fine group of trees very artistically arranged; beyond it are rising grounds covered with verdure, and immediately beyond them a range of mountains, among which are conspicuous, Loughrig Fell, Langdale Pikes, and Oxen Fell Cross. The scene is represented under a mass of dark rolling clouds, portentous of a storm. The fourth plate introduces the spectator to "Rydal Water," sketched from near the foot of the lake; it is a lovely spot, depicted under the influence of the setting sun, which throws mountain and water into deep shadow; a fitting haunt for the gentle spirits whose names are associated with the locality: this plate is to our minds the most charming in the series. We must not forget to speak of the frontispicce to the part, a fine sketch of "Dungeon Gill Force," nor of the vignette that heads the "Introduction," an admirable wood engraving of the "Head of Stock Gill Force."

It is paying but a humble compliment to Mr. Pyne's beautiful drawings to say that they give us the most complete idea of the beauty of the English lake scenery that we have hitherto felt. The pictorial resources of this district are unlimited, but the artist has selected the most varied and picturesque; delineating them with a poet's eye, and the hand of a master of Art: Mr. Gauci's lithographs are quite "to the mark." Pictures of the Westmoreland and Cumberland lakes are ripe enough in our exhibition rooms, but few of them are equal to those we find in Mr. Agnew's publication. It is highly to the honour of a provincial publisher that he has undertaken so costly, so important, and so valuable a work; we earnestly hope he will be rewarded by public patronage as well as approval.

AN ART-STUDENT IN MUNICH. By ANNA MARY HOWITT. Published by LONGMAN & Co. London.

To a young, enthusiastic, and intelligent mind,—one which can appreciate and reverence Art of a high order, a residence in Munich offers great opportunity for instruction and enjoyment. The city possesses no inconsiderable number of the richest examples of ancient and modern continental painting, and the School of Munich may boast of including within it not a few of the most distinguished names which Germany has produced. It is not, therefore, a matter of surprise that Miss Howitt, whom we know is fairly entitled to the epithets we have just used, should select Munich as a place above all others adapted to her taste and able to afford her such educational advantages as would be consonant with it. Kaulbach, the philosophic painter of Germany, initiated the young lady into the mysteries of his studio; what she saw and did there, and in the city, and its neighbourhood, is contained in the two very pleasant volumes now before us, which are written without any attempt at affected Art-learning or presumptuous criticism. Undoubtedly her pictures are somewhat gaily coloured, but they have in them the freshness of her early spring thoughts, and the sunshine of a happy and imaginative train of ideas, so that we are quite willing to accept her offered apology for what she seems herself to have anticipated as an accusation requiring to be explained. "It appears to her more graceful," she writes in her preface, "for a student of Art to present herself in public as the chronicler of the deep emotions of joy and of admiration called forth in her soul by great works of imagination, than as the chronicler of what in her eyes may have appeared defects and short-comings." This paragraph is the key-note on which runs the lady's melodious tunings, or to speak in our own proper metaphor, it is the medium she uses for her pictures, and it gives them a sparkling, if not a deep tone; it is most apparent when talking about Kaulbach's works, which she does with the warmest enthusiasm: he is evidently her Art-idol, and is worthy the reverence she pays him. Miss Howitt's descriptions of Munich life, and of the scenery of the place, are vivid and natural, the latter always under a glowing aspect; we should have expected nothing less from the daughter of those who presented to our view the "Haunts and Homes of the British Poets;" and we rejoice that the family honours are to be perpetuated.

MEMORIALS OF EARLY CHRISTIANITY. By J. G. MIALL. Published by A. HALL, VIRTUE & Co., London.

This is just the kind of book we would put into the hands of a young person desirous of learning the early history of the Christian faith; it is comprehensive without prolixity, clear in its arrangement, and the narratives are given in a lucid and agreeable style. We confess when we read the name of the author we had some misgivings that a sectarian spirit would have been mingled with historical facts, but we have failed to detect any expression of opinion that is fairly open to serious argument. The history extends from the events that followed the day of Pentecost, at Jerusalem, till the accession of Constantine the Great to the empire of Rome, at the commencement of the fourth century. The biographical sketches of some of the early fathers and martyrs of the church will be found especially interesting and instructive to those unacquainted with their lives.

MEMORANDUMS MADE IN IRELAND IN THE AUTUMN OF 1852. By JOHN FORBES, M.D. Published by SMITH, ELDER & Co., London.

Though we are no advocates for every traveller who crosses the channel on either side of our island "rushing into print" the moment he returns home and can arrange his notes, we are always pleased to meet with the observation of an inquiring and intelligent man upon what he has seen and heard. Such an one is Dr. Forbes, who made Ireland the scene of his "Physician's Holiday" last year, and here gives us his experiences of that, to us, always interesting country. Ireland is not for the future destined to remain that *terra incognita* she has so long been; every year opens up some new source of information, which must eventually result in improving her condition morally and physically, and those who best know how low and impoverished she has lain, weak with all the elements of strength and power within her, sleeping while all the world besides was marched onwards with rapid strides, convulsed by party spirit when the spirit of all should have been united for her good—such alone know how greatly that improvement is needed. The ground over which Dr. Forbes journeyed we ourselves have traversed again and again; his descriptions of scenery and his statistical notices are therefore not new to us, but they will be read with pleasure by those to whom the subject is novel. The country and its people appear to have left a most favourable impression on the author's mind; he seems generally satisfied with the present, and is most hopeful concerning the future. His opinion of the College of Maynooth is certainly open to objection, but we are not inclined here to dispute the matter with him.

ENCYCLOPÆDIA BRITANNICA. Vol I. Dissertations. Eighth Edition. Published by A. & C. BLACK, Edinburgh.

A work that has so long stood the test of public opinion assuredly needs not a word of commendation from us. But as new discoveries in every branch of scientific knowledge are yearly accumulating, it is essential that a publication professing to be a repertory of human knowledge cannot leave them untouched. The publishers are therefore preparing a new edition of this standard work, under the editorial superintendence of Professor, Traill, the first volume of which is before us. To the original well-known dissertations on the Progress of Metaphysical and Ethical Philosophy by Dugald Stewart and Sir J. Macintosh; and on the Progress of Mathematical and Physical Science by Professor Playfair and Sir John Leslie, are added one, by Professor J. D. Forbes, relative to the Progress of Physical Science to the present time; and another by the Archbishop of Dublin, on the Rise, Progress, and Corruptions of Christianity. These additional papers, which, however, come not within our province to comment upon, will doubtless be found most valuable. Professor Whewell has also added some admirable prefatory remarks to the Dissertation by Macintosh.

THE MUSEUM OF CLASSICAL ANTIQUITIES. No. 8 and Supplement. Published by T. RICHARDS, London.

We regret much to find, from an editorial notice on the cover of the supplemental number of this serial, that it is not making the way a work of such promise, and generally so well conducted, ought. Perhaps, however, this may be accounted for in the editor's own remarks, for he "finds that it is considered as too *learned* for the general reader, while it is not sufficiently and exclusively so for the scholar; that while it is too technical for the non-professional man, it is not sufficiently practical and useful to the architect." We are also inclined to attribute its comparative failure to another and very important cause; ours is the age of cheap literature, and five or six shillings for a single part of a periodical publication of about a hundred pages, with a few woodcuts, is a large sum for even those to give who delight in classical antiquities. We do not mean to infer that the contents are not money's worth, but that is scarcely the question nowadays; literature must be had cheap as well as good. Many of the papers which have appeared have afforded us much pleasure and instruction in the perusal; we shall be sorry to know that lack of support occasions even the partial discontinuance of the journal.

DARSTELLUNGEN AUS DEN EVANGELIEN. VON FRIEDRICK OVERBECK. Published by HERING & REMINGTON, London.

We have from time to time, as the numbers appeared, noticed these beautiful compositions by Overbeck. Four new plates are before us, the subjects of which are "Jesus bearing His own Cross;" "The Prodigal Son;" "The Raising of Lazarus," and "The Apostles Asleep." In the first plate, the Saviour is seen coming forth from the gate, bending under the weight of the cross, and turning to address one of the holy women who follow. He is led by a powerful semi-nude figure who urges him forward by means of a rope attached to his waist; the contrast between the meekness of Jesus and the ferocity of this character is powerfully marked. He is conducted by Jewish officials and an escort of Roman soldiers, and followed by a crowd, chiefly of weeping women. In expression, harmonious adjustment of parts and masterly resource, we think this one of the best plates of the series. The next shows the Prodigal Son in the embrace of his father, with two other groups of two figures each, one of which represents the elder son who refuses to go in. In the next plate, Jesus stands before the tomb of Lazarus; he has called him forth, and Lazarus is on the threshold of his burial place, swathed as he is described in the text; the disciples are immediately behind Jesus, and the sisters of Lazarus kneel at the tomb. The Saviour is a grand conception, though it reminds the spectator of Raffaelle's St. Paul. In the last composition, we see Jesus reproaching Peter that he could not watch with Him. We observe that in these plates there is more pictorial chiaro-scuro than in those of preceding numbers—a manifest improvement. They are engraved with the nicest care, and must be esteemed as equal to the best productions of their class, of the best periods of Art.

REYNARD THE FOX. After the German version of GOETHE. With Illustrations by J. WOLF. Parts II and III. Published by W. PICKERING, London.

We have not seen the first part of this work, and can therefore only speak of those which are before us. The translation of the German poet's version of the ancient story is most amusingly rendered in rhyming heroic measure: the solitary print accompanying the number is humorously designed and cleverly etched. These translations of Art and Literature from the German, cannot fail to benefit all classes of students: their publication is to be encouraged.

THE ART-JOURNAL.

LONDON, JULY 1, 1853.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

IF it were the object of the present series of papers to inquire into the history of the Companies, the valuable records which most of them have preserved would furnish particulars of incidents such as, in the hands of the painter and the sculptor, would exert a new power, and one, as we have endeavoured to show, passing far beyond the shadow of St. Paul's. A certain practical yet imaginative writer, treating of the science of acoustics, once inferred that pulsations of sound continue through all futurity, and if we recollect aright, fell into pleasing rhapsody about such possibilities as that the voice of Cicero and Demosthenes might still linger in our ears, and that our accents would be heard by nations now unknown. We are not competent to test the foundation for such a theory in science; but, as we have ventured to proclaim for the arts a direct action upon education and morals, beyond the atmosphere of any "local habitation," we are equally confident that such influences are as permanent as the duration—according to the most speculative hypothesis—of the sounds of "Bow-bell."

The "property," then, of the Companies, which, as we have urged, "entails duties," as it has rights, does not consist merely of pecuniary resources and available buildings. It comprises valuable archives and similar materials. Notwithstanding the excellence which we believe there is in English Art, the pictorial presentment of political history—a phase peculiar to modern times—has still to be fairly undertaken. The annals of the City, bound up as they obviously are with those of the monarchy and the people, have even yet not been adequately transcribed. Episodes of domestic life which the history of the separate Companies would afford to the *genre* painter, have been but sparingly related.

We here make no pretence of alluding to the most important of these particulars, nor of naming some of the most worthy members of the several Companies. We can but instance such matters as happen to have come before us. We leave the reader to infer—as he might, indeed, without our help—the store which is at hand; and we have now to request his aid in examining two buildings, which are probably more pertinent to the subject we are treating, than any in the City of London.

FISHMONGERS' HALL

Members of the Fishmongers' Company have been connected with great events in English history, of which we find little or no record in works of Art in the Hall. Sir Wm. Walworth, the Lord Mayor, who slew Wat Tyler, has indeed, as we shall see, a statue, but we have to turn to the written records for the names of others. Amongst these we find Isaac Pennington, the turbulent Lord Mayor at the time of the civil war in the reign of Charles I.—Dogget, the comedian, left a sum of money for the expense, annually, of a "coat and badge," which is still rowed for, every 1st of August, from the Swan at London Bridge to the Swan at Battersea. Dogget was a leading Whig, and left the sum in remembrance of George the First's accession to the throne; though the connection of the race with the accession, we do not suppose has been generally so held in remembrance. The Fishmongers', as the great Whig Company of London, has included many eminent men of that party, and several members of the Royal family.

This Company, like most of the "Great Companies," has now little connection with the particular trade from which it takes its name; and almost the only recognition to be found in the building, is that in the "Three Dolphins *naiant*," the luces, and the merman and mermaid of the arms, and in some pictures of different kinds of fish, hung in one of the rooms. Formerly, however, this connection was maintained; and the Fishmongers were an important body.

Indeed, Stow says that they had as many as "six several halls,"—"in Thames-street twain, in New Fish-street twain, and in Old Fish-street twain." They were divided into "Stock-fishmongers," and "Salt-fishmongers." Thames-street was known as "Stock-fishmonger Row," and the fish-market was in what is now Old Fish-street Hill.

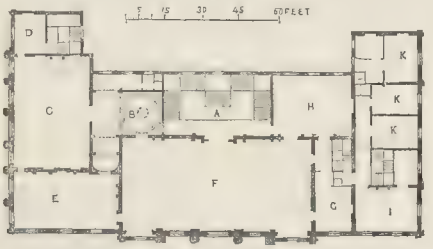
In Weale's "London in 1851," we find the income of the Company set down as about 20,000*l.*; 10,000*l.* are spent in charities, and 3000*l.* in entertainments.

The Hall stands at the north-west corner of London Bridge, and was built in 1831, in place of the building erected there after the Great Fire. Respecting the merits of each of these works as designed, there has been much difference of opinion. With the old building we shall concern ourselves no farther than to remark, that the name of the architect is differently stated in the best accounts. In one part of Weale's "London" we find the design given to Jarman the City Surveyor, and in another part to Sir Christopher Wren.

The architect of the present edifice is Mr. Henry Roberts, better known of late by arduous and wholly disinterested labours for the improvement of the dwellings of the industrious classes,—labours which, considering their objects and probable results, to our mind as much deserve a national memorial as those of any benefactor to the country. The design should be judged with some allowance for the progress since made in public taste, to the state of which at a particular time, an individual architect is always powerfully subject. But the east front should rank high in the list of examples of the pseudo-Greek architecture of its day, and probably its success is greatly due to the fact that little is attempted, and that that little is done well. The ambitious porticos of certain other buildings—"coldly correct" though they be assumed to be—at once strike us as without the freshness of invention, and inconsistent with the edifices to which they are appended. The south front is not equally successful.

The building has, beyond what we have noticed, one great merit, which we believe, is pointed out by Mr. Leeds*—namely, that the balustrades to the footway, enclosing the areas, form part of the composition,—a point which indeed may have been attended to in some few recent buildings, but is still very far from being observed, as its importance, and the effect of iron-railing as generally managed, would demand. In such features, there is still much yet to be learnt from Italian buildings. In treating the subject generally, in other organs, the present writer likened the effect of a building properly designed in this particular, to that of a great tree which seems to clasp the earth with its roots.

Some consideration of this matter will show, how greatly such a building may be improved by statues upon the pedestals of a balustrade, in the position of that under notice. With but little modification in structural arrangements, the whole might be made to group effectively with the architecture of the bridge. The candelabra along the front of the Reform Club, and the Travellers', may show what may be done even with those adjuncts.



FISHMONGERS' HALL.—PLAN OF FIRST FLOOR.

Reference.

A. Principal Staircase.	D. Serving Room.	G. Serving Room (under Gallery).
B. Ante Room.	E. Court Drawing Room.	H. Livery Drawing Room.
C. Court Dining Room.	F. Banquetting Hall.	I. Clerk's Room.
		K K K K. Chambers.

It will be seen from the plan of the first floor, which we give, that the building contains some large halls and apartments. On the ground floor, the entrance hall is somewhat deficient in effect, though of ample dimensions. The other rooms on this floor are devoted principally to business purposes, and need not be described more particularly.

The staircase is well planned. The stairs ascend in the centre, and then branch from the landing two ways. At the foot of the first flight—a good position—is a large mirror. On this lower level there are columns of grey granite polished. The staircase is lighted by a triple window enriched with *antæ* of Sienna scagliola, and filled with stained and ornamented glass—not very good in design. There is a good ceiling. The walls are plain, and whatever merit—here, and in the other rooms—the design may have, is seriously interfered with by the dirtiness which we so often have to notice in London interiors.

To remedy this, abatement of the "smoke nuisance," and some great improvement in the practice of house-painters' work, and in the mode of decorating interiors, we have before urged, are needed. Architects would have some inducement to extraordinary care in the design of interior decorations, could they feel that the surface would be as durable as mosaic. As matters stand at present, no man's design is safe for half a dozen years from being covered over, in one way or the other. A surface which will bear repeated cleanings is required; and this, oil colour does not afford—finished in any of the modes at present in use. The Society of Arts could offer no more important subject for one of

* Continued from p. 72.

* In Britton and Pugin's "Public Buildings of London."

their premiums, than the invention of a vehicle or coating to attain these objects. The want in question is at the bottom of all the vexation about picture-cleaning, and some amateur cleaners could tell doleful tales of the use of resources—such as we ourselves may, indeed, have recommended in the case of buildings—namely, simple soap and water. Varnish by no means meets the object, and actually brings about some of the very evils that we here wish to avoid.

There are, however, some works of Art in the staircase we are now noticing. At the head of the first flight of stairs is a statue of Sir W. Walworth, said by Walpole to be the work of Edward Pierce, a sculptor and architect who died in 1698. The dagger is believed to be that with which Walworth struck down Wat Tyler. Some lines set forth that the king—Richard II.—directed that the dagger should be borne in the City arms, whilst other authorities say, that the "dagger" in the arms was really intended for the sword of St. Paul, and that it had been borne centuries before Richard II. In the upper part of the staircase are four large portraits. Those of William III. and Queen Mary, are by Murray, and those of George II. and his Queen, by Shackleton. Other works of Art might be disposed in spaces where they would aid in lessening the weak point in the interior—the deficiency of colour. The portraits mentioned are on the first floor landing or near to it, and are not seen on ascending the first flight of stairs.

On the first floor, we enter from the landing, an ante-room, which one writer has thought deserving of very high praise. There is a dome-light in the ceiling, which is elaborately embellished, and from the centre hangs a chandelier. Here we find a portrait of Earl St. Vincent, by Beechey—a fine picture. Part of the ante-room might be styled a corridor. It communicates with the principal rooms. It is arched over, and needs only some little enrichment to be a very pleasing part of the composition.

The Court Dining-Room measures 45 feet by 30 feet and is 20 feet high. It is a successful adaptation of Greek ornament to a modern apartment. The walls are panelled by rich mouldings, and there is a cove rising from the cornice, the latter being surmounted by *antefixæ*. At each end of the room is a mirror, reflecting the large silver chandelier. The general tint is a cream colour, and this is enriched with gilding, and a few red lines, which serve to show the value of colour when judiciously applied. The decoration is, however, much the worse for wear.

We have often pointed out the value of the addition of groups in relievo—such as we find in some recently decorated theatres—and here in the room we are describing, we have a very good example of what may be done even without the expense of carving, or any great trouble. Over each of the doors—of which there are several—groups such as we refer to, are introduced in small oblong panels, and with excellent effect.

We marked too the presence of the architect, and the absence of the mere upholsterer, in the judicious use of plain mouldings for the frames of the pier-glasses.—Unity of design should pervade parts of a whole, and this is impossible under the present system of fitting up rooms—not necessarily because the pier-glass frame or other particular feature in the fitting, or furniture, is highly elaborated, but because it is designed for no special apartment. There has therefore been no thought of accessories,—and as gradation of character is also important, this element must be wanting in the present system of manufactured Art, where every piece of furniture that is procurable—and *every* household utensil—strains after the utmost elaboration; although with small success even considered *per se*; except with that popular and perverted taste which the Department of Practical Art has wisely made it its great business to reform, and in reforming which, public morals may be raised also.

In the present room we may state, that there are several panels which might receive pictorial enrichment. Care however should be taken as to the alteration which might be produced in the key-note of the colour, and we again urge that in all such alterations proposed—however slight—the original architect should be consulted. Some additional colour in the ceiling might perhaps improve the present effect.

The Court Drawing-Room is, in dimensions, 40 feet by 25 feet, and has an elaborate ceiling; and on one side, three mirrors grouped with the fireplace, and separated by scagliola pilasters of the Corinthian order, make a good feature; but the particular character of the room seems to us left too much to be expressed by the upholsterers' work. Even mirrors, valuable as they must be considered in interiors, are somewhat too much harped upon in the City buildings.

In one of Sir. E. Bulwer Lytton's novels, there are some suggestive remarks upon the advantage of disposing sculpture about the ordinary rooms of a house, in contradistinction to the practice of arranging galleries. These remarks would well apply to the case of such a building as the Fishmongers' Hall, and especially to such an apartment as that we are now noticing,—works in marble being precisely what are required to produce the desired effect. That there is some ground for such an assertion is shown by the fact, that in drawing-rooms generally, a white marble chimney-piece is universally provided. The cost of groups and relievos in marble, places them out of the question in the drawing rooms of private individuals; but in those of great public corporations, we may reasonably expect not only the evidence of some encouragement of Art, but also a character different from that which is attainable in the more restricted sphere. Unfortunately, when sculpture is advised, the thoughts run immediately to single statues of colossal dimensions, or to some "laboured quarry above ground," such as many of those we have heaped up, with little advantage in most cases, in our cathedrals. Here again it is forgotten, how much we may yet learn from the practice of Art in Italy. The early Italian sculptors could express as great an amount of thought in a relievo of two feet square, as many of our own artists could develop from a large block of marble. In such rooms, the chimney-piece might be a masterpiece of one of the first sculptors of the day, and in such important buildings that composition might more frequently run up to the ceiling, as in the sketch which was given some time back of a room in the Mansion House. There are old houses in the City where the arrangement is adopted in common painted wood-work, and executed at a period of no great importance in the history of Art, which would contrast strongly with nine-tenths of the marble boxed chimney-pieces of the present day.

We have been tempted perhaps to many apparent digressions in the course of our present journey of exploration, as we were in previous papers; but we trust that the opportunity of investigating general principles with the light of particular examples, has left recorded a few suggestions worthy of consideration.—We now arrive at the climax of the interior design, the Banquetting-Hall, an apartment measuring 73 feet in length, and 38 feet in width. It is 33 feet in height to the centre of the ceiling, which is elliptical, with sunk panels. The principal door is in the centre, leading directly from the staircase. The room is lighted by five large windows at one side, two of them being in recesses, and there are also—one at each end, enclosed within the elliptical arches—windows filled with stained glass, one showing the royal arms, the other those of the Company. Stained glass generally, in the City buildings, is of poor character. At the north end, where the side-board is placed, the upper part is recessed to form a gallery for the musicians. Round the room is an order of Corinthian pilasters, the shafts in Sienna scagliola. On the walls are a few portraits: those of the Duke of Kent and the Duke of Sussex are both by Beechey. The portrait of the Queen is by Herbert Smith. The principal decoration in colour is afforded by the arms of the Prime Wardens, which are disposed round the upper part of the walls. The effect is not very satisfactory, but it is to be regretted that more was not attempted in the way of pictorial enrichment. Further,—without requiring much alteration in the tables, a hall of these dimensions might afford greater facilities for the development of the art of sculpture, than have here been made use of. The only works visible are some relievos at the ends, in the angle spaces left above the cornice.

In the Livery Drawing-Room are two fine portraits by Romney, painted in 1797; one represents the Margrave of Anspach, and the other the Margravine. The connection of the Margravine with the Company was her patronage of a ball formerly given in the Great Hall. The room is deficient in colour.

In a room on the ground story, are the paintings of fish before mentioned, and a drawing of the pageant exhibited by the Company in 1616, on the occasion of Sir John Lemon, a member, entering on the office of Lord Mayor. The most interesting work of Art which the Company possess is the funeral pall of the fifteenth century, of which a drawing has been engraved by Mr. Shaw.

It will thus be seen that the works of Art in the Fishmongers' Hall are neither in number nor in importance what we should have been led to expect from the importance of the Company, and the capabilities of the building.

GOLDSMITHS' HALL.

The Goldsmiths' Company is certainly not less important in its history than others: though we have little here to detain us from the building. The records are valuable, and are most carefully preserved. Many erroneous statements have appeared, particularly as to the derivation of privileges from Richard II. But mention is made of an association, or fraternity, in 1180, which became the Goldsmiths' Company. Incorporated in 1327, and having had its charters confirmed at later periods, it was invested by Edward IV., with the privilege of inspecting and regulating all gold and silver wares, and with the power of punishing offences in regard to adulteration. A statute with similar objects, it appears, had been made under Edward I.; and the Company is one of the very few, exercising the original privileges at the present time. At stated periods, a deputation from the Goldsmiths' Company, attends at what is called the "Trial of the Pyx," in a certain chamber next the cloisters of Westminster Abbey, there to test the quality of the coinage of the realm. The position which the Company occupies in the procession on Lord Mayor's Day will be recollected by most Londoners. Amongst the important members may be mentioned Sir Martin Bowes, who was Lord Mayor in 1545, and who bequeathed to the Company a cup, still preserved amongst the plate, and which was presented to him by Queen Elizabeth, and is believed to have been used at her coronation. The request was accompanied with the injunction to drink his health at stated times in it, and to have a good dinner afterwards; obligations which we doubt not are faithfully observed. A drawing of the cup has been given by Mr. Shaw in his "Dresses and Decorations of the Middle Ages." Henry Fitz-Alwin, upwards of twenty-four years mayor, and the first Lord Mayor, is, we believe, though claimed by the Drapers' Company, generally considered to have been a "Goldsmith."

Mr. Prideaux, the clerk and solicitor of the Company, for whose attention we are under many obligations,* has discovered the three bows of Bowes's arms on one of the coins of the time,—showing that Bowes was probably Keeper of the King's Exchange, and Chief Assay-Master of the English Mints, offices held at another time by

* We might have taken an earlier opportunity of acknowledging the kindness showed to us on all sides. The late and the present Lord Mayor, and their private secretaries; Mr Bunning, the City architect; the keeper of the Guildhall, and the librarian; the secretary to the East India Company; the clerk to the Mercers' Company; Mr. Joseph Gwilt the architect, Mr. Bicknell the clerk, and the officers of the Grocers' Company; Mr. Booth the architect, and the clerk and officers of the Drapers' Company; Mr. Towse, the clerk of the Fishmongers' Company; and Mr. Hardwick, the architect to the Goldsmiths' Company, have given us many of the facilities requisite for the present and preceding papers.

Gregory de Rokesley, who was eight times Lord Mayor, and who is celebrated in history, at a period when king's mandates were not always in accordance with justice, and when the bearing of the citizens was one of the most important bulwarks of the nascent liberties of the country. Gregory might have been justified in going further than he did; for, whilst he declined to compromise the dignity of the City by appearing before the justices in the Tower as Mayor, he obeyed the mandate in his private capacity. Sir Nicholas Farindon, whose name is preserved in the wards of Farringdon, was a member, as also Sir Francis Child, goldsmith and Lord Mayor, the founder of the first regular banking-house, still carried on next Temple Bar. A still more important member was the originator of the New River Company, Sir Hugh Middleton. He left a share for the benefit of decayed members. This was lately worth between 200*l.* and 300*l.* annually.

We are not able to make any approximate estimate of the income of the Company; it is, no doubt, very great; but we find, from Knight's "London," that the Charity Commissioners set down the annual payments to the poor alone at 2836*l.*

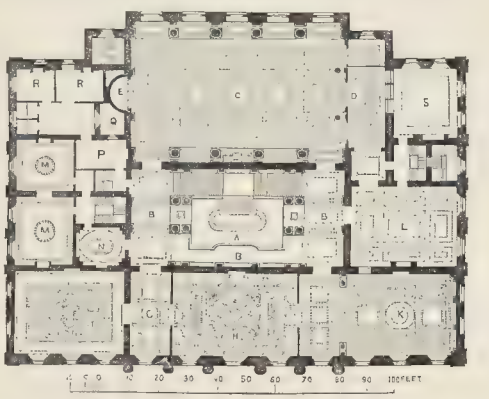
The old building on the present site was not without merit. There is a view, and a notice of it, in Brayley's "London and Middlesex." It was erected soon after the Great Fire, on the site of an earlier building, and surrounded a square paved court, the hall being on the east side. The front—of which the centre part had a slight projection—was of brick with stone quoins, crowned by a cornice with cantilevers; the windows were square, arch headed, and oval, and there was a mezzanine story. There was a large arched entrance with Roman Doric columns, and broken segmental pediment, with the arms. Internally, the hall was wainscoted in oak, and had a richly-carved screen with composite pillars and pilasters, and a balustrade with vases terminating in branches for lights, between which were the banners used on public occasions; and there was a large *buffet* with white and gold ornaments. The room had a rich ceiling with large centre flower, and the arms of the City and the Company in various compartments. The staircase had a carved balustrade, and on the walls were *relievos* of scrolls, flowers, and musical instruments. The Court Room was also wainscoted, and the account describes its ceiling as loaded with embellishments. The chimney-piece, brought from Cannons, the former seat of the Duke of Somerset, as it is preserved, will shortly require notice.

The present edifice was designed by Mr. Philip Hardwick, R.A. It was opened with a grand banquet, on July 15th, 1835, soon after its completion, so that it was in progress in or about the same time as the building last noticed, compared with which it has more of the Roman, or rather Palladian character.

With all the talk about the degenerate state of modern architecture, not altogether to be wondered at, and though we could not assert that no meritorious works were produced by the architects of fifteen or twenty years ago, there is nevertheless now-a-days a *tendency* towards sound principles of criticism, which may eventually emancipate us from the confusion of ideas, which the very abundance of new, but undigested matter has brought about. We have heretofore urged elsewhere, that the continual upsetting of ideas in regard to styles of architecture, in place of that regular and natural progression by which the best works have been produced, although a great amount of artistic skill may be evinced in new works—seriously interferes with real progress, and with that popular appreciation of true ART in architecture, which is the chief need at this time. It must be borne in mind, that the change is not the result of logical inferences generally, on the part of those whose minds are continuously directed to the question of design, but is forced upon the body of the profession by the public, with whom every new form is grasped at for its novelty, not for its beauty, its lasting excellence, and the merit of its invention or application: and it is not our opinion alone, but that of many other writers, that no real excellence can characterise the Art until it shall rise superior to eccentricities of fashion, such as the popular fancy is amused with in dress. Each style has its especial merits, yet often arising from directly opposite characteristics. Assuming that the especial excellences of the new style are at once apprehended—a thing which past appearance would not lead us to assert—it is by no means clear that the same point, and the same assumed merit would not have been reached by the regular course—but without that sudden infliction of a "bad name" on the old style, which prevents continued enjoyment of its real merits.

Let us earnestly strive, day by day, and never rest satisfied that what we have done is the best that we can do. Let us emulate the earnestness of the artists who have gone before us; but, though he who produces the greatest works will be to the last a student, there is a time which comes but once, and it is not in the *healthy* nature of that mind of which Art is the outpouring, to *set aside* what has been once apprehended, and to begin the work again;—besides, life is too short for such a multitude of revolutions.

Humbly craving the reader's pardon for what might appear a digression, but which in truth has much to do with our present subject, let us say that the recent tendency amongst architects towards better principles of criticism, heightens the severity of the test to which the earlier works of living professors are exposed, even with themselves. But, few buildings we think would come out of the ordeal more satisfactorily than that we are now examining. It has been asserted that the basement is deficient in marked character, and it might be thought by some that the building would gain, were the doorway as important as we find it generally in Italian palaces; as also that the sculptured arms and trophies are scarcely equal in execution to what might now be desired. Further,—the pedestals of an attic seem incomplete without statues; although even where these are preferred to vases, or similar ornamental terminations—we doubt whether the difficulty entailed by the alteration from the old Greek temple roof, was ever successfully combatted until the time of the introduction of the gothic pinnacle. In the interior, if the design run greater risk of encountering advanced opinions on the subject of chromatic enrichment, it would still come favourably out of the test; for, though there are many things which appear to have been left to decorators, the admirable arrangement of the plan gives a very fine effect throughout, and it is only to be regretted that the architect has not been able to induce the Company to complete the design by works of Art, in addition to the sculpture, the value of which is now so strikingly shown in the staircase.



GOLDSMITHS' HALL.—PLAN OF FIRST FLOOR.

Reference.

A. Central Hall and Staircase;—with the Galleries 70 by 32 feet.
B B B. Galleries.
C. Livery, or Banqueting Hall:—full length about 83 feet: up to the Screen 70 feet: 40 feet wide, and 35 feet in height.
D. Screen and Gallery over.
E. Recess for Plate.
F. The Court Room: 38 by 28 feet, and 20 feet in height.
G. Ante-Room.
H. Court Drawing-Room: 42 by 28 feet, and 24 feet in height.
K. Court Dining-Room: 52 by 28 feet, and 20 feet in height.
L. Livery Tea-Room: 38 by 27 feet.
M M. Drawing-Rooms:—Clerk's Residence.
N. Waiting-Room.
P. Gown-Room.
Q. Shaft.
R R. Dressing-Rooms for the Court.
S. Still Room: 25 by 24 ft.

The building covers about half-an-acre of ground. On the ground-floor, besides a large entrance-hall of plain character, the apartments consist principally of the Record Room, and the offices required for the important business of the Company. Separated from the entrance hall by a glazed screen, the staircase with its side galleries occupy a space of 70 feet by 32 feet in the centre of the building. This area is lit from the top. The centre portion rising higher, the sides are domed over on pendentives, with lunettes over the entablature; and it will be apparent from the plan here engraved, that the grouping of the pillars, stairs, and galleries, must be highly effective. The narrow gallery of communication, with central projection supported on cantilevers, is well managed both for convenience and effect. The walls generally, are painted a light buff tint, the lower portion of the hall resembling granite. The shafts of the columns are after the manner of *verde antico*, the bases and capitals being white. The walls are panelled. There is a fine scroll as balustrade, in bronze. The door and door-cases are oak, with square compartments above, and carving enclosing shields emblazoned with coats-of-arms. For the gaudy effect of these as placed, there is little doubt the architect should not be blamed. The manner of introducing heraldic bearings, in all the buildings of the Companies, is especially wanting in Art, and this not merely from the positions chosen, but from the inordinate space they occupy, as compared with other decorations. Shields are also introduced in the pendentives of the domes, where, with the ornament about them, they are even less satisfactory. In the galleries, the light is admitted through compartments in the ceiling. The dome is enriched with coffers, painted blue (somewhat too dark) on the ground. In our humble opinion, a better effect is produced by omitting the two upper rows of coffers, after the principle of the Pantheon. The space could then in the present case, be filled with allegorical painting, which would be most advantageous to the composition, by giving that appearance of life, which the lower portion of the staircase gains by its sculpture.

Into this subject it will be necessary to enter at some length when we resume the series next month; it offers much interesting matter and is of great importance to Art.

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

X. OCCUPATIONS OUT OF DOORS.—THE PLEASURE GARDEN.—AMUSEMENTS.—HAWKING AND HUNTING.—RIDING CARRIAGES.—TRAVELLING.—HOSPITALITY.—LEARNING AND STUDIES.

We begin now to be better acquainted with the out-of-door amusements of our forefathers, which were numerous and varied. Among the more refined classes, the favourite place of resort was the garden, which during the middle ages appears to have been an object of great care and attention. We trace throughout the mediæval poetry proofs of a great love of flowers; and both maidens and young men are often described as passing their times in forming posies or plaiting garlands in the alleys of the gardens. In festivals, the guests were often crowned with garlands of roses and other flowers. The gardens were also diversified with plots of soft grass, on which they indulged in games, many of which would not be tolerated by modern politeness. But the favourite amusement was the carol, or dance. In Chaucer's "Frankeleyne's Tale," when the Lady Dorigen was in want of amusement to make her forget the absence of her husband, her friends, finding that the sea-shore was not sufficiently gay,—

——schope hem for to pleien somwhere elles,
They leden hire by rivers and by welles,
And eke in other places delitables;
They daunced, and they pleyed at ches and tables.
So on a day, right in the morwe tide,
Unto a gardeyn that was ther beside,
In which that they had made her ordinance
Of vitaile, and of other purveance,
They gon and plaie hem al the longe day:
And this was on the sixte morwe of May,
Which May had painted with his softe shoures
This gardeyn ful of leves and of floures:
And craft of mannes hond so curiously
Arrayed had this gardeyn of suche pris
As if it were the verray paradis.
* * * * *
And after dinner gan thay to daunce
And singe also; sauf Dorigen alone—

An important incident in the story here occurs, after which—

Tho come hir other frendes many on,
And in the alleyes romed up and down,
And nothing wist of this conclusioun,
But sodeynly began to revel newe,
Til that the brighte sonne had lost his hewe.

It would be easy to multiply such descriptions as the foregoing, but we will only refer to the well-known one at the commencement of the Romance of the Rose, where the carolling is described with more minuteness than usual. There were employed minstrels, and "jogelours," and apparently even tumblers, which are thus described in Chaucer's English version:—

Tho mightist thou karollis sene,
And folkis daunce, and merie ben,
And made many a faire tourning
Upon the grene grasse springing.
There mightist thou se these flutours,
Minstrallis and eke jogelours,
That well to singin did ther paine.
Some songin songis of Lorraine;
For in Lorraine ther notis be
Ful swetir than in this contré.
Ther was many a timbestere,
And sailours (*jumpers*, or *tumblers*), that I dare wel swere
Ycothe (*knew*) ther craft ful parfitly,
The timbris up ful subtilly
Thei castin, and hent them ful oft
Upon a fingir faire and soft,
That thei ne failid nevir mo.
Ful fetis damoselis tho,
Right yong, and ful of semelyhede,
In kirtils and none othir wede,
And faire y-tressid every tresse,
Had Mirthe y-doen for his noblesse
Amidde the carole for to daunce.
But hereof lieth no remembraunce
How that thei daunced queintily,
That one would come al privily
Agen that othre, and when thei were
Togithre almoste, thei threw i-fere (*in company*)
Their mouthis so, that through their plaie
It semid as thei kist alwaie.
To dauncin wel couthe thei the gise,
What should I more to you devise?

These lines show us that our forefathers in the middle ages had their dancing girls, just as they had and still have them in the East; it was one trait of the mixture of Oriental manners with those of Europe which had taken place since the crusades. Many other amusements, besides dancing, were practised by the ladies and young men on these occasions, most of which have since been left to mere children. We find some of these represented in the illuminated margins of old manuscripts, as in the annexed example (from MS. Harl. No. 6563), which



No. 1.—BALL-PLAYING.

represents apparently two ladies playing with a ball. In other instances, a lady and a gentleman are similarly occupied.

Among the uneducated classes the same rough sports were in vogue that had existed for ages before, and which continued for ages after. Many of these were trials of strength, such as wrestling and throwing weights, with archery, and other exercises of that description; others were of a less civilised character, such as cock-fighting and bear and bull-baiting. These latter were favourite amusements, and there was scarcely a town or village of any magnitude which had not its bull-ring. It was a municipal enactment in all towns and cities that no butcher should be allowed to kill a bull until it had been baited. The bear was an animal in great favour in the middle ages, and was not only used for baiting, but was tamed and taught various performances. I have already, in a former paper, given an example of a dancing bear under the Anglo-Saxons; the accompanying Cut (No. 2), is



No. 2.—A DANCING-BEAR.

another, taken from a manuscript of the beginning of the thirteenth century, in the British Museum (MS. Arundel. No 91).

Hawking and hunting, especially the former, were the favourite recreations of the upper classes. Hawking was considered so honourable an occupation that people were in the custom of carrying the hawk on their fists when they walked or rode out, when they visited or went to public assemblies, and even in church, as a mark of their gentility. In the illuminations we not unfrequently see ladies and gentlemen seated in conversation, bearing their hawks on their hands. There was generally a *perche* in the chamber expressly set aside for the favourite bird, on which he was placed at night, or by day when the other occupations of its possessor rendered it inconvenient to carry it on the hand. Such a *perche*, with the hawk upon it, is represented in our Cut No. 3, taken from a manuscript of the romance of Meliadus, of the fourteenth century (MS. Addit. in the British Museum.



No 3.—A HAWK ON ITS PERCH.

No. 12,224). Hawking was in some respects a complicated science; numerous treatises were written to explain and elucidate it, and it was submitted to strict laws. Much knowledge and skill were shown in choosing the hawks, and in breeding and training them, and the value of a well-chosen and well-trained bird was considerable. When carried about by its master or mistress, the hawk was held to the hand by a strap of leather or silk, called a *jesse*, which was fitted to the legs of the bird and passed between the fingers of the hand. Small bells were also attached to their legs, one on each. The accompanying Cut (No. 4), is from a manuscript in the Bibliothèque Nationale at Paris, (No. 6956)



No. 4.—HAWKS AND THEIR KEEPER.

represents the falconer or keeper of the hawks holding in one hand what appears to be the jesse; he has a bird in his right hand, while another is



No. 5.—LADIES HAWKING.

perched on a short post, which is often alluded to in the directions for breeding hawks. The falconer wears hawk's gloves, which were made expressly to protect the hands against the bird's talons.

Hawking was a favourite recreation with the ladies, and in the illuminated manuscripts they often figure in scenes of this kind. Sometimes they are on foot, as in the group represented in our Cut (No. 5), taken from a manuscript in the

British Museum (MS. Reg. 2 B. VII.). One lady has let go her hawk, which is in the act of striking a heron; the other retains her hawk on her hand. The latter, as will be seen, is hooded. Each of the ladies who possess hawks has one glove only—the hawk's glove; the other hand is without gloves. They took with them, as shown here, dogs in couples to start the game. The dogs used for this purpose were spaniels, and the old treatise on domestic affairs entitled "Le Ménagier de Paris" gives particular directions for choosing them. In the illuminations, hawking parties are more frequently represented on horseback than on foot; and often there is a mixture of riders and pedestrians. The treatise just referred to directs that the horse for hawking should be a low one, easy to mount and dismount, and very quiet, that he may go slowly, and show no restiveness. Hawking appears to have commenced at the beginning of August; and until the middle of that month it was confined almost entirely to partridges. Quails, we are told, came in in the middle of August, and from that time forward everything seems to have been considered game that came to hand, for when other birds fail, the ladies are told that they may hunt fieldfares, and even jays and magpies. September and October were the busiest hawking months.

The ladies also practised with the bow, and they not only shot at birds, but they often followed nobler game. Our Cut (No. 6), taken



No. 6.—LADIES HUNTING THE STAG.

from the same manuscript as the last, represents ladies hunting the stag. One, on horseback, is winding the horn and starting the game, in which the other plants her arrow most skilfully and scientifically. The dog used on this occasion is intended to be a greyhound.

It must be remarked that, in all the illuminations of the period we are describing, which represent ladies engaged in hunting or hawking, when on horseback they are invariably and unmistakeably represented riding astride. This is evidently the case in the preceding group. It has been already shown, in former papers, that from a very early period it was a usual custom with the ladies to ride sideways, or with side-saddles. Most of the mediæval artists were so entirely ignorant of perspective, and they were so much tied to conventional modes of representing things, that when no doubt they intended to represent ladies riding sideways, the latter seem often as if they were riding astride. But in many instances, and especially in the scenes of hunting and hawking, there can be no doubt that they were riding in the latter fashion; and it is probable that they were taught to ride both ways, the side-saddle being considered the most courtly, while it was considered safer to sit astride in the chase. A passage has been often quoted from Gower's "Confessio Amantis," in which a troop of ladies is described, all mounted on fair white ambling horses, with splendid saddles, and it is added that "everichone (*every one*) ride on side," which probably means that this was the most fashionable style of riding. But it has been rather hastily assumed that this is a proof that it was altogether a new fashion, and we have even been told that it was first introduced by Anne of Bohemia, the first queen of



No. 7.—LADIES RIDING.

Richard II. Our next Cut (No. 7) taken from a manuscript in the French National Library (No. 7178), of the fourteenth century, represents two ladies riding in the modern fashion, except that the left leg appears to be raised very awkwardly; but this appearance we must perhaps ascribe only to the bad drawing. It must be observed also that these ladies are seated on the wrong side of the horse, which is probably an error of the draughtsman. Perhaps there was a different arrangement of the dress for the two modes of riding, although there was so little of what we now call delicacy in the mediæval manners that this would be by no means necessary. Chaucer describes the Wife of Bath as wearing spurs, and as enveloped in a "foot-mantle":—

> Upon an amblere esely she sat,
> Wympled ful wel, and on hire heed an hat
> As brood as is a bocler, or a targe;
> A foot-mantel aboute hire hupes (*hips*) large,
> And on hire feet a paire of spores scharpe.
> (*Cant. Tales, l.* 471.)

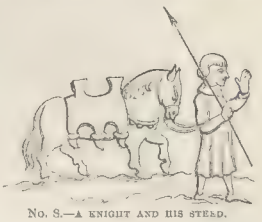
Travelling on horseback was now more common than at an earlier period, and this was not unfrequently a subject of popular complaint. In fact, men who rode on horseback considered themselves much above the pedestrians; they often went in companies, and were generally accompanied with grooms, and other riotous followers, who committed all sorts of depredations and violence on the peasantry in their way. A satirical song of the latter end of the reign of Edward I., represents our Saviour as discouraging the practice of riding. "While God was on earth," says the writer, "and wandered wide, what was the reason he would not ride? Because he would not have a groom to go by his side, nor the grudging (or discontent) of any gadling to jaw or to chide:"—

> Whil God was on erthe
> And woudrede wyde,
> Whet wes the resoun
> Why he nolde ryde?
> For he nolde no groom
> To go by ys syde,
> Ne grucchyng of no gedelyng
> To chaule ne to chyde.

"Listen to me, horsemen," continues this satirist, "and I will tell you news—that ye shall hang, and be lodged in hell:"—

> Herkneth hideward, horsmen,
> A tidyng ich on telle,
> That ye shulen hongen,
> Ant herbarewen in helle!

The knight still carried his spear with him in travelling, as the footman carried his staff. In our Cut (No. 8), from a manuscript of the fourteenth century in the Bibliothèque Nationale in Paris (No. 6963), to the rider, though not armed, carries his spear with him. The saddle in this instance is singularly and rather rudely formed. The rider is seldom furnished with a whip, because he urged his steed forward with his



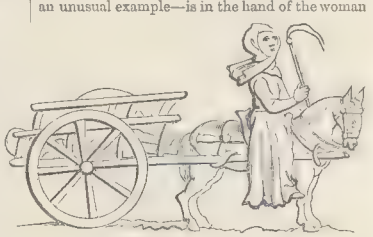
No. 8.—A KNIGHT AND HIS STEED.

spurs; but female riders and persons of lower degree have often whips, which generally consist of several lashes, each having usually a knob at the end. Such a whip is seen in our Cut (No. 9),



No. 9.—A HORSEWHIP.

taken from a manuscript of the thirteenth century in the British Museum (MS. Arundel. No. 91) which represents a countryman driving a horse of burthen; and he not only uses the whip, but he tries further to urge him on by twisting his tail. A whip with one lash—rather an unusual example—is in the hand of the woman



No. 10.—LADY AND CART.

driving the cart in our Cut (No. 10), which is taken from a manuscript of the romance of Meliadus, in the French National Library (No. 6961), belonging to the fourteenth century. The lady here is also evidently riding astride. The cart in which she is carrying home the wounded knight is of a simple and rude construction. As yet, indeed, carriages for travelling were very little in use; and to judge by the illuminations, they were only employed for kings and very powerful nobles in ceremonial processions.

Travelling was at this period very insecure, and people appear to have joined together in parties, whenever they could, for mutual protection; and they made but short stages on account of the badness of the roads. Hostels or places of public entertainment were now multiplied on all the great roads, but still travellers were often obliged to have recourse to private hospitality, which was seldom refused, for, in the country every man's door was open to the stranger who came from a distance, unless his appearance were suspicious or threatening. In this there was a mutual advantage; for the guest generally brought with him news and information which was highly valued at a time

when communication between one place and another was so slow and uncertain. Hence the first questions put to a stranger were whence he had come, and what news he had brought with him. The old romances and tales furnish us with an abundance of examples of the wide-spread feeling of hospitality that prevailed during the middle ages. The door of every house was open; and even in the middle and lower classes, people were always ready to share their meals with the stranger who asked for a lodging. The denial of such hospitality was looked upon as exceptional and disgraceful, and was only met with from misers and others who were looked upon as almost without the pale of society. In the beautiful fabliau "*De l'Ermite, qui s'acompaigna à l'Ange*" (Meon's Collection, vol. ii.), the travellers seek hospitality at the house of a rich usurer, who refuses to let them enter the door, and they are obliged to pass the night outside, under the steps which lead to the upper apartments. In houses, in general, the door leading into the eating-room or hall seems to have been always kept open by day. In a metrical treatise on behaviour for the ladies of the thirteenth century, entitled "*Le Chastiement des Dames*" (Barbazan, vol ii.), they are told that when passing people's houses, they ought not to stop and look in at the door, because the people of the house might be doing something which ought not to be seen :—

Toutes les foiz que vous passez
Devant autrui meson, gardez
Que jà por regarder leenz
Ne vous arestez; n'est pas sens
Ne cortoisie de baer
En autrui meson, ne muser;
Tel chose fet aucuns sovent
En son ostel privément,
Qu'il ne voudroit pas c'on veist,
S'aucuns devant son huis venist.

They are further recommended that, before walking in through the door-way, they should cough or speak, so that those inside might not be taken unawares, and perhaps surprised in some action which required privacy :—

Et se vous entrer i volez,
A l'entrée vous estoussez,
Si c'on sache vostre venir
Par parler ou par estoussir.
Ne se doit nus entre la gent
Entrer desporveuement;
Ce samble que ce soit agais.

Among the richer and more refined classes, great care was taken to show proper courtesy to strangers, according to their rank. In the case of a knight, the lord of the house and his lady, with their damsels, led him into a private room, took off his armour, and often his clothes, and gave him a change of apparel, after careful ablution. A scene of this kind is represented in the accompanying Cut (No. 11), taken from a



No 11.—RECEIVING A STRANGER.

manuscript of the romance of Lancelot, of the fourteenth century, in the National Library in Paris (No. 6956). The host or his lady sometimes washed the stranger's feet themselves. Thus, in the *fabliau* quoted above, when the hermit and his companion sought a lodging at the house of a *bourgeois*, they were received without question, and their hosts washed their feet, and then gave them plenty to eat and drink, and a bed :—

Li hoste orent leur piez lavez,
Bien sont peu et abrevez;
Jusqu' au jor asez se jurent.

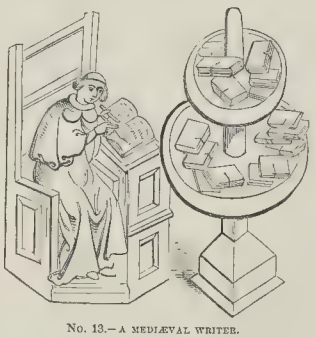
We might easily multiply extracts illustrative of this hospitable feeling, as it existed and was practised from the twelfth century to the fifteenth.

Among the amusements of leisure hours, reading began now to occupy a much larger place than had been given to it in former ages. Even still, popular literature—in the shape of tales, and ballads, and songs—was in a great measure communicated orally. But much had been done during the fourteenth century towards spreading a taste for literature and knowledge; books were multiplied, and were extensively read; and wants were already arising which soon led the way to that most important of modern discoveries, the art of printing. Most gentlemen had now a few books, and men of wealth had often considerable libraries. The wills of this period, still preserved, often enumerate the books possessed by the testator, and show the high value which was set upon them. Many of the illuminations of the fourteenth century present us with ingenious, and sometimes fantastic forms of book-cases and book-stands. In our Cut (No. 12), from a manu-



No. 12.—A MONK AT HIS STUDIES.

script of metrical relations of miracles of the Virgin Mary, now preserved in the library of the city of Soissons in France, we have a monk reading, seated before a book-stand, the table of which moves up and down on a screw. Upon this table is the inkstand, and below it apparently the inkbottle; and the table has in itself receptacles for books and paper or parchment. In the wall of the room are cupboards, also for the reception of books, as we see by one lying loose in them. The man is here seated on a stool; but in our Cut (No. 13),



No. 13.—A MEDIÆVAL WRITER.

taken from a manuscript in the National Library in Paris (No. 6985), he is seated in a chair, with a writing-desk attached to it. The scribe holds in his hand a pen, with which he is writing, and a knife to scratch the parchment where anything may need erasion. The table here is also of a curious construction, and it is covered with books. Other examples are found, which show that considerable ingenuity was employed in varying the forms of such library tables.

THE SOCIETY OF ARTS.

A MEETING of the members of this Institution, for the purpose of awarding prizes to meritorious inventors and others, was held at the Society's Rooms in the Adelphi early in the last month. The meeting was presided over by the President of the Institution, Prince Albert, who in opening the proceedings remarked that, "Three years have now elapsed since this Society last distributed its medals and awarded its prizes. The interruption that took place was owing to the Great Exhibition of 1851, which caused so much excitement and interest, and claimed such a large share of the public attention. The Society took so honourable a part in that great event that it need not be ashamed to refer to it. I hope you will be convinced, from the works of Art and new inventions which will be brought before you to-day, that the inventive genius as well as the skill of this country is making rapid strides."

The following extract is from the report read by Mr. Solly, the secretary :—

"Since the last general meeting of the Society for the distribution of premiums, three years have elapsed, and this period has certainly not been the least eventful portion of the history of the Society, whether the subjects which have occupied the whole body, or the exertions of the individual members, are considered. If there were no other circumstances to chronicle than those which relate to the part taken by the Society in connexion with the Great Exhibition, there would be much connected with the Industrial progress of the world to record, and everything belonging to the history of that great event has a new and ever-growing importance, when taken in connexion with the rapidly developing spirit of international co-operation, of which it was in truth the first illustration. The share which this Society had in the progress of the Great Exhibition, will be recorded in the history of our country; it is known to all, and, in truth, it wouldly hardly be necessary now to refer to it, were it not that several of the prizes now about to be awarded relate directly to the Great Exhibition; and further, that the varied and important services connected with it, which for nearly two years have occupied many of our most active members, have to a considerable extent interfered with and modified the prize lists of the last three years. In the year 1851 the ordinary prize list of the Society was altogether suspended, and, in place of it, special premiums connected wholly with the Exhibition were offered. It must not be supposed, however, that in consequence of the time and attention thus devoted to these particular subjects, the other branches of the Society's operations have been abandoned or neglected. On the contrary, it is probable that in no three years of the last century has the Society done more to advance the true interests of the Arts, Manufactures, and Commerce of the country than it has in the last three sessions. This is not the time to enumerate the good works which the Society has undertaken or carried out, yet it is right that I should remind you of them, and that I should observe that, if a smaller number of prizes are now given than used to be the case, it is not because the Society is less able or less willing than it was formerly to reward merit, but because, from the altered spirit of the times, the encouragement and aid of the Society are less needed as a means of bringing forth isolated inventions and dormant talents, and are more urgently needed in the development of enlarged generalisations and comprehensive measures."

It is unnecessary for us to give a detailed list of all to whom prizes were awarded; we subjoin only those whose productions have, either directly or indirectly, reference to Art.

To Mr. Joshua Rogers, 133, Bunhill Row, for his Shilling Box of Water Colours—the silver medal. To Mr. John Cronmire, 10, Cottage Lane, Commercial Road East, for his Halfcrown Box of Mathematical Instruments—the silver medal. To Mr. Henry Weekes, A.R.A., for his Essay on the Fine Arts Department of the Great Exhibition—the silver medal. To Mr. F. C. Bakewell, for his Essay on the Machinery of the Great Exhibition—the silver medal. To Mr. G. Edwards, for his Improved Portable Photographic Camera — the Society's medal. To Mr. A. Claudet, for his Essay on the Stereoscope, and its applications to Photography—the Society's medal. To Mrs. A. Thomson, of New Bond Street, for Four Drawings in Outline—the Society's medal. To the Rev. W. T. Kingsley, of Cambridge, for his Discoveries in Photography—the Society's medal.



JULY.

The Moon's Changes.

New Moon, 6th, 10h 54m morn. | Full Moon, 20th, 1h 54m aft.
First Quarter, 13th, 10h 15m aft. | Last Quarter, 27th, 10h 0m aft.

1	F	Botanical Society Meeting.
2	S	
3	S	Sixth Sunday after Trinity.
4	M	Second Townley collection purchased,
5	Tu	[1814.
6	W	Old Midsummer Day.
7	Th	
8	F	Cambridge Term ends.
9	S	Oxford Term ends.
10	S	Seventh Sunday after Trinity.
11	M	St. Barnabas.
12	Tu	
13	W	
14	Th	
15	F	St. Swithin.
16	S	
17	S	Eighth Sunday after Trinity.
18	M	
19	Tu	Duchess of Mechlenburg Strelitz born,
20	W	[1822.
21	Th	
22	F	[founded, 1836.
23	S	Royal School of Engraving at Brussels
24	S	Ninth Sunday after Trinity.
25	M	St. James. Duch. of Camb. b., 1797.
26	Tu	St. Anne.
27	W	
28	Th	
29	F	New Water Colour Society estab-
30	S	[lished, 1834.
31	S	Tenth Sunday after Trinity.

Designed and Drawn on the Wood by Jane Hay.

Engraved by Dalziel, Brothers.

THE EXHIBITION AT GORE HOUSE.

THERE have been some misgivings as to the choice of a site for the National Gallery, Industrial Museum and College, and other buildings, so far from the haunts of literary men, so far from the British Museum, and from the localities where the commercial and manufacturing industry of London is carried on. Moreover, arguments drawn from the crowded state of the Exhibition Building are not fairly applicable to the case of the proposed site; itself, let it be recollected, somewhat farther from Hyde Park Corner. We ourselves confess to wishing we were better satisfied as to the views of members of the scientific societies, many of whom reside eastward of the centre of London.

On the other hand, it is better to have ground of sufficient extent even in an inferior situation, than that the country should remain longer without the full benefits of projected and existing institutions. We hold it to be pretty well established, that the priceless works of the old masters should no longer be exposed to the injury which we think has now been proved to arise, from the crowds that visit the National Gallery. The only argument for the present locality, is derived from the supposed value of the works in the advancement of public taste; yet we doubt whether even this is not overrated. Such immediate effects are hardly to be looked for from pictures in various stages of decay: their chief value is to the artist and the student of Art. The mechanics, nursery-girls, and idlers, who, we are now and then told, crowd the rooms to the inconvenience of more important visitors, are not to be deemed unworthy of consideration, but might derive more benefit from modern works, or even from good copies of the old. The preservation of the pictures and the purposes of study, should then be the grand considerations. The other objects are incompatible with these, and require distinct institutions.

We would gladly make a far longer journey to see an exhibition so pleasing as that now open at Gore House. Gratifying it is, inasmuch as the rooms upstairs give evidence of progress already made towards correct principles, by the Schools of Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle, Norwich, Nottingham, Paisley, the Potteries, Sheffield, Stourbridge, Worcester, York, and the metropolis. In the works even of young students, we detected few of the errors of design observable in ordinary manufactures. In porcelain for example,—the centre part of plates is left undecorated, and a simple ornament is painted on the margin only.

Principles which have been so much disregarded in practical Art, are simple and easily mastered. They have been gradually opening to the apprehension of writers on architecture, between which art and those branches that form the object of the Department, there is no positive separation.

It is to the want of knowledge, or of earnest thought (some might say also of the love of truth) on the part of the public, that bad designs —such as those now current—are due. What the purchaser expects to have, the manufacturer must produce, or relinquish his business. Modern society has too much fostered the degrading propensity for wishing to appear to have what is beyond our means. Thus; excessive ornamentation is the thing sought in furniture and articles of domestic use—although lowness in price is equally looked for. Contortions of form are assumed to be necessarily beautiful, if they present the mimicry of elaboration. Yet, at a second glance, no eye could remain deceived; and the attempt should only excite disgust.

An improved state of civilisation has not been reached without its own peculiar vices, and those whose duty it especially is to promote a high tone of morals, should, on that ground alone, not omit to aid the efforts of the Department of Science and Art.—It is indeed observable that constructive truth and recognition of utility are not *always* attended to in ancient and mediæval works. But there is more reason for recurrence to first principles, now that processes of manufacture are so much in advance of correct ideas of the fitting application of them. Again, the license which may be tolerated, and which might perhaps, itself, lead to the beauty of the effect in the work of a Benvenuto Cellini, is not to be trusted to the hand of a pattern-maker for Birmingham castings.

"Some beauties yet no precepts can declare,
* * * * * *
Thus Pegasus, a nearer way to take,
May boldly deviate from the common track;
From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of Art.
* * * * * *
But though the ancients thus their rules invade
(As kings dispense with laws themselves have made)
Moderns beware * * * *."

So far from resources being exhausted, not only is there still an illimitable field in nature, and in suggestions deducible from the study of the animal, vegetable, and mineral worlds, but modern Art has especially these courses open to it; first, to pursue that road to the highest excellence in design in which the reason being satisfied, heightens the charms which fancy would depict; and secondly, through all the articles of utility in domestic life, to bring the influence of the beautiful to the homes and hearths of the poorest of the people.

We should not be understood to point to the exhibition of cabinet-work as itself an example of what is required; for, on the contrary, it should teach quite as much of what is to be avoided. Neither is it the interesting associations of the cabinet of Beaumarchais, or of Diana of Poictiers, the 85,000 francs which were the cost of the first, or profuse enrichment and costliness everywhere, that forms the chief value of this wonderful collection. But of real love of his art, and of determination to labour without stint for its excellence, whether on the part of designer, or workman, there is evidence from which this material age has much to learn; and it is clear from the works themselves, that the artist and the artisan had an intimate relationship, if not often positive identity.

The mistake so often made as to the proper use of models in design, is to a great extent warded off by the really judicious remarks with which the catalogue is interspersed; and those who have long devoted attention to such questions, may well excuse a tone of authority which appears here and there, for the sake of the lesson that may be taught to people less qualified to observe. But we may say, that the influence of architectural principles in all good design, does not appear as clearly stated, as in other publications of the Department. "Columns which apparently support heavy superincumbent architraves and entablatures, moving from under the weight they are charged with, on opening doors or drawers,—doors which have no framed stiles and rails to enclose the panel,—whilst there are often no hanging-stiles or framed (*fasciæ?*) to enclose the doors,"—these were anomalies which resulted not necessarily from the connexion of architecture with furniture, but from disregard of its principles, and from the application of forms designed for one purpose, to a totally different case. Connected with this point, it will strike many as matter for regret, that the collection is not only a very partial representation of what has been done in furniture design, but omits some of the periods—of the greatest importance, as regards these correct principles. The "Buffet," or "Armoire," contributed by Mr. Talbot Bury, is almost the only one of a period from which much could have been learned, and of which, if we recollect rightly, the same interesting collection would have afforded other examples. Mr. Bury says:—"The design is consistent and suitable, and the execution of the whole is in accordance with the sound principles so remarkable in the mediæval works."

For the suggestions which it may afford as to processes of manufacture and combinations of material available under the single head of cabinet-work, the collection is of great value. Of homogeneous material, such as would be most required for the special objects we have chiefly regarded, the example just mentioned is we believe the only one—unless we except the large ebony cabinet belonging to Mr. Holford, so profusely enriched with carving in relief. But, we find several kinds of wood combined in every way, from simple inlaying, to elaborate marqueterie. Painted ornament is seen in simple outline, as arabesque, or as in the cabinet belonging to Lord de l'Isle, where the exquisite Dutch paintings let in, in every part, make rather a collection of pictures than a piece of furniture. Brass-work, tortoise-shell, ivory, mosaic and *pietra dura*; enamel, Sèvres porcelain, and even silver, take the place of the plain mahogany of modern rooms; and it is to be observed, that it is in the form and the combination rather than the *polish* of surface, that the merit consists. Every process of Industrial Art, seems to have been worthy the attention of the cabinet-maker, whilst new ones were invented for the special object. In the table, mirror, and two stands, from Knowles, silver, ornamented in *repoussé*, actually takes the place of wood.

Regarding the value of the collection as thus observable, rather than in recognition of utility or beauty of general forms—the chief ornamental features are seen in the decoration of surfaces, and in this respect it is valuable as showing how much of variety may be gained without departing from general forms, supposing these to be for particular reasons retained. Mr. Auldjo contributes a cabinet enriched with arabesques in relief. In the application of *pietra dura*, the elaborate cabinet belonging to the Duke of Northumberland, probably made for Louis XIV., is the most remarkable specimen—though the Florentine mosaic seems inconsistent with the present principles. But the application of mosaic, and of Sèvres porcelain in panels, of which there are so many examples, is worthy of attention. Nothing could be better fitted for drawing-room furniture than cabinets with "plaques" of Sèvres ware, such as that belonging to the Queen.

But the richness of the collection, whether in these or in "Buhl" work, would be, to detail, beyond the limits of a whole number of the *Art-Journal*; we can merely urge our *amateur* readers to examine for themselves this most interesting series of works, of periods of the greatest productiveness and invention in the history of furniture—namely, the seventeenth and eighteenth centuries—and our artist-readers to avail themselves of the privilege of sketching; to study well the great variety of design which the works afford, even within the limits of surface enrichment. Too much praise cannot be given to Her Majesty, and the other contributors, for the noble use which they here make of their collections.

THE VERNON GALLERY.

THE SEPULCHRE.

W. Etty, R.A., Painter. S. Saugster, Engraver.
Size of the Picture, 2 ft. 6½ in. by 1 ft. 2¾ in.

IN our remarks elsewhere on Gainsborough's picture of "Musidora," it was observed that painters have more than ordinary difficulties to grapple with who undertake subjects for which nature has not qualified them; we find another instance of the comparative failure awaiting them in Etty's picture of the "Sepulchre."

The artist has referred to the Evangelist St. John for his subject; it represents Mary Magdalene at the Sepulchre; supposing the risen Christ to be the gardener.

Beautiful in feeling, and masterly in composition, as is the picture, its interest is in no slight degree marred by the uncomely figure of the principal personage in it. So coarse is it in conception, and so deformed in drawing, that one can see nothing to excite respect or veneration, but rather the reverse. The imploring look and attitude of Mary are forcibly rendered, and the stalwart figure of the sleeping Roman guard is in Etty's best manner; but these are indifferent compensations for the absence of those natural graces we look for in the figure that constitutes the point of the composition, to say nothing of the *mens divinior* the countenance should express.

In colour this picture is excelled by few which even Etty painted.





ADVANCEMENT OF ART.

ENTERTAINMENT AT THE MANSION-HOUSE.

Our readers will have been prepared for an expression of the satisfaction we have felt during the past month, at the important assistance given at the Mansion-House to the advancement of science and art. We are not about to recapitulate the history of the *Art-Journal*, or seek further praise for efforts—arduous though they were—at a time when the public and national importance of the promotion of Art was little regarded by the Government or any public authorities. But we may be excused for saying, that we think we now recognise evidence of the real germination of views, such as suggested the papers "on the Embellishment of Public Buildings with Painting and Sculpture," to which, and to the practical exemplification in the notices of the Mansion-House itself, and other City halls, so much attention has been given in these pages.*

On the 7th ult. the Lord Mayor assembled at dinner the mayors, provosts, and chief magistrates of a large number of the principal towns in the United Kingdom; and on the morning of the 8th a conference took place, when Mr. Cole, Dr. Playfair, and Mr. Redgrave explained their scheme, and the course which the Government was desirous to take for the development of a knowledge of science and Art throughout the country. It is not necessary that we should say more of the addresses, than that they were lucid statements of what is required to be known, and showed that much is due to the Department: but it is necessary that we *should* take note of the complete unanimity of the principal representatives, and the anxiety on all sides, to pursue the course that was indicated. It was only matter for regret that the conference instead of lasting a few hours, could not have permitted of further interesting particulars of the state of education in certain localities. The general subject of education was, however, gone into at greater length at the Society of Arts on the next day, at a meeting of delegates from Mechanics' and other institutions. At the conference at the Mansion-House, it seemed generally admitted that existing associations had not been without effects favourable to proposed exertions, but it was regretted that in very many cases, ingenuity was still required to keep alive these institutions.

In the first of the papers in our pages, it was said that the advancement of Art was advocated, not for the eleemosynary and fleeting support of artists, by what is called *patronage*. The writer had "a full conviction of the great power of Art and its capabilities, when properly presented, of tending to high moral rectitude and purity of mind in individuals, and to the real and enduring greatness of a nation;" and the like views have ever animated the management of this journal. If there be no other incentive, let it be the *interest* of every artist to aid in the expansion of the public mind, upon which he must inevitably be dependent.

The progress of general education must, therefore, ever have our lively regard; and the best augury for the success of present endeavours, is the fact of the judgment which makes instruction in Art, not an occasional accomplishment, but a part of such education. The Mayors of Liverpool and Manchester referred with pardonable exultation to the existence of institutions and important public libraries in their own towns; and the former gentleman, a good authority indeed, boasted of the superior ability of artisans of the present day, in regard to the execution of works from drawings. But, these statements were not recognised by other representatives, as applicable to their respective towns. We have reason to know that they would not be true of all places, even in Lancashire, and they are certainly not so as regards London.

* See general remarks in the number for August, 1852, &c., notice of the Mansion-House in the August number and that for September; of the Guildhall in October number; the Coal Exchange, Corn Exchange, Royal Exchange, Custom House, India House, and Mercers' Hall and Chapel in November number; and Grocers' Hall, and Drapers' Hall and Gardens in the number for March in present year.

It has been stated to us by an architect to whose assistance we are occasionaliy indebted, that he lately designed the decorations of a dining-room, which afforded a good instance of this want of requisite knowledge of drawing, amongst decorative painters. In accordance with opinions which he expressed through the medium of a contemporary, long before similar views had been promulgated by any government department, (but which every architect must ultimately arrive at, by thinking out the ordinary principles of his Art,) ornament on ceiling and wall-surface was treated without shadow. Therefore, with full-size drawings furnished, and rigidly accurate, no departure from the forms should have been apparent, where artisans understood their business. But the result was, that lines which should have had a specified thickness were sometimes that, and sometimes double what was intended; four-leaved flowers had each of their leaves different, and the whole effect was seriously injured by errors of detail. That as much difficulty would result from ignorance of the science of colour, and consequent incompetence to mix the tints required, would be obvious. Now, here was a case, where artisans, *properly educated for their ordinary work*, should have had no difficulty. But, without the employment of very superior workmen, (who, we beg our readers to observe, are generally foreigners,) involving expense which had not been contemplated, it was found impossible to get the work set right; and the architect was actually told by the master painter, that the failure resulted from the necessity of precision in the mechanical kind of work, whilst defects would have been unobserved in ornament painted in light and shade. So that we find ourselves in this seeming paradox:— that where something of artistic handling would appear to be necessary, we are actually in a better position, than where simple outlines have to be drawn and observed:—that English artisans are able to execute work where *bad* principles have governed the design, and that they are totally unprovided with the essential knowledge and skill to even mechanically follow the exemplification of *good* principles. Thus, the work that is before the country is extensive and multifarious. As regards correct principles, we shall shortly have little to fear in our artists; the real labour will be in the education of the workman.—We need only add that the proceedings at the meeting were ably conducted, and were wound up by the Lord Mayor with great tact in a series of resolutions, pledging the representatives to exertions in their several localities.

No less gratifying to ourselves, from the interest we have taken in arguing the value of such meetings, was the *conversazione* in the evening, when a brilliant assemblage of persons of the greatest importance, from their position or their standing in connection with science or Art, and including many ladies, were received by the Lord Mayor.

Two thousand cards we were told had been sent out, and for several hours, the extensive suite of rooms described in our numbers for August and September last, were thronged by crowds of visitors, occupied in conversation, in listening to the military band, in taking refreshments, and in examining the works of sculpture and painting, and the educational drawings, models, and apparatus. The walls of the room, noticed as the ball-room in our pages, and tables around, were filled with these latter mentioned objects, exhibiting an amount of machinery for education, and chiefly in connection with Art, which should in very few years produce great results.

The paintings were hung on a low screen along the middle of the Egyptian Hall, and included works of some of our best artists. The difficulty which in the article referred to, was seen in the position of the niches, has been met by the proposal to place the intended statues on pedestals, between the columns, and to remove them on certain occasions temporarily to the niches. Certainly, the value of sculpture in the effect of an apartment, and the full justification for the intention of all we have lately published as to the City Halls, was never more apparent than on the occasion of the *conversazione*, when casts from celebrated statues were disposed by Mr. Bunning in the manner intended. They contributed much to the perfection of the arrangements, and showed, as already urged, that good plaster casts might be introduced in many cases, where further expense might be too great.

We must, however, not omit to say, that the profuse hospitality of the City of London goes somewhat beyond what is necessary for the advancement of science and Art. Coffee, ices, capillaire, cool sherry and sparkling champagne, cakes and seltzer water—in quantity and quality—were surely enough during the evening, to astonish the country visitors, and many a denizen of the west end besides. What need then of a supper on a still more prodigal scale, with more champagne? The thing is a mistake. Of course if such assemblages of literary, artistic, and scientific men can take place once a month in the season, as one might expect in the Mansion House of the chief magistrate of this metropolis, we shall be open to the retort that we have no business with the domestic economy. But when it is notorious, that the idea of entertaining men of the class referred to, has but recently penetrated the little district east of Temple Bar, and when we are continually obliged to notice—if we are not indeed told—that the funds of the Corporation leave little for expenditure in works of Art, it does seem on all grounds, injudicious to commence a most desirable movement with expenses which, we maintain, do not add one *iota* to the comfort and satisfaction of the visitors. Our objection is to the system; to the present Lord Mayor we have nothing but cordial thanks to offer for the assistance which he has personally given to the advancement of our long desired object—actuated as we believe he is by real conviction of its importance. So far from there being any *present* intention of halting in the good work, meetings of a similar kind are to be arranged shortly; the Lord Mayor's idea being, as we were informed by him, that to the first, schoolmasters should be especially invited. If his lordship can leave his office in November, feeling that he has done anything, however slight, to elevate the position of the educator in public estimation, he will not be without the thanks of the *Art-Journal*, for that one of the good deeds of his mayoralty.

THE BRITISH INSTITUTION.

THE OLD MASTERS.

This exhibition was opened to private view on the 4th of June with a collection of 173 works of Art, constituted, as usual, of contributions from many of the most valuable private collections in the country,—and one or two works from the collection of the late King of the French, which was recently sold by auction. The first picture in the catalogue is by Rubens, and the property of the Earl of Darnley; it is entitled, 'Thomyris, Queen of the Massagetæ, ordering the head of Cyrus to be dipped in blood.' The subject is not agreeable, but the composition is full of the most effective dispositions, powerful in colour, and original in character, with the exception of that burly lady—the Thomyris of the scene—whom we all know so well. The impersonations are nearly all present upon one plane; the various excellence, however, and skill of the *ensemble*, make us forget here, as in his other works, that Rubens's men are all coarse, and his women graceless. No. 3. 'The Charity of St. Thomas de Villanueva,' by Murillo, the property of T. Baring, Esq., M.P., was purchased, we believe, at a late sale for 700*l.*; it is a small upright, sketchy, but admirably put together, having been painted after Murillo had seen Moya and Vandyke. No. 6. 'A View in Cologne,' Vanderheyden and A. Vandervelde. H. T. Hope, Esq. This is a gem, outstripping in all the best qualities of Art any production of microscopic execution we have ever seen. No. 7. 'Landscape and Cattle,' Cuyp. The Earl of Carlisle. This is somewhat hard in execution, but signalised by that tranquil and captivating lustre which distinguishes Albert Cuyp alone.

No. 10. 'Charles II. when Prince of Wales,' PETER TYSSENS. The Earl of Craven. This portrait, we think, was painted when Charles was about fourteen, representing him in that splendid suit of armour which was made for him when Prince of Wales, and which is in the Tower, or, it may be, at Windsor. In this portrait the painter does himself justice, but does not compliment Charles; the mask is beautiful in colour, but the features bespeak the dulness and sensuality of the future Old Rowley. No. 13. 'Dutch Lady and Gentleman,' REMBRANDT. H. T. Hope, Esq. Two small full-lengths, admirable in finish, quite as careful as the famous young Rembrandt in the Pitti. It is amusing to consider these characteristic identities. No. 15. 'Prince Maurice,' VANDYKE. Earl of Craven. This is one of three valuable works which hang nearly together; they are all the property of Lord Craven, into the possession of whose family they came we believe directly, not long after they were painted; the other two are 'Charles I.,' by MYTENS, and 'Prince Rupert,' by VANDYKE. No. 16. 'Cupid and Psyche,' CLAUDE. F. Perkins, Esq. This is a very fine picture, presenting a simple opposition of a mass of dark and a breadth of light with the most perfect preservation of tranquil effect. We remark in the cracks of this picture an exuding of raw colour, betraying its having been subjected to some process of cleaning. No. 17. 'La Fête des Chaudrons,' TENIERS. The Duke of Bedford. This is an open scene, full of figures, wonderful in variety of character and dispositions, but wanting the richness of colour and softness of execution which are among the best properties of the best works of the painter. No. 23. 'Portrait,' MORONI. Lord Dufferin. There were four Moroni, but this must have been Giovanni, who was famous for portraiture; the work is of pre-eminent excellence. No. 29. 'Portrait,' L. DA VINCI. H. D. Seymour, Esq., M.P. A well-known study of a female head. No. 39. 'A Woman peeling Turnips,' MAAS. H. T. Hope, Esq. A dark picture, but very transparent in its depths,—most successfully elaborated throughout. No. 50. 'The Visitation of the Virgin,' M. ANGELO and S. DEL PIOMBO. W. D. Bromley, Esq. This is a transferred fresco, from the wall of the church of S. Maria della Pace, in Rome; it is distinguished by simplicity and boldness; much of the colour is gone. No. 51. 'The Disputed Reckoning,' TENIERS. F. Perkins, Esq. This picture suggests that Teniers had been, while painting it, impressed with the colouring of Ostade, especially in his secondary dispositions. No. 52. 'Landscape and Figures,' BOTH. The Duke of Devonshire. This is distinguished by the very highest excellence of landscape Art; the foreground is exquisitely painted. No. 53. 'Virgin and Child,' A. DEL SARTO. Lord Wenlock. A small study of much beauty and brilliancy, but without the power and richness usually seen in the works of the master. Andrea is seen only in Florence. No. 62. 'A Village Feast,' TENIERS. T. W. Capron, Esq. A small sketch, rich with mellow and harmonious colour. No. 64. 'Don Andres de Andrade, Leader of the Processions of the Cathedral of Toledo,' MURILLO. T. Baring, Esq., M.P. This picture was, we believe, purchased at a recent sale for one thousand pounds, the commission extending to seventeen hundred, should the biddings rise very high. It represents a gentleman in black, his right hand resting on the head of his dog. The striking feature of the work is an extravagant head of hair, and the limbs are curiously drawn; in short, we wish the painter had had a better subject. The work is one of those costly eccentricities, which are continually seen in collections. No. 73. 'Roman Augurs,' SALVATOR ROSA. Earl Beauchamp. This is a production full of elevated conception. No. 74. 'Cattle-Piece,' CUYP. F. Perkins, Esq. One of the best of the minor works bearing the name of Cuyp: it is beautiful in colour and chiaro'scuro. No. 78. 'Fortune,' SALVATOR ROSA. Earl of Beauchamp. This picture may be by Salvator, but it is in everything very different from his other works. No. 79. 'A Card-Party,' JAN STEEN. J. M. Oppenheim, Esq., No. 80. 'Our Saviour and the Woman of Samaria,' and No. 81. 'Landscape and Figures,' BERGHEM. Edmund Foster, Esq., are three works of exquisite quality. No. 86. 'A Concert of Children,' FRA BARTOLOMEO. Rev. J. Sandford. This has not the usual force and colour of Fra Bartolomeo: it looks like a study for a portion of a fresco. No. 90. 'Prince George of Saxony and the Reformers, Luther, Larisstat, Zuinglius, Melancthon, Oecolampadius, and others,' L. CRANACH. Earl of Craven. A highly-interesting example: it is in very fine condition, and the portraits show the men as we have been accustomed to see them represented. No. 98. 'View in Venice,' CANALETTO. Duke of Newcastle. This picture is so broad in light and middle-tone, that it looks as if it had been left in a state for glazing. No. 107. 'Scenery near Subiaco,' BOTH. F. PERKINS, Esq. A large glowing picture of masterly style: the foreground is remarkably rich in material. No. 111. 'A Man's Head,' F. FRANCIA. John Freeborn, Esq. In manner and character this picture is very like the Doni portrait by Raffaelle in the Pitti. No. 113. 'View in Venice,' CANALETTO. Duke of Newcastle. A very fine example of the master. No. 116. 'Adam and Eve,' VANDER WERF. Earl of Derby. Two small figures, worked out with the most exquisite finish.

In a notice so brief of this valuable and beautiful collection, we have necessarily passed many works of which a lengthened description were due had we sufficient space. The South Room is, not less than the other two, full of works of the highest class, but of these we can name only a very few. No. 121. 'Children of the Freemasons' School passing in Procession before the Prince of Wales and the Duke of York,' STOTHARD. Miss Burdett Coutts. No. 133. 'The Card Players,' Sir D. WILKIE, R.A. Miss Bredel. No. 141. 'Portrait,' C. JANSEN. J. Hussey, Esq. 'The Judgment of Solomon,' HAYDON. Sir E. Landseer, R.A. 'Lady Burdett and Sir F. Burdett, two portraits,' LAWRENCE. 'Ixion,' LANCETTO. Duke of Northumberland. 'Westminster Bridge,' CANALETTO. Duke of Northumberland. 'Courtship,' GREUZE. Miss Burdett Coutts. 'The Tenth Plague of Egypt,' TURNER. G. Young, Esq. 'Garrick and his Wife,' HOGARTH. The property of Her Majesty. 'A Missal, the Last Judgment,' JULIO CLOVIO. C. Towneley, Esq., M.P., and TURNER'S 'Temple of Egina,' the property of W. Ellis, Esq., M.P.

THE DANAID.

FROM THE STATUE BY C. RAUCH.

CHRISTIAN RAUCH has, for a long series of years, been distinguished as one of the most distinguished sculptors in Germany: he is associated with the school of Berlin.

To enumerate all the works executed by Rauch would occupy too large a space in our columns; they consist principally of statues of celebrated individuals,—kings, warriors, and statesmen, many of them of colossal size; busts, of which he sculptured no fewer than sixty-nine, between the years 1799 and 1824; monuments, bas-reliefs, &c: his industry has been no less notable than his genius.

His beautiful statue of the Danaid was executed in marble for the late Emperor of Russia, about twelve years since. From the writings of the ancients, we learn that the Danaides were the fifty daughters of Danaus, King of Argos; they, as a punishment for the murder of their husbands, which all, save one, effected on the same night, were condemned to keep a vessel full of holes constantly filled with water; and, as a consequence, their labour was without termination.

The figure by Rauch is represented in the act of emptying her vase; the sculptor has availed himself of the natural attitude which the body and limbs would thus assume, to give it a most graceful *pose*, the lines on either side being most harmonious though varied. We trace in the form of this royal daughter of Greece the manifestation of those attributes of beauty, which have impressed us from the writings of the olden classic times, and from the works of the Greek sculptors themselves.

ART IN CONTINENTAL STATES.

PARIS.—The French Exhibition, which has been looked forward to with great hopes and expectations, is excessively feeble; if we were to judge of the state of intellect in Art by what we saw here, we should place it in France at a very low standard. Most of the greatest names are not to be seen in the catalogue;—we have neither Ingres, Scheffer, Delaroche, Vernet, Decamps, Gudin, J. Dupré, Lehman, Coignet, Brascassat, &c. Of course, there is a considerable display of talent, but not what one ought to expect in Paris: the tendency to manual dexterity rather than thought is dominant. The honours of the Exhibition belong to Gallait, a Belgian artist, educated principally in Paris; his "Tasso in Prison," and the "Last Moments of the Count d'Egmont," are fine historical performances,—well-conceived dignity and thought are their prominent features. Benouville has a small painting worthy of Le Sueur, "St. Francois d'Assise Dying, blesses the Town of Assise;" a few monks with their backs turned to the spectator, and an arid landscape is all the picture contains, but the religious feeling spread over this production places it in the highest class of Art. Mademoiselle Rosa Bonheur has executed the "Horse Market at Paris;" it is large, seventeen feet long, and is a most splendid production. Robert Fleury has the "Death of Montaigne;" it is very inferior to his former works. Laudelle's "La Rénaissance," is an allegorical subject well treated. Winterhalter's "Florinde," exhibited in London last year, appears here also. Troyon has three "Landscapes and Cattle," of a good character; Ziem, two beautifully-coloured scenes; Chenavard, three fine cartoons, originally intended for the Pantheon; Corol, Cabot, Francais, are very inferior this year to their general productions. There is of course, the usual display of large pictures for churches, amongst which is distinguished as a fine bold painting, the "Martyrdom of St. Peter," by Dumaresq, a young man of great promise. The sculpture is very indifferent. Dieudonné's marble group of "Adam and Eve," is one of the best and most important. Pollet's bust of a "Bacchante," Debay's, sen., "Young Girl on the Sea-Shore," Debay's jun., "Modesty Yields to Love," and Desboeuf's "Pandora," are clever statues: the small statuette-portraits, equestrian and others, by Gayrard, jun., are very beautiful. Numerous clever water-colour and crayon drawings are exhibited, uninteresting to detail. The engravings are enriched by that splendid monument of the Art, the "Hemicycle of the Palais of Fine Arts," by Henriquel Dupont, after P. Delaroche: this is a splendid production, worthy of any age. Summing up, the whole of the Exhibition shows a great desire to earn money, and little to acquire fame. The number of articles sent for admission was 4270, of which 1768 have been admitted, viz., paintings, 1208; sculptures, 321; the rest, architectural drawings, engravings, &c. The artists in general complain wofully of the state of Art here; the first-rate get commissions, the rest seem to be entirely neglected.—A collection of pictures was recently disposed of here, realising good prices; a "View of Italy," by Berghem, 14,800 francs; "Rembrandt's Portrait, by himself," 18,000 francs; "An Interior," by A. Ostade, 7200 francs; "Players at Bowls," Teniers, 5900; Claude's "Sea-Port," 5100 francs; Vanderneer's "Dutch Village," 7400 francs; a picture, by G. Dow, in a sad condition, 4400 francs; a "Portrait," by Bordone, 5800 francs.—M. Schnetz is named Director of the School at Rome.—David d'Angers, the sculptor, exiled for political opinions, has obtained leave to return, and is now in Paris.—The purchases made this year at the Salon for the Maison de l'Empereur, consist of a "Landscape," by Reigniers; a "Marine View," by Tournemine; "Portrait of the First Consul," by Yvon; Boitel's "Bust of General Petit;" Calmel's statue of "Calypso," Preault's "Dante and Virgil." Medallions,—Leonard Morel's shield in gold, silver, and iron, representing "Courage overthrowing Anarchy;" "Landscape," by Daubigny, and an enamel by Mme. Pauline Laurent.

MUNICH.—Two colossal bronze statues have been recently cast in the Royal foundry here; one, an equestrian group, by the Swedish sculptor Fugelbjerg, of Gustavus Adolphus of Sweden, intended for the cathedral of Göttenberg; and the other, of Patrick Henry, one of the founders of American independence, which is to form a portion of the "Washington" monument about to be erected in the city of Washington. America is making rapid advances in the acquisition of Art-works; she is striving with laudable zeal to emulate the "old countries" in that knowledge which is a nation's true wealth.





THE NATIONAL GALLERY.

The following gentlemen constitute a Parliamentary Committee appointed to inquire into the recent "picture cleaning," and the general management of the National Gallery:—Lord Brooke, Lord William Graham, Lord Seymour, Sir W. Molesworth, and Messrs. Charteris, Raikes Currie, Ewart, Goulburn, Hamilton, Hardinge, Labouchere, Marshall, Milnes, Sterling, Vernon, Baring Wall, with Colonel Mure for chairman. The committee has held numerous sittings, both at the Palace of Westminster and in the National Gallery, and has examined a number of witnesses. These latter may be divided into three classes, viz.:—amateurs, artists, and picture-dealers, the latter portion being also "cleaners" as well as dealers.

These three classes, as may readily be conceived, are antagonistic in opinions. An enormous "blue book" will, at no distant period, detail, with the report of the committee, the voluminous examinations, at the present time exceeding five thousand questions and answers. Very little corn will be found with the *chaff*—the examiners and a portion of the witnesses working in the dark, the picture-dealing class mystifying as much, and as many, as they can.

What the report of the committee may embody, it would be presumptuous to anticipate; when it appears before the public it must form the subject of an extended notice in these pages, exposing, as it certainly will do, the very limited Art-knowledge in our own country of those on whom the people naturally rely for instruction and guidance in the Arts.

Although this semi-judicial inquiry into the late proceedings of the trustees of the National Gallery has been wholly instigated by a couple of pseudo-artists, neither of them beyond what our neighbours designate as "*croûtistes*," yet good may ensue from it, should the Government, acting in accordance with her Majesty's speech from the throne, accord the means to make the national collection worthy of the nation, unclogged by the existing vague duties of the trustees, and the unsatisfactory delays which arise in reference to any single acquisition by purchase.

It cannot be concealed that hitherto, in the purchase of additions, there has been neither plan nor purpose: neither master, quality of the specimen, school, nor the epoch illustrated, has ever entered into consideration. Therefore we have a mere hotch-potch gathering; some masters abounding, while many of the greatest names in Art are totally unrepresented.

The evidence on the cleaning given by amateurs will induce many to smile at the mystification of operators. They seem unaware that Dr. Johnson has written "Where secrecy or mystery begins, vice or roguery is not far off." The blue book will tell us how many English razors were destroyed by a Roman professor of the restoring art, to clean off the varnish from a small specimen; or how, in despair of all ordinary means, a lucky thought flashed on the practitioner's mind, that brick-dust was the panacea, which he eagerly rubbed up from the bricked pavement of his studio. Another witness of the amateur class informs us that there exists at Rome restorers so clever, that, however ruined a work of Claude may be, they could repaint it up to its pristine excellence.

The opinions elicited from the several distinguished artists who have been examined, offer a charming diversity, and tend to prove that the intensity of their own immediate studies had absorbed their entire attention. It is so free from twaddle and pretension, that when given to the public it will delight by contrast. Sir Charles Eastlake had the courage to say, that Claude's execution was what painters called "wooden;" and Sir Edwin Landseer that the sun in the "Queen of Sheba" picture was not distant enough. These remarks, so perfectly just, have disturbed the inherited notions of Claude's excellences in every point, and will lead to a fairer appreciation of his artistic qualities.

The picture-dealers, restorers, and mystifiers of decay and damage by *toning*, as the cant phrase goes, have had a glorious field day, and have "come out" strong in their several vocations. Glazing, scumbling, and toning have been held to constitute painting; while real painting, solid, firm colour, has been discountenanced as if it were merely a foundation for the after impure practices. We heard of glazings, semi-glazings, general glazing over the entire surface of pictures, and every variety of quackery that could aid deception, and uphold the brown hue, the sickly fog which conceals the true hues of the ancient masters, and injures the living students by inducing imitation of perished colour and dirty surface.

To perpetuate this delusion, the "outcry," as it is somewhat absurdly called in the parliamentary court of inquiry, has been raised by the accidental admission into the columns of the daily press of the vituperations of Messrs. Moore and Davis. The evidence offered to the parliamentary committee is unauthenticated, as in the courts of law, by the solemnity of being given on oath, and the imps of deceitful dealing have had full swing of the stock phrases of their craft.

The good that will arise from the evidence and enquiries may lead to the establishment of a National Gallery upon a sounder basis, by a more vigorous administration, and this will prove the only valuable portion of it. It cannot be concealed that the trustees, however exalted their position, and highly honourable their conduct, have been trammelled by the difficulty of obtaining Treasury grants, and by the influence of observations in parliamentary discussion.

If we are, or ought, to have a National Gallery, it is unquestionably for a two-fold purpose. First, the elevation of the public taste and consequent refinement not only in Fine Art, but in its more extended relation to the union of Fine Art with manufactures. Secondly, for the instruction of students in Art, for the Art-education of those who are hereafter destined to exalt the English school by their pictorial productions, or to influence the artistic quality of industrial utilities.

For the public instruction they may now revel in the flesh tints of the large Guidos, and the head of a lady by Bronzino. London fog may be felt in the Cephalus and Procris by Claude, and sunny Italy in the Salvator Rosa. It were useless to reiterate what has been over and over again urged upon the unwholesome study of smothered up pictures. If they are not to be cleaned because the market value, given by the veil of impurity, is diminished, and pictures are only to be valued for so many pounds sterling, it were better to turn their faces to the wall, and inscribe on their backs, this picture is worth 500*l.*—that picture is worth 1000*l.*—and so on. Our students would then study nature, and farewell to the brown tree, the cremona fiddle, glazings, towing, megilp, asphaltum, bitumen, mummy, gumtion, and the century of nostrums that hasten modern pictures to premature decay.

During a recent visit to the National Gallery on one of the days reserved to students, we observed there were no fewer than three copies in hand of the "Fresh Gale at Sea," by W. Vandervelde, while another student was repeating his copies of Canaletto. From this constant repetition of pictures no one can doubt but that these students are picture-dealers' hacks—the fact is indeed notorious enough. Another want is urgent in the National Gallery, affecting the real students; there is no supervision, advice, or correction by a professor in their studies—they proceed, copying in their own way, without any kind of interference or information from any one able to afford it. This course is so glaringly erroneous that it would be scouted in any other branch of Art, science, or industry. But we have said enough; there is hope for the future, for however insignificant or unsatisfactory the present inquiry may be, it will inevitably lead stronger and better cultivated minds to urge earnestly a more vigorous and rational administration of the National Gallery.

THE NEW CRYSTAL PALACE.

It has been our pleasant duty hitherto to record the onward progress of the vast structure at Sydenham, destined for the instruction and enjoyment of so many of our own countrymen, as well as visitors from beyond sea; for assuredly it promises to ensure many visits from all who come to London—this new "sight" so far outdoing all that has been done in the way of exhibitions hitherto. Indeed, the gigantic idea, increasing with its own growth and developing itself with an immensity which throws all previous "exhibitions" into the shade, may be considered as no unfitting type of the modern progress of the nation which grasps at all novelties, and with a business-like determination makes the dream of a philosopher become the reality of the practical mind. To bring from all quarters of the world the relics of past ages, and of the present manufacturing Arts; to resuscitate the fallen glories of Ancient Egypt, Babylon, and Assyria, to restore the dwellings of Pompeii, to gather from many sources the wondrous works of Greece and Rome, might be a dream for the scholar or the antiquary a century ago, but one which even he would dismiss as hopeless to realise. In the present age he is aided by the capitalist, and his dream becomes a truth—a real thing—a part of the system of teaching now adopted by those wiser schoolmasters who disburse knowledge under the mask of pleasure. Within the glazed walls of the Palace at Sydenham all this and more is now effecting; the experience of travellers, the knowledge of antiquaries, the taste of artists, all combine to bring together past ages and scattered experiences for the benefit of home-dwellers or pleasure-seekers from our modern Babylon. It is not only to this kind of pleasant information the visitor will be enchained; the costliest, the most beautiful, as well as the most simple, fabrics in manufacturing Art, will here meet the eye, and ladies may come to the Palace as to a bazaar. If the attraction of all this should not be sufficient, and the many "in populous city pent" wish for the sight of verdure chiefly—the longing that citizens of all lands feel in the time when "summer's joys are dear"—they will find here a garden as beautiful as Chatsworth, as luxurious as Versailles, and in a locality commanding a view over the finest county of England, and one which may give honest pride to the native when exhibiting it to the foreigner. When we think of the hitherto unapproachable luxury of a garden of this kind for the use of "the million," and see it now in progress, slowly and surely; its terraces upraised, its fountains dug, its walks laid down, its trees beginning to be planted, we know that we live in times when enlarged thought and true philanthropy is at work, and we feel the additional safety all this gives us as a people, in the consciousness that there is no restrictive policies or narrowness of mind in carrying out wholesome schemes of public benefit; that men of intelligence and large capital will cheerfully combine to produce for the wants of all, those mental pleasures, even to luxury, which two centuries ago royalty only could command. The Versailles of Louis XIV. with its selfish and gaudy glories, its wretched workmen worn to death in winter in forming its terraces and alleys, and consigned unfeelingly to hospitals and graves, to be succeeded by an exclusive race of heartless courtiers, rises before our mind as we write; and how great the contrast to the busy, active, and happy swarm who so industriously work in the gardens at Sydenham, not only that the wealthy should have recreation, but that the tired artisan, his wife and family, should with their moderate means secure the same innocent and ennobling pleasure; and the skittle-ground and tap-room be deserted for nobler and purer localities.

Since we last recorded the great doings on the hill-side at Sydenham, we find that two months of steady labour have contributed toward perfecting much that then was in a condition more to be guessed at than seen. The extra beauty possessed by the Palace itself is made more visible to the eye, inasmuch as the western half is now so far finished that the roof is completed, and the

flooring, glazing, and painting, all following each other in succession, a very perfect idea of the building when finished can here be formed. The enormous size, great strength, and yet great lightness of this vast erection, is one of the marvels of modern constructive genius. The lofty semicircular roof is a feature of great beauty, and the constant variety and gracefulness of linear perspective it affords the spectator, particularly at those points where transept and nave cross each other, are singularly happy and beautiful. Its galleries of Art, too, are filling fast, and groups of statues and casts of all kinds are being finally arranged by the artistic corps who fill this portion of the works, all being busily employed moulding, painting, and arranging the thousand objects which are to instruct the world in the history of human progress in Art, for the last three thousand years. Here meet the sphynxes of Egypt, the lion-headed deities of Assyria, contrasted by the graceful forms of Greek and Roman mythology, "that poetic religion" as Gibbon emphatically calls it. We shall see the onward march of the human mind as visible in the Arts, in a manner more perfect, and with greater opportunities of contrast than we have had before, and hence we shall be enabled to form a just and truer estimate of all.

Leaving the crest of the hill and descending to the gardens, we there notice, shaping themselves into picturesque forms, the terraces, parterres, and slopes which are destined to receive their thousands of spectators, and give them that gratification within half an hour's safe and easy ride from London, that was not hitherto to be had nearer than Versailles—if to be had then; for Versailles begins to be a thing of the past, to be succeeded by the great present which Sir Joseph Paxton is now about to give us. We look forward with much interest to this portion of the Crystal Palace, and we feel that here will be a beauty, a novelty, and a relaxation, which our great capital wants more than anything else, and which will make the grounds of the building a valuable public boon. Great and grand as the Palace itself may be, and abounding with objects of interest; we cannot also help feeling how much its attraction will be heightened by the lovely gardens at its feet;—and how healthy to the vast population of London this sylvan spot will be! To the rich these gardens will be an attraction for their sumptuousness, and the wealth which has been lavished on their beauty; but how much more will this be felt by the tired labourer, who can emerge from the densely populated alleys of London, from the smoky, dusty, noisy workshop, and find himself within "the charmed circle" of the Sydenham Palace Gardens. This, to our minds, is the grand, humanising, and healthy feature of the entire project, and one which gives it a claim to the attention of the statesman and philanthropist. But in every way the scheme now in process of realisation must prove beneficial, if wisely carried out, as we doubt not it will be, to the classes most interested in its success; of course we are not now speaking of those who are looking to pecuniary advantages to be derived from it. The working man will here have not only the opportunity of recruiting his exhausted strength and energies amid the charms which the hand of the scientific landscape gardener has added to the beauty of nature, but he will gain access to, and derive instruction from, what the industry, intelligence, and genius of ages have accomplished in the highest arts of civilisation.

We leave then for the present the more detailed notices of what is to be done, preferring to record the constant labour now going on in all parts of the building, but month by month we may have to narrate what is actually effected,—how collections shape themselves into form, and how the Palace gradually approaches completeness, and the gardens progress to perfection. The promise is great, the proceedings toward ensuring that promise are also great, and we look forward with confidence to the works of the present summer, as a means toward a triumphant completion of the marvellous project in the ensuing year.

THE VERNON GALLERY.

MUSIDORA.

T. Gainsborough, R.A., Painter. P. Lightfoot, Engraver.
Size of the Picture, 5 ft. 11¾ in. by 5 ft.

THERE is scarcely sufficient subject in this picture to justify the importance which the artist, by making the figure life size, has given to it; had he reduced it to a half, or even to a third, it would in our opinion have been a far more interesting work of Art. It may, moreover, be doubted whether the talents of Gainsborough were precisely adapted to the representation of the nude figure, especially of females. As a portrait-painter, he evinced genius of a very high order; and his landscapes, particularly when associated with rustic figures, are of unquestionable excellence; but we do not generally find in his manner such a quality of delicacy, nor in his matter enough of poetical imagination, to warrant the assumption that he would ever have dealt successfully with subjects of the class before us. Gainsborough painted, and most admirably too, what he saw in the living world around him, but we think his faculty of invention could not carry him safely into the region of ideality, the most difficult and uncertain as to a satisfactory issue, into which an artist can penetrate. Such a remark cannot be considered derogatory to the painter's high reputation, inasmuch as a comparison of one gift with another, does not necessarily render either less valuable in estimation.

As one of the very few examples of this class which Gainsborough produced, his picture of Musidora is not without interest: what it was originally in point of colour is now rather difficult to determine, but we may readily assume it had a very different appearance from that it now presents, for the artist knew well the value of rich and powerful tones. The work has, however, lost much of its brilliancy, and nearly all the forms of the masses of foliage behind the figure have become blended into an almost flat surface; in the upper part of the waterfall too, the lines show themselves hard and streaky; and although Mr. Lightfoot has done what he could to remedy these defects, it was impossible to conceal them altogether without altering the character of the picture as it now stands. It is only justice to the engraver to make these remarks, that the faults, if any should so consider them, may not be laid to his charge.

PICTURE SALES.

THE gallery of Spanish pictures collected by the late King of the French, Louis Philippe, has been dispersed by the hammer of Messrs. Christie and Manson. The sale was divided into three parts, and the first portion was offered on the 6th and 7th of May. The number of pictures included in these two days' sale, was one hundred and sixty-eight: they realised about 10,000*l.* To account for the relative smallness of this sum, we may remark that the Spanish School of painting has few admirers in England; it has never been brought prominently before the collector, whose knowledge of its character is chiefly gathered from the few specimens of Murillo and Velasquez which are sparingly scattered through the country; of works of men less distinguished, he is, generally, in profound ignorance. Again, the majority of subjects introduced on the present occasion, was but little calculated to please an Englishman's eye, howsoever popular they may be among those who originated them: saints and martyrs, attenuated, ghastly-looking monks and nuns, innocent of "damask cheeks," do not constitute the most pleasing pictures, and are certainly not those which our countrymen would choose wherewith to decorate their mansions; living flesh, smiling faces, and joyous sentiment, are much more in accordance with their tastes and feelings. One more objection, and that not the least of all, would be obvious to any who saw these works; the size of the canvas in very many instances would be an insuperable bar to their reception in most private galleries.

With such a result as we have just indicated, it would needlessly occupy a large portion of our space to record, in detail, a list of the pictures with the prices they fetched; we shall specify only those that realised the highest sums, which must not, however, be taken as expressive of the highest merits. "The Minister Olivarez," by Velasquez, sold for 310 guineas; "Mariana of Austria," attributed to the same painter, 185*l.*; "Philip IV. of Spain," Velasquez, but supposed by some to be only a copy of that master, was purchased by Mr. Farrer for 250*l.*; "Joseph and the Infant Christ," in the later manner of Murillo, though much damaged, sold for 440*l.*; the "Conception," a large picture by Murillo, with the glazings cleaned off in some parts, 810*l.*; it is in the painter's second manner; a smaller work of the same subject, 270*l.*; the "Virgin and Child," Murillo, in a dilapidated condition, 180*l.*; "Joseph and the Infant Christ," small, by Murillo, 155*l.*; the same subject by the same hand 300*l.*; the "Virgin and Child," known as the *Virgen de la Faja*, was knocked down for 1500*l.*, to the Duc de Montpensier; it is much to be regreted this fine specimen of Murillo's pencil was not secured for our National Gallery. A fine example of Zurbaran, his "St. Francis Kneeling, with the Stigmata," was, we understand, purchased for our national collection, for 265*l.* Four large pictures by this master, were sold in a lot for 1700*l.*; the subjects were the "Circumcision," the "Adoration of the Shepherds," the "Adoration of the Magi," and the "Conception." "A Florentine Nobleman," attributed to Sebastian del Piombo, realised 175*l.*; and a "Virgin and Child," by Alonzo Cano, 210*l.*

The second portion of the gallery was sold on the 13th and 14th of May: on the first of these days eighty-two works by Velasquez, Murillo, Ribera, Alonzo Cano, Zurbaran, &c., realised about 6500*l.* The great feature of the day was Velasquez's "Adoration of the Shepherds," known as "The Manger;" this work was bought by its late possessor from Count d'Aguilar, among whose ancestors it had remained from the days of the painter. The contest for this fine picture lay between Mr. Walesby, of Waterloo Place, and Mr. Uwins, R.A. on behalf of the National Gallery; it was finally knocked down to the latter for 2050*l.*, and we congratulate Mr. Uwins and the country on its acquisition. The other principal pictures were a portrait of "Elizabeth of Bourbon, wife of Philip IV. of Spain," by Velasquez, which sold for 300*l.*; "Jesus and the Disciples at Emmaus," Velasquez, 235*l.*; a beautiful example of Murillo, "The Magdalen," engraved by Collier in 1845, sold for 840*l.*; "St. Augustin at Hippona," another fine work by the same master, 680*l.*; "Ecce Homo," Murillo, 160*l.*; "The Saviour," Murillo, 250*l.*; a large picture by Alonzo Cano, "Balaam's Ass," 240*l.*; "The Virgin and Infant," by the same, 200*l.*: and "The Adoration of the Shepherds," by Camillo, 111*l.* Seventy fine pictures were sold on the following day for something like 4000*l.*, a sum that places the majority of them at a very low estimate. The only works of much importance were two by Murillo; the one a noble portrait of his friend "Don Andreas of Andrada;" it sold for 1020*l.* to Mr. Graves, Mr. Walesby having bid up to 1000*l.* for it; the other a portrait of himself, a well-authenticated picture, sold for 420*l.*: it is said that Louis Philippe gave 1000*l.* for it. A "Head of Velasquez," by himself, realised 140*l.*; "Two of Philip IV.'s Dwarfs leading a Fine Hound," Velasquez, 190*l.*; a portrait of "Philip II. of Spain," by Titian, a richly-coloured picture, 210*l.* The pictures by Coello, Ribera, &c., were but little sought after, and fetched mere nominal sums.

The sale was finally concluded on the 20th and 21st of May; upwards of 190 pictures were sold in these days, realising about 6700*l.*; the entire collection produced upwards of 27,000*l.*, a comparatively small sum, when we consider that last year M. Nieuwerkerke gave 23,440*l.* for Murillo's "Conception of the Virgin," out of the Soult collection. Few of the pictures, the majority of which are by Ribera and Zurbaran, were knocked down at prices exceeding 100*l.*; one by the latter artist, representing a presumed incident in the wars of





the Moors and the Spaniards, was purchased by Mr. Labouchere for 160*l.*; a portrait of Don Alvaro, of Bazan, attributed to Caravaggio, was sold for 155*l.*; a beautiful example of the delicate pencil of Guido, "St. James," was bought by Mr. Nieuwenhuys for 710*l.*; a large picture by Ribera, the "Assumption of the Virgin," sold for 200*l.*; "St. Francis and the Virgin," by Prado, of Toledo, 130*l.*; a "Landscape," to which the name of Velasquez was appended in the catalogue, was, to the surprise of almost every one present, for its authenticity is fairly questionable, knocked down for 410*l.*; a small picture by Murillo, regarded as *the* picture of the day's sale, "St. Thomas of Villanueva giving Alms," was added to the collection of Mr. Thomas Baring, at 710*l.*; "San Rodrigo," a full-length figure by the same painter, in his second manner, was bought for the Museum of Dresden for 210*l.*; another from the same hand, "St. Felix of Cantalicius," fell to the bidding of Mr. Beauclerc for 350*l.*; and "St. Catherine," also by Murillo, or attributed to him, was knocked down for 300*l.* This was the last picture of any note that marked the dispersion of the famous Orleans Spanish Gallery.

The sale of another collection of Spanish pictures, that formed by the late Mr. Frank Hall Standish, and therefore known as the "Standish Gallery," took place on the 27th and 28th of May. This collection was gathered together about twenty years, chiefly in Spain, where Mr. Standish was resident; after making some unsuccessful overtures to the British government, with the intent of bequeathing them to our National Gallery, and a valuable library of books to the British Museum, their owner left both to Louis Philippe; and hence the pictures, two hundred and forty-four in number, came under the hammer of Messrs. Christie and Manson: the estimation formed of the gallery, as a whole, by English collectors, may be learned from the fact, that 10,000 guineas was the amount it realised. The first picture that was knocked down for any considerable sum—one scarcely justified by the character of the work—was an "Italian Fête-Champêtre," ascribed to Watteau, but supposed by some to be by his pupil Lancret; it was sold for 735 guineas; "The Saviour Asleep on the Lap of Joseph," by Murillo, realised 399 guineas; "The Saviour Kneeling after Flagellation," Murillo, 205 guineas; "St. John the Evangelist," Murillo, 118 guineas; "The Angels appearing to the Shepherds," said to be an early Velasquez, 380 guineas. The most important work in the whole collection, and that which was most eagerly sought after, was a portrait by Velasquez, of the "Infante Don Balthasar;" it was bought at the price of 1600 guineas, and, as was reported, though we have not since been able to arrive at any confirmation of the *on dit*, for the National Gallery. "Three Saints supported on a Mantle spread over the Sea," by Murillo, was sold for 155 guineas; "a Portrait of Murillo," by himself, 330 guineas. Of a few English pictures contained in the "Standish gallery," four by David Roberts sustained the high character of our school; they were painted for Mr. Standish soon after the artist returned from his travels in the East. "The Temple of Edfou" sold for 360 guineas; "Interior of the Church of St. Helena, at Bethlehem," for 460 guineas; "The Mosque of Cordova," for 300 guineas; and the "High Altar of the Cathedral of Seville," for the same sum. The prices realised by the remaining works, if not a criterion of their real value, were so low as not to require specific allusion.

ART IN THE PROVINCES.

PLYMOUTH.—Some months since we announced the intention of William Cotton, Esq., of Highland House, Ivybridge, to present to the inhabitants of this populous town his fine collection of illustrated books and valuable old prints, which he had accumulated at a very considerable expense in the course of a series of years. The trustees of the Plymouth public library, having enlarged their building for the express purpose of providing suitable apartments for the reception of the "Cottonian Library," it was removed to its destination, and opened to private view on the 1st of June. Our space will only allow of a brief allusion to the principal contents. The attention of the visitor on entering the room is first attracted to the three fine portraits of Sir Joshua Reynolds, his father, the Rev. Samuel Reynolds, master of the Plymouth Grammar School, and Miss Reynolds, the constant companion and friend of her gifted brother, all painted by the artist himself in his best style. On each side of the portraits is a fine engraving of "Regulus leaving Rome to return to Carthage, a Prisoner," after Benjamin West, P.R.A.; and that of the second, "Alexander Visiting the Tent of Darius," after the celebrated picture of Le Brun, the French artist. Nos. 6, 7, 8, 9, 10, and 11, are views of the interior, two sides, ends, and ceiling, of the celebrated Farnese Gallery, engraved in outline by Valpato, and carefully coloured in Rome, after the original, by Annibale Caracci. On the right-hand side of the wall, No. 62 and the six following pictures, are a unique set of Dorigny's engravings from the cartoons of Raffaelle, coloured in distemper by Joseph Goupy, a miniature-painter in the reign of George II. The size is much reduced from that of the originals, but in every other respect they have been closely and correctly copied. Occupying the entire of the other parts of the walls of the room, are drawings in crayons, sepia, &c, of great beauty and value, by Domenichino, Lionardo da Vinci, Serani, Rubens, Guercino, Goyen, Castiglione, Augustino and Annibale Caracci, Le Brun, Salimbeni, Naldini, Vandyck, Luti, Gaulli, Padouanino, Trotti, Vanderneer, Poussin, Rembrandt, Cipriani, Solimene, Alberti, Quellinus, Passeri, Bourdon, V. Uden, Bolognese, Cavedone, Zuccarelli, Bloemart, Ligozzi, Claude, Brughel, and Thornhill. It will be seen that whilst the collection is peculiarly rich in specimens of those masters who flourished during the period expressed by the term *Cinque Cento*, it yet possesses many works by some of the first artists of a later period. The collection of engravings is peculiarly rich and extensive, comprising plates of nearly all the best pictures of the most celebrated masters that have been engraved, as well as an extensive collection of original etchings. Amongst the bronzes, are "Duke Lorenzo de' Medici," by Michael Angelo, "Two Centaurs," after the antique, "History and Eloquence," by Algardi, and "Sampson tearing open the Jaws of a Lion," by Benvenuto Cellini, which is stamped with the characteristics of that great artist's genius. The collection of missals and illuminated manuscripts is very valuable, and contains some of great beauty.

IMPROVED STEREOSCOPE.

THIS novel instrument, at once delightful and extraordinary, and which gives us representations of natural images with a truth perfectly startling, is yet capable of many obvious improvements, which it is no doubt destined to receive after the first ebullition of surprise at the discovery has abated. From originality as an optical toy, it may end in being a useful scientific adjunct to Art, and be always a pleasing addition to the attractions of a drawing-room. By its aid we may travel with rigid truthfulness over foreign cities, and again examine the cathedrals and public buildings we have admired abroad, while comfortably seated by a winter's fire-side at home, and all this by gazing on the reflex they have themselves cast on the paper before us. A portable statue-gallery may also be obtained and enjoyed; or the resemblance of personal friends so truthfully rendered, that they seem about to speak. The only drawbacks to perfect deception has hitherto been an absence of colour, and one or two minor deficiencies, which have been combated by Mr. C. Clarke, the Resident Director of the New Royal Panopticon of Science and Art, in Leicester Square, and which improvements are exhibited in our engraving; they may be thus explained.



The inconvenience of holding the stereoscope (of Sir David Brewster's construction) in the hand, is remedied by the addition of a stand, as shown in fig. 1.: A the stereoscope, B the stand, with a sliding-pillar and clip screw, C to lower or elevate it, and by the joint at E, the instrument may be set at such an angle as to admit light on or through the slider or objects as may be required, thus enabling the spectator to have his hands at liberty, the better to change the object, and prevent the possibility of breaking those on glass by injudicious handling—a misfortune of frequent occurrence heretofore. If the stereoscope be furnished at bottom with a moving flap F, to reflect the light through the glass-landscape in lieu of the ground-glass, which passes the light direct, and in both cases only gives the object as depicted on the glass by the camera, then, by placing on the flap F a card, tinted with blue at top, with clouds, &c., and a warm sepia-tint at bottom, a novel and pleasing effect of colour will be given to the scene, making the landscape appear more like nature. Interiors of public edifices would be seen to the greatest advantage, if a stone-coloured card were used. Persons having the extremes of short or long sight, find considerable difficulty in using this instrument, which is remedied by dropping into the eye-pieces D, a pair of glass cells, C containing concave or convex lenses. There is also due provision made for drawing closer the lenses which fit to each eye, or widening their distances at pleasure, by which all sights are suited, and that incertitude of commanding an union of the two photographs, hitherto felt by many who use the instrument, completely avoided.

We are glad to notice already these improvements in connexion with an establishment from which much of the kind may be expected, and which thus early gives promise of the future.

MINOR TOPICS OF THE MONTH.

Marochetti's Statue of Cœur de Lion.—In common with most of our contemporaries whose remarks on the subject we have seen, we must enter our strong protest against the intended disposal of this fine work of Art. The statue would undoubtedly be an ornament to any locality, and all praise is due to those gentlemen who are endeavouring to obtain it for our metropolis; but surely a foreign sculptor ought not to be permitted *alone* to commemorate an event which must be considered a truly national one; nor is the effigy of the valiant Crusader a fitting symbol of the great Peace Congress of 1851. Time, place, and circumstances cry out against so glaring an anachronism. None would be more pleased than we should be, to see the Baron's statue elevated in some suitable place; but do not let us add another to the many instances we meet with around us, of our false taste and erroneous judgment in Art matters. There ought surely to be some enduring record of the "Great Exhibition of the Works of All Nations in 1851": but it should be far closer than a statue can be (unless it were that of His Royal Highness Prince Albert) in association with the leading and lofty purpose of the undertaking. The object of Baron Marochetti will be, of a surety, effected: for at the head of his list of subscribers are the names of Her Majesty and the Prince Consort: this example will be, as it ought always to be, enough to secure the accomplishment of a purpose; it must be a good one, or it could not have their sanction. But we much question if these Royal Personages could not readily devise a more appropriate testimonial than this—which appears singularly wide apart from the object contemplated by the Exhibition, and accomplished by it. At all events, we hope the statue will not be erected in Hyde Park, where it would be a perpetual reminder of a "mistake."

Pictures for the Houses of Parliament.—The subject selected by the Royal Commissioners for Mr. E. M. Ward, A.R.A., to paint as the companion to his picture of the "Execution of Montrose," now in the Royal Academy Exhibition, is the "Duke of Argyll Asleep before his Execution," a historical incident that has already been pictorially represented. It is a good subject, and we have little doubt of its having ample justice from the original and able pencil of Mr. Ward. We understand also that the Commissioners have given their final sanction and approval to the work he has recently completed.

Art-Exhibition in Edinburgh.—It is understood that arrangements are in progress for an exhibition of Art-Industry in Edinburgh, during the summer of 1854. We hope it may be so; Scotland will herself make a great show, and there is little doubt of her being essentially aided by England and Ireland, and also by several of the continental countries. We hope, however, the undertaking may be upon a comparatively limited scale; that the exhibition will trust for its success less to numerical strength than to refinement of character, and that consequently a careful selection will be made, so as to bring together only articles really worthy. It is now generally admitted that in the two great Exhibitions that have taken place in these countries, many things were exposed that could not by possibility have promoted any good object; it seemed as if the conductors thought all that was sent was worth having. This is a mistake. We are sure that an exhibition formed upon the principle of receiving *only* examples of excellence, could not fail to be successful, because in all respects instructive. Our prudent neighbours of the north may have learned from their predecessors not only what ought to be done, but what should be avoided.

The Great Exhibition in New York will probably not open until the 1st July—if so soon. Already heavy complaints have been lodged against its conductors, and these apparently upon good grounds. We have received several such—assuring us that the answers in all cases received, amount to this, that "the exhibition is for the benefit of the promoters and not for the exhibitors, and that contributions are not wanted." In other words it is, as we always said it was, a private speculation for private gain, and can in no way be described or regarded as *national*. A correspondent of the *Times*, who signs himself "An Exhibitor," protests in very bitter terms against his having been induced to visit New York on the 28th April, to place his goods, and see the Exhibition opened on the 1st of May, as originally promised and advertised, and finding it about a month afterwards, in so incomplete a state that he thought it best to return to England. He adds of the exhibition: "In fact, the Americans are quite ashamed of it; you never hear the subject named, and it is looked upon as merely a stock-jobbing affair originated by a few speculators; and as regards the object for which it was ostensibly got up—'a National Exhibition'—it will be quite a failure!" This is no doubt taking too harsh a view of the matter, but it is quite certain that unless very great care be taken, the national character will suffer as the result of this exhibition. We repeat, however, what we have said so often—the American government is in no degree responsible for the issue.

Bronzed Zinc Statuary.—On the occasion of our visit to Berlin in 1850, we were much gratified by a visit to the Zinc Works of Herr M. Geiss, in whose establishment we saw zinc reproductions of many of the most estimable sculptures, antique and modern. The striking novelty in these works was their perfect resemblance to bronze, having been subjected to the process of electro-bronzing. It may not be generally known that Kiss's famous Amazon, which was exhibited in 1851, was an example of bronzed zinc. Electro-plating has with us acquired commercially a high degree of perfection, but in Prussia it has been applied to works of Art of the largest size with perfect success. At Charlottensburg we had an opportunity of inspecting an establishment, where even a statue of heroic size was then in the trough, which was, of course, a receptacle of dimensions so enormous as to astonish a visitor who had seen nothing beyond a vessel capable of containing ordinary objects of domestic utility. After casting, the zinc surface is prepared for the bronze, and, after removal from the trough, the surface has again to be worked down. These bronzes bear every shade of colour, from a bright copper colour, to a deep tone approaching black. The universal admiration of the great cast of the Amazon has induced Herr Geiss to open at 34, Sackville Street, Piccadilly, a gallery containing forty examples of zinc casts, consisting of well known statues from the antique, and a selection of much admired modern works. These productions are in appearance equal to the most carefully finished bronzes, and their cost in proportion so much less as to render them a substitute for the most ordinary kinds of sculptural ornament. The large statues are well adapted for galleries, or any of those supplementary spaces which abound in large houses; and for gardens they are much better suited than any other material which can be exposed to the changes of our climate, with the single exception of bronze itself. Marble is with us out of the question, and every other material is unworthy. Who, without being told, would recognise even the Ponte S. Trinità at Florence as of marble, and, but for an occasional cleaning, the statues in the Boboli Gardens would look much more weather-worn than they do; in short, delicate sculpture must in any part of Europe suffer by exposure. But although the examples of zinc casting exhibited by M. Geiss, in London, are limited to legitimate sculpture, we saw on the premises in Berlin every kind of zinc ornamental casting. Among the works now in Sackville Street, there is a small replica of the "Amazon," by Kiss, 3 feet 9 inches, and another of Baily's "Eve;" an antique "Ceres" from Cassel; the "Ganymede," 4 feet 1 inch, from Berlin; Thorwaldsen's "Hope," a Danaid from the Museum at Berlin; the well known "Boy and Goose," Paris—the Gansemännchen—the eccentric figure in the goose market at Nuremberg; Canova's "Hebe," a Danaid by Rauch, 2 feet 6 inches; a "Boy and Swan," by Kalide; the "Urania," from the Berlin Museum; the "Venus and the Appellino," in the tribune at Florence; Humboldt's "Bacchus," from Berlin; Tieck's "Urania;" the "Boy extracting a Thorn from his Foot," from the Vatican; the "Euterpe," from Berlin, and some specimens of the application of zinc to the casting of cabinet sculpture, which are extremely sharp and clean in finish. Her Majesty and Prince Albert were amongst the earliest patrons of the invention. The cost of such works, which are really valuable essays in Art, is little compared to that of the numerous miserable examples of taste and execution—miscalled ornamentation—which present themselves within and about the residences of those from whose position better things might be expected.

Sketches by Sir J. Thornhill.—At the great meeting, held lately at the Mansion House, of the Friends of Education, a series of Sir James Thornhill's original sketches for the paintings in the dome of St. Paul's Cathedral was exhibited. Mr. Anderton, common councilman, to whom they belonged, has generously presented them to the City Library, where they are now appropriately placed.

Mr. John Martin has recently completed a large picture, which we had an opportunity of inspecting in the gallery of Mr. M'Lean, in the Haymarket. The work professes to be a representation of "The Last Judgment," a scene totally impossible for the imagination to conceive, and one altogether unfit for pictorial display, by its awful sublimity and the tremendous consequences it will entail upon the whole human race. Scripture, in its historical facts, offers noble themes to the artist, which are ever welcome to us, but even an archangel would fail in conveying an adequate idea of the general Resurrection; it is, therefore, no detraction from Mr. Martin's genius to say he has not done so. He has taken as the groundwork of his picture the Apocalyptic description of the event, combining with this his own feelings and thoughts. There is a grandeur in the composition that must strike the most casual observer, but there are also portions of it which, however well meant, seem to us to border on the ridiculous; we allude especially to the large group of the righteous, many of them portraits of individuals distinguished in history, dressed in the habiliments they wore when living, yet seated as risen from their graves. The architectural design of the "New Jerusalem" is in the artist's happiest style, and the right of the picture presents some fine grouping. A large print is in progress from the work.

The Architectural Museum.—The committee of this institution held a conversazione at their apartments on the 22d of last June, after our sheets were in the hands of the printer; we must therefore postpone our notice of the proceedings till next month.

The Painted Hall at Greenwich Hospital has, within the last few days, received an interesting addition in the picture, by Mr. J. J. Chalon, R.A., representing the Bellerophon off Plymouth, with Napoleon on board; the figure of the ex-Emperor may be discerned on deck, gazing on the mob of persons and crowd of boats which surround the vessel. The scene is very animated, and the picture well painted; it is a gift of the artist to the Hospital, and is a most appropriate and acceptable addition to the interesting series they already possess.

The Ocean Mail to India and Australia.—This is the title given to a new diorama which has been opened at the Gallery of Illustration, in Regent Street. The series is the work of Mr. Thomas Grieve and Mr. W. Telbin, aided by assistants: and the pictures declare a marked progress in the application of dioramic effects to pictorial representation. The art is of the very highest character; it is judiciously supported, not surpassed, by artificial effect, and the compositions do not in anywise approach the solidity of oil painting, but remind the spectator by their lightness and spirit of masterly water-colour views. The spectator is presumed to make the voyage from England to India and Australia in one of the largest screw steam-vessels, and the ship is supposed either to sight, or touch at, every place of interest lying in the route. The first view is that of Plymouth

Sound; then comes the Eddystone; but the best picture at the outset is the "saloon of the steamer." There are but few figures, yet the light is admirably managed, so much so, that it would be worth while to light another group or two further from the eye, and so assist the perspective and the space. The Island of Madeira is passed, then Cape de Verde, Sierra Leone, and the Island of Ascension. In the last view a very successful representation is afforded of the rollers breaking on the shore by moonlight. We then sail on to St. Helena, and contemplate the now tenantless tomb of Napoleon; thence we proceed to Table Bay, False Bay, the Mauritius, the Maldive Islands, Point de Galle, Pulo Penang, Singapore, Batavia, Port Philip, Sidney, Mount Victoria, the Ophir gold-diggings, the Australian Alps, a sheep station, &c., &c. These views are selected with taste and discernment, and executed with great artistic power, insomuch that this diorama is equal in interest to those which have preceded it at the same gallery.

Pictures by Turner.—Six pictures by this celebrated painter were sold on the 20th ult. at Messrs. Christie and Manson's, and realised altogether the sum of 4683*l.*:—"Venice—Evening; Going to a Ball," exhibited at the Royal Academy in 1846, sold for 546*l.* "Morning—Returning from the Ball," exhibited in 1846, 641*l.* "The Dawn of Christianity, and Flight into Egypt," exhibited at the Royal Academy in 1841, 746*l.* "Glaucus and Scylla," exhibited in 1841, 735*l.* "The Dogana — Church of St. Giorgio, &c.," painted for Sir Francis Chantrey, and exhibited at the Royal Academy in 1841, brought 1155*l.* "The Approach to Venice"—

> "The path lies o'er the sea.
> * * * * *
> The moon is up, and yet it is not night—
> Sunset divides the sky with her."—Byron.

realised 800*l.*

The Panopticon.—Since we last noticed this important addition to the novelties of London, we find that it has approached a completion very satisfactory to the eye. The exterior is novel and striking, but the interior possesses the same claim, added to a gorgeous eastern magnificence, which will not fail to gratify the public. The beauty of the general form of the vast domed hall, with its fanciful decorations, its gilded lamps, its prismatic colouring, and the elegant and novel oriental fountain in the centre is something entirely unique in London. The galleries are to be filled with manufacturers of all kinds at work, so that here the public may be practically acquainted with the manipulation of many processes, whose results they know and use, but of whose construction in the workman's hands they are ignorant. In the scientific part of the building the same practical knowledge will be bought to bear, and its results communicated to all students who may require it; already rooms are opened for the proper instruction in the daguerreotype and the other cognate Arts to which it has given rise, and a perfect series of rooms and apparatus provided for all who may avail themselves of the lessons here to be obtained at a moderate rate, with the assistance of such philosophic materials as cannot so readily be met elsewhere. Apparatus is provided for enlarging sun-portraits to the size of life, and with so many "appliances and means to boot" as this institution will have at command, we look forward confidently to a result of much practical good to the onward march of science. The building may open in the autumn, but the photographic portion is now entirely open and in good working order.

Photographic Institution.—We suppose we may now look forward to Photographic Exhibitions as one of the attractions of each London season. The result of the collection brought together at the rooms of the Society of Arts was so satisfactory, that we have immediately upon its heels a new exhibition in Bond Street. This collection is not nearly so numerous as the former; but it is in every point of excellence a considerable advance. We have here some beautiful views of the Venetian palaces; classic bits of old Rome; and a choice selection of views in other continental cities. Among the most remarkable, are some views by M. Martens, particularly the Castle of Chillon, and a view of Lausanne. In these photographs we have minute details, airy distance, and a general effect, which is finer than anything we have previously seen. Mr. Delamotte, the proprietor of the institution, has some beautiful examples of the collodion process; not merely portraits and copies of statues, but charming landscapes; and the Sydenham Palace with its net-work of iron girders, and ranges of slender columns. Amongst other exhibitors, there are Mr. Owen of Bristol, who has some beautiful interiors; Mr. Buckle, of Peterborough, Mr. Roslyn, and many other well-known photographers. We hear that the Photographic Society contemplate an exhibition this season: we received a ticket for their Soirée on the 23rd of last month, too late for any notice in our present number, but we shall hope to say something about it in our next.

Engraving and Lithography by Light.—The elder Niepce was the inventor of a process to which he gave the name of "Heliography." It consisted in covering a metal plate with the bitumen of Judea. This, when exposed to light, underwent a remarkable change, and the parts exposed had a different degree of solubility from those in shadow. Taking advantage of this, some parts being dissolved off, leaving the plate bare, while others were covered, etchings were produced by attacking the metal with an acid. Lately, M. Niepce de St. Victor, the nephew of the early photographist, has taken up the subject with much success; and he is now producing etched plates by a modification of the above process, from which impressions of a fine character have been taken. In addition to this, lithographic stones are prepared in a similar manner, and the impressions having been made by sunlight, they undergo some subsequent preparation, not yet divulged, and printed from in the ordinary way. These lithographs are peculiar in their character, but exceedingly beautiful. Mr. Fox Talbot has also published a process, by which he proposes to etch steel plates after a photographic picture has been obtained. His process consists in mixing some bichromate of potash with a solution of isinglass, spreading a uniform film of this on a steel plate and drying it. Any object, as leaves, a print, or a piece of lace, is placed on this, and being pressed close with a plate of glass, exposed to sunshine. The bichromate of potash being decomposed by light, its chromic acid combines with the isinglass, and renders it less soluble than the parts protected from the solar rays. A picture being thus obtained is placed in water, and the soluble gelatine removed. The plate is then etched by the application of the bichloride of platinum: we have not seen any of the impressions obtained. Mr. Talbot says they are very fine.

Photography is making rapid strides in its useful applications. Pictures are now being obtained directly upon lithographic stones which, when properly prepared, can be printed from, as if they were the usual lithographic drawings. The collodion films upon which pictures have been obtained can also be transferred to wood, and these blocks then submitted to the engraver. The last number of the "Microscopic Journal" has an illustrated plate, executed by the Photographic process, which, as one of the earliest attempts of this kind on an extended scale, is eminently successful. The details of the microscopic objects are given with extreme minuteness and beauty, at the same time as the utmost degree of truth is obtained in the representation.—Mr. Stewart, of Edinburgh, has, by the collodion process, reached such an exquisite degree of sensibility as to be enabled to obtain views of the restless ocean with so much exactness, that when the pictures are viewed in the lenticular stereoscope the waves appear as if they had been fixed by the hand of magic, ere yet the billow could fall in obedience to the law of gravitation. Messrs. Ross and Thomson's beautiful views of the abbeys of Scotland are commanding much attention from their extreme truth and beauty. These gentlemen have just published "A few Plain Answers to Common Questions regarding Photography", which should be read by every amateur.

REVIEWS.

The Works of William Shakespeare. Edited by J. O. Halliwell, Esq., F.R.S., &c. With Illustrations by F. W. Fairholt, F.S.A. Published for Subscribers only.

The catalogue of editions of Shakespeare, of books devoted to the elucidation of his works, and of those called forth by the opinions of commentators, shows most forcibly the living power possessed by the extraordinary genius of the man whom all nations are beginning to appreciate and honour equally with the men of his own land. The interest in him and his works would seem to increase with age, in an inverse ratio to that of other men, and well did his friend Jonson prophesy that he was "not for an age, but for all time," the laudation of friendship in this instance becoming a simple matter of fact. From the Restoration downwards, his works have received the utmost attention of the best minds of his country, who have been employed in the closet or on the stage in the elucidation of his thoughts; men of all kinds have here found a noble field of labour. Edition after edition of his works, of all shapes, sizes, and price, have been unsparingly brought forth by the press; yet still others are demanded, and the labours of commentators continue with unabated zeal. Can there be a nobler proof of the enduring power of his genius, than this voluntary homage of all men at his shrine? The very abundance of talent brought to bear on his works now renders it a necessity to condense the thoughts of the many who have devoted their lives to their elucidation, and to give us an epitome of their labours, and that of the literature of the period when Shakespeare lived, and which gave the tone to his own mind. This heavy responsibility Mr. Halliwell has taken upon himself—"the labour we delight in physics pain"—and we find in this his first volume (an enormous folio of 600 pages) abundant proof of an amount of literary labour, from which less enthusiastic men would shrink, accompanied, as it must in some instances be, by the dryness of the most rigid scrupulosity of research. All this labour, too, for 150 subscribers only, and the twenty large folio volumes of which it will consist cannot, in the nature of things, repay the expenditure, to say nothing of the time or talents of the editor. This first volume comprises a Life of Shakespeare, and the play of "The Tempest," and, in looking over the enormous mass of documentary evidence brought together by Mr. Halliwell from all quarters to elucidate the poet's career, we cannot help feeling the deep value of such patient industry in a field where so little was declared to exist. The impression left upon the mind is singularly satisfactory; it shows the poet not as a mere dreamy enthusiast, but as a prudent man of the world, combining the highest poetry with the proper thrift, dealing with his fellow townsmen for wood and stone, accumulating wealth gradually and surely, but preserving his good heart intact to the last; for Mr. Halliwell has recently discovered among the Stratford Papers a note in the diary of his townsman, Thomas Greene, narrating that the poet in conversation with him had declared "that he was not able to beare" the enclosing of Welcombe common lands, and thus deprive the poor of their advantages. The fac-simile of this entry, given by Mr. Halliwell, will prove to the uninitiated the tedious and troublesome character of the researches of that gentleman. We cannot conceive a more painstaking yet wearying task than that of wading through such documents, on the bare chance of finding a fact worth knowing. Mr. Halliwell has, however, personally inspected every paper connected in any way with the poet, and he has given fac-similes of them all in the course of his work. In this, and in the antiquarian engravings which elucidate the plays, he has been assisted by Mr. Fairholt, who has also produced a series of views of Stratford and the neighbourhood, of great interest. The frontispiece to the volume is also by Mr. Fairholt, and is the largest and most truthful representation of the poet's monument at Stratford that has yet been engraved, exhibiting its peculiarities with rigid exactitude; indeed, this last qualification is the governing principle of the entire work, literary and artistic. The great amount of documentary and contemporary evidence brought together by the editor aims successfully at this alone; and such engravings as are given are in the nature of pictorial notes to the plays, and are as much in the way of commentary as the literary part of the work. The entire absence of pretension, of squabbling with other critics, and the earnest desire only to illustrate and elucidate the poet, marks Mr. Halliwell's labours as worthy of respect; while the pages he devotes to an explanation of the guiding rules he has taken in the formation of

the text show an amount of reading, and a clear deduction from thence of the Shaksperian language, which, if properly understood, will clear away for ever that conjectural style of tampering with the poet's words unfortunately too prevalent. Without any attempt at pleading, it shows completely at a glance, and by well-established rules, founded on an extensive acquaintance with the language and literature of the Shaksperian period, the utter absurdity of the much-vaunted emendations produced by more modern tamperers with the text; and this we think the most valuable portion of Mr. Halliwell's labours, which ought not to be restricted to this rare and expensive volume, but reproduced in an accessible form, to save us the absurdities of future "discoverers" and "correctors." This important field for study, here first commenced, will save us future volumes of forced "emendations," by proving the text only requires proper comprehension, and not improper alteration, to suit modern ears. Mr. Halliwell's great strength lies in the strict manner in which he adheres to fact alone; he advances no opinions unbacked by authority; his book is a vast mass of facts, and Mr. Fairholt's illustrations are regarded in the same light. They abound in curiosity and interest, which must increase with years; and, when the twenty volumes are complete, they will form a body of Shaksperian literature and illustration of an unique kind. The paper and print of the volume is excellent, and, as a library edition, this important one is not likely to be rivalled.

ALBUM SEINER MAJESTAT DES KÖNIGS LUDWIG I. VON BAYERN. Published by PILOTY & LÖHLE, Munich; HERING & REMINGTON, London.

Two more parts of prints, from the album presented by the artists of Germany to the late King of Bavaria, have reached us; their contents vary in merit as in character, yet is there little without some interest. The first of the two opens with two small gems of engravings, a "Landscape" and an "Interior, engraved respectively by Riegel and Fleischmann, after pictures by Hueber of Munich. The next is a chromo-lithographic print by Wölfflé, representing a "Youth on an Alpine height," after F. Bisshoff, of Munich. A "Child at a Cottage Door looking toward the Sea-coast," lithographed by Geyer, after Lichtenheldt, of Munich, is a pleasing composition in the style of the old Dutch masters. "The Descent from the Cross," engraved in copper by Mayr, from a crayon-drawing by Peschel, of Dresden, is a fine composition, replete with the feeling of the modern German school. A "Swiss Alpine Torrent," admirably lithographed by Steffan, of Munich, from a picture in oil by himself, is rendered very impressive by the stormy aspect which the artist has given to it; the trees and the "boiling waters" are depicted with much natural truth. "Rome in 1847," drawn and lithographed by C. Lindemann Frommel, of Munich, is doubtless a faithful representation of the "Eternal City," as seen from a distance, but the composition lacks the poetry of Art, which we can never disconnect from all that appertains to Rome.

The second of the parts before us, commences with the "Madonna and Child," drawn and lithographed by E. Correns. The composition of this subject is very graceful; the figures are placed beneath a fine palm-tree in an open landscape, on which the evening sun sets tranquilly: it is altogether a charming picture. "The Orphans," a mezzotinto-plate by Schultheis, after G. Flüggen, is pleasing in character, but the figures of the children are stiffly drawn; grace is not incompatible with timidity,—the feeling with which the artist evidently meant to endow them. Eberhardt's "Victory of De Ruyter over the Combined Fleets of England and France, 1673," is a vigorous composition, full of incident most effectively treated. The engraving by Preisel, after Lanchert, of Berlin, of a "Young Girl with a Butterfly," is a failure, for which we presume the artist must be called to account; the drawing of the arms and the hands is faulty and inelegant. A well-executed piece of lithography is the print by Wölfflé, after a drawing by Horschelt, representing a "Stag Hunt among Mountains," but the German artist is far distanced by our Landseer in a subject of this kind; and Weiss, in the last plate of the series, an "English Brig in a Storm," lithographed by Wölfflé, might learn something by studying the works of Stanfield or Copley Fielding. It is quite evident he has never seen much of ships or tempestuous ocean, or he would not have represented them so unfaithfully.

THE COIN-COLLECTOR'S MANUAL. By H. NOEL HUMPHREYS. Published by H. BOHN, London.

Mr. Bohn's cheap and excellent series of volumes, comprising as they do so varied a collection of standard works of reference, are among the marvels of cheap literature; they form a large library in themselves, and a library which contains books of sound scholarship and general use,—a perfect encyclopædia of literature: all persons may find among them something to instruct or amuse. The Coin-collectors, although a restricted body, have now in the two volumes of Mr. Humphreys's work, a book for their own peculiar study, and one which will be very useful to the tyro, inasmuch as it is free from the technicalities and minutiæ which too frequently beset the subject, the author's aim being to embody information sufficiently copious and accurate without it. Now, such a work in the present day is much wanted, and however much the advanced numismatist may be beyond the kind of information here to be met with, the young student will gladly avail himself of the introductory knowledge obtained from very many and varied resources by the compiler. Considering that the coinage of all ages and countries has been treated of by Mr. Humphreys, it is a great merit to have condensed such information so agreeably; while the abundant indexes he gives are peculiarly valuable. A very good series of engravings, on steel and wood, render his remarks more lucid.

ON THE CONNECTION BETWEEN THE ARTS OF DESIGN AND THE ARTS OF PRODUCTION. By CARDINAL WISEMAN. Published by S. RICHARDSON & SON, London.

In our "Provincial" notes last month we briefly alluded to an address recently delivered at Manchester, by Cardinal Wiseman, on the subject of the Arts of Design; we have now the speech of his Eminence in a goodly pamphlet of some seventy pages, which are worthy of attentive perusal. The Cardinal in his remarks exhibits an intimate acquaintance with the principles that ought to guide the ornamentist, as well as with the works of the best artists of the mediæval ages. He enters at no inconsiderable length on the subjects of metal-work, sculpture, pottery in its various branches, mural decorations, textile fabrics, and illustrates them by references, chiefly, to what the ecclesiastical edifices and palaces of the continent are in themselves, and still contain. It is quite natural that the author should speak enthusiastically of what the church of his faith has accomplished in these matters, and we are quite ready to echo back his sentiments; for Art, in every way, owes its most glorious triumphs to the Church of Rome: but the Cardinal does not allude to an unquestionable fact in the spirit of sectarianism; his observations are broad and liberal, while they are clothed in language at once eloquent and convincing, which must have afforded his hearers much pleasure to listen to, as it has ourselves to peruse.

EGYPT, NUBIA, PALESTINE, AND SYRIA: PHOTOGRAPHIC PICTURES COLLECTED DURING THE YEARS 1849, 1850, AND 1851. By MAXIME DU CAMP. Published by E. GAMBERT, & Co., London.

The title indicates in some degree the nature of this work, which was originally published in Paris, and was incidentally alluded to by us some months since in an article on Photographic publications. The entire volume contains upwards of a hundred plates, gleaned from the finest antiquities of the most interesting countries on the earth. It is impossible to look upon these noble remains, thus delineated by an art that brings out every feature of each object with microscopic accuracy, without feelings of wonder at what the hand of man accomplished in far-distant ages, nor without a thought of the change which every revolution of time has worked, and is still working, in the aspect of the world. The columns of Thebes and the walls of Egyptian temples are but fragments of history left standing for the instruction of successive generations; they are not to be regarded as mere national curiosities. It is only when looked upon in the former light that such publications as this are really useful; little of artistic beauty to the eye of the present generation can be discovered in such representations; but they are subjects of the deepest study to the thoughtful.

VIEW OF CHESTER. Drawn on Stone by ALFRED SUMNER. Published by T. CATHERALL, Chester.

We well remember about five-and-twenty years ago, the extreme paucity of local views to be obtained by the traveller who might wish to carry home with him a memorial of some old city, cathedral, or castle, which struck him by its beauty, or awakened his interest by its historic associations. There was scarcely such a thing to be had; and if by some singular chance it was found, it proved scarcely worth the labour of the search, so rudely and badly was it executed. We owe in a great degree to the Art of lithography that this want has been nullified; and to the talents of the artists who practise it, the success which has attended the publication of local views now so general, and which must have created a profitable trade in many a quiet country town. Of all the famous old cities of England, there is, however, no one which presents more objects of interest than Chester does; and the view here given is singularly faithful and pleasing. It is taken from the high land on the opposite bank of the Dee; and the eye wanders over the Roodee,—the green level plain where the ancient monks performed the famous "Chester Mysteries" in the olden time, and where now thousands assemble annually to see horse-racing; and beyond we have the range of buildings comprising the entire city, from the Castle on one side, to the Water-tower on the other; the cathedral, churches, and public buildings, occupying the middle space in picturesque groups. The same spirited publisher has also a series of excellent prints of the ancient and curious houses in the city; while the beauties of Wales, and the wonders of the Britannia and Menai bridges are also worthily illustrated. Indeed, we have seldom seen better or more artistic productions from any provincial city than those of Mr. Catherall.

THE ANCIENT CROSSES OF IRELAND. Drawn and Lithographed by H. O'NEILL. Published by ACKERMANN, London.

We have always found pleasure in advocating the claims of the sister country on the tourist; and we know that in enforcing them we have but spoken the truth—witness the increased knowledge of the beauties of Killarney, of the wonders of the Giant's Causeway, and the general better acquaintance the English have with Ireland. The antiquities of the country merit an equal amount of attention from those students in Archæology who care for the Celtic mediæval branches of their peculiar researches. The number of early relics possessed by the Royal Irish Academy, and by other institutions in Dublin, as well as by private collectors, are of exceeding beauty, rarity, and interest, but in some classes of mediæval antiquities the country is unrivalled, and the magnificent stone crosses scattered through the land are among the number. We are glad to find they are about to be carefully delineated and published by Mr. O'Neill, and this first part contains some exquisite examples, drawn to measurement, and exhibiting the rich and varied details of these elaborate and beautiful antiques. The work is well executed, and, though peculiarly deserving of Irish support, is equally deserving the attention of Antiquaries of all nations.

THE TOWER OF THE CHURCH OF ST. JAMES, LOUTH, LINCOLNSHIRE;—ELEVATION OF WEST SIDE AND VERTICAL SECTION, LOOKING EAST.—Sketched by J. MAUGHAN and J. FOWLER, Architects, Louth. Lithographed by J. FOWLER. Published by the Authors.

This drawing of one of the most interesting examples of the "perpendicular" arrangement of the tower and spire, is worthy of particular examination, now that our church architects have devoted somewhat exclusive attention to the style of the early English and decorated periods. Indeed, for symmetrical grouping and beauty of detail, this well known example has seldom been equalled. Excepting that a small plan at the corner of the sheet would have been desirable, to explain the arrangement of the lower arches (through which the section is taken), we need say nothing more than the plate is a well-timed and useful contribution to our knowledge of mediæval architecture. The ink lithography is nicely outlined, and the print has, therefore, a trustworthy character on the face of it, not always recognised in the productions even of *architect*-draughtsmen.

"YOUR LITTLE CHILD IS YOUR ONLY TRUE DEMOCRAT." Engraved by D. J. POUND from the picture by J. FRANKLIN. Published by CLARKE, BEETON, & Co., London.

This print is one of the many pictorial representations to which Mrs. Beecher Stowe's popular tale has given rise; the title of the engraving is sufficient to indicate its subject when drawn from a volume now so universally read. Mr. Franklin has made a striking group of "Uncle Tom" and his little protegée, whom he has placed before a picturesque background of architectural composition. The work is neatly engraved in the mixed style, and is of a class that will meet with many admirers.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1853.

THE

PROGRESS OF PHOTOGRAPHY.

PHOTO-LITHOGRAPHY.

PHOTOGRAPHIC PICTURES ETCHED ON METAL-PLATES.



PHOTOGRAPHY, considered in its relation to Art, is making rapid advances; photography, regarded as a science, is not slumbering; but we have not to record any remarkable discovery: the new facts which have been brought forward are very few, and not particularly important. There are, however, many points of singular interest, which appear to require especial notice in our Journal; and to these, as marking the steps of progress, this paper will be devoted. The sudden manner in which photography has seized upon the public mind after years of neglect, proves that it had been checked by the impediments which were placed upon it; these being removed, it advances, as by a spring, at once in popular estimation; and we have photographic exhibitions displaying the beauties of the art to the world; photographic publications, instructing the eye into familiarity with the scenes which religion and history have haloed; and, the PHOTOGRAPHIC SOCIETY, with the Queen and Prince Albert for Patrons, and Sir Charles Eastlake, the President of the Royal Academy, for its President. These are the great external evidences of the attention photography is now receiving; and beyond these, we find every class of society, from the peer to the peasant, from the artist to the artisan, ladies as well as gentlemen, all studying the mysteries of cameras, inquiring into the curves of lenses, and eagerly soiling their fingers in endeavours to obtain sun-pictures. Table-turning has not much that is amusing in it, and far less that is instructive; but attention to the turning of the yellow iodide of silver to a deep brown colour proves some delightful truths, and improves our perceptions of the Beautiful. Truth to nature—as far as regards correctness of outline and minute detail—is one of the great advantages of photography. We know that each picture tells its story with all fidelity, and that in looking at a photograph of the temple of Denderra or of the walls of Baelbec, we see the whole as we should see it did we stand upon the spot and distinguish on the stones the very grinding of the sands which, borne lightly by upon the winds, have left traces of their paths behind them. Beyond this, if we avail ourselves of the advantages of the *stereoscope*, roundness and distance are both realised and on the tables of our own drawing-rooms may we examine at our leisure, those far-distant scenes in which we are interested, without the toil of travel. So great is this fidelity, that photography is employed to register the daily progress of great works, and the Emperor of Russia in St. Petersburgh, and Mr. Vignolles in England regularly learn the state of the great suspension-bridge at Kieff, over the Dnieper, which the English engineer is now building, by means of photographic pictures.

Notwithstanding this correctness of outline and perfection of detail, the photographic picture yet wants that delicate gradation of tones which ever marks the beautiful in nature. So great is the charm of many of these sun-pictures, that their admirers are disposed to regard them as perfect. By doing so they endanger the progress of the art; amateurs will be disposed to rest satisfied with productions which are not reflexes of nature,—which are indeed only outlines of objects, wanting that filling-in which is the life of all. Let us recommend as a study all photographers to take the finest picture they can obtain of any scene, and examine it by the side of a black mirror reflecting the same scene. "Looking upon this picture and on this, the counterfeit presentment," they will see wherein the one is wanting, the perfection of the other. It is not that there is an entire absence of colour, but it is that the tones which mark the receding of the landscape from the eye—which may by analogy be compared to a dissolving note of music—a dying cadence—are not realised in the photographic picture. In the productions of Mr. Stewart and of M. Martin, this has been produced with greater success than in any others in relation to landscape, and in many of the charming views of Edinburgh, by Messrs. Ross and Thomson, this realisation of "airy distance" is nearly complete. But, taking the selected production from the portfolios of either of these photographic artists, and subjecting it to the test of the mirror, it will soon be seen that the photograph exhibits harsh contrasts which are not to be discovered in nature. This is due to the inequality of chemical power, in the radiations from different surfaces, these being determined principally by their colour; these colours observing a different order in their relation to *lights* and *shadows*, than in their action upon the chemically-prepared surface.

The photographer may content himself with those pictures which his camera-obscura gives him, on some specified preparation, such as the iodide of silver. He may vary his results, by varying the proportions of the chemicals with which he prepares his paper or his plate;—and, by changing his practice, as it relates to length of exposure, the character of the incident light and other circumstances, he may obtain much that is pleasing in effect. Still, he has not a true transcript of that picture which nature has thrown upon the tablet in his camera, and until he can obtain a preparation on which there is a greater equalisation of action than on the iodide of silver, he will not realise the perfection of photography.

Sir John Herschel, at a very early period recommended bromide of silver, as being superior in this respect to many other argentiferous compounds. He has, in a communication made by him to the Photographic Society, renewed his recommendation in all its force. The action of the prismatic image on the chemical preparation we employ, must ever be the guide by which the photographer is directed. Now the solar spectrum produces a much shorter impression on paper covered with iodide of silver, than it does on that which is prepared with the bromide of silver. In the first, as an example, the green rays of the spectrum are nearly inactive, in the second they act with some degree of energy. It has ever been observed that the masses of forest scenery are, on the photograph, represented too darkly, and that unless there has been a strong reflection of sunlight from the glazed surface of leaves, they are not impressed on the picture with relative intensity, as compared with other objects. By the use of the bromide of silver this may be to a certain extent obviated as Sir John Herschel suggests. We believe, however, that by attention to some of the combinations of the organic acids with the metals, particularly with silver, a still superior result may be obtained. A complete examination of this branch of the science is required; it is to be hoped that the Photographic Society will stimulate inquiry in this very promising direction.

The refined investigations of Professor Stokes have brought to our knowledge a set of luminous rays, with which we had been hitherto unacquainted. These rays exist far beyond the prismatic spectrum of Newton, having a much higher order of refrangibility than any of the Newtonian rays. By means of a solution of disulphate of quinine, or of a decoction of the bark of the horse chestnut, this "new light" is rendered beautifully apparent, shining from the surface on which the sun's rays fall with a pure celestial blue colour. It is not our intention here to analyse the researches of this able experimental philosopher further than they relate to Photography. It has been long known that a class of rays, producing no sensation of light but energetically changing the white salts of silver black, existed beyond the most refrangible luminous rays of the spectrum. Over this space the luminous rays discovered by Mr. Stokes are distributed, and hence it has been inferred that the chemical rays are rendered visible. This view appears to have been adopted without sufficient consideration of all the phenomena. We know that intensity of light by no means indicates chemical power, the yellow rays of the spectrum, which are by far the most luminous, are the least chemically active of all those chromatic bands; therefore it will be evident that *Light* and *Photographic change* are not identical phenomena, and since the chemical power increases regularly with the diminution of light, it becomes probable that a distinct principle, a new element in fact, is involved in this disturbance of chemical affinity by radiant power. Under this view it might happen that light could be detected over every portion of the space, including the chemical phenomena in question, and yet that the chemical rays were dark and invisible. It has been stated that the chemical rays are cut off, by making the solar rays permeate solutions of sulphate of quinine, &c. We are not prepared to state that the extra spectral rays of the spectrum may not be interrupted, to some extent, by those media which have the power of producing the phenomena investigated by Mr. Stokes, not having as yet had an opportunity of experimenting with the required accuracy. But we know that many varieties of prepared Photographic papers darken as readily behind solutions of quinine, decoction of horse chestnut bark, and blocks of uranium glass as they do when these media are not interposed between them and the sun. On the progress of Photography the discovery of Mr. Stokes must have a most important bearing; but, as we have ever insisted, it is of the utmost importance to the art, as well as to the science, to divest the mind of the influence of pre-conceived theories, and until it can

be shown that the luminous radiations effect these chemical changes under all conditions of illuminating power;—that light and chemical action correspond in intensity; — that the principles producing light and actinism have the same degree of refrangibility,—to regard Light and Actinism as distinct, at least as Light and Heat. It is to the incorrect ideas which prevail upon this question that the imperfection of Photographic lenses are due, and until it is generally learnt that an achromatic lens is not necessarily a good lens for the chemical camera, that instrument will be imperfect. Happily Mr. Ross and some others of our opticians are now correcting their lenticular combinations, with reference to the different refrangibilities of the luminous and chemical rays, setting aside the mere correction for chromatic aberration, as being insufficient for the ends desired.

The stereoscope has greatly advanced the art of Photography, and there is so much that is magical in the solidity of the stereoscopic picture, that numerous attempts have been made to facilitate the means of obtaining the double image necessary for that instrument. In a former article (*Art-Journal*, p. 177) the principles were distinctly explained; by reference therefore to it the conditions necessary will be fully understood. It may not however be without its advantages to state that the pictures required for the stereoscope are in all essentialities those which are seen by the right and left eye respectively, which, by their combination in the instrument, faithfully represent bodies having length, breadth, and thickness. We hear of attempts to render the stereoscope available to the purposes of public exhibition. There are no doubt many difficulties in the way of this, but by an arrangement not very dissimilar from that which was employed in the Cosmorama—at least fifty people might at a time be surveying objects of interest—represented in the perfection which belongs to the solid image, and truth in all the relations of distance. It has become an object of great scientific interest to obtain photographic images of the moon, by which we may be enabled to determine the height of the lunar mountains, the depth of the lunar valleys. To do this effectively it appears necessary to obtain images at the two extremes of the moon's librations: an interval of about eighteen months therefore must elapse between the times of obtaining the two images, but when obtained they would completely exhibit the physical character of the surface of our satellite. The British Association have undertaken the work of examination, and its secretary, Professor John Philips, and a committee of its members, are engaged in devising the requisite apparatus for securing the impression of telescopic images of the moon on photographic plates.

It is no less important to secure by the same means stereoscopic images of the sun. They would enable us to determine with a degree of certainty, not hitherto obtainable, the exact character of the solar spots. We have from time to time noticed the beautiful photographic publications which have been brought out in Paris; we have to add to these some exquisite productions illustrative of various branches of natural history, which are now in course of publication.

Anything more beautiful in minute detail than these can scarcely be conceived, and we learn from some of our most eminent naturalists that the accuracy of these photographic representations of the objects of their study is far greater than that which can possibly be attained by the most skilful artist. The original copy is made either by the collodion process on glass, or the albumen process, and from this original any number of pictures can be obtained, each one of equal excellence in every respect. The price at which these beautiful plates are sold is so very moderate that any one pursuing the study of natural history may without difficulty procure them.

There has been much interest excited recently by the circulation of prints taken from stone—the impressions on the stone having been obtained by the agency of the solar rays. The method which has been employed to obtain these photographic images upon the lithographic stone, is the same as that devised by the elder Niepce, and introduced to the notice of the Royal Society in the year 1830. This heliographic process of M. Nicephore Niepce consists, as now employed, of spreading upon the stone some bitumen of Judea dissolved in essential oil of lavender. This being uniformly spread over the surface forms the photographic surface. M. Niepce observed that all resins when exposed to light became more soluble than when kept in darkness. Many resins, particularly the bitumen of Judea, or as we call it, Jews' pitch, are very sensitive to this influence, and even in the weak light of the camera the change is effected in a few hours. In the present examples the camera picture is first attained by any of the well-known calotype processes, and this being properly fixed, is placed upon the stone pressed close by means of a glass, and exposed to the sunshine. The strong lights in nature being represented by shadows in the original negative picture, and the natural shadows by lights, a positive and correct impression is obtained upon the stone. The sun's rays passing through those parts of the negative which correspond with the shadows in nature, acting powerfully upon the resin on the stone, a well-defined portion of that resin is rendered far more soluble than that which is under the darkened portions of the paper. An exposure to sunshine for a period varying from half an hour to an hour is sufficient; the surface of the stone is then exposed to the action of the solvent—almost any kind of spirit may be used—care being taken that it does not remain sufficiently long to attack the unchanged resin. The stone is then placed under flowing water, and well washed. By this process the stone is left bare over all those parts which correspond with the shadows, the lights being still covered with the resin. The lithographic stone is now treated in the ordinary manner to prepare it for printing, and the resin is removed from the other parts. In this manner it will be seen one portion of the stone is fitted to receive the ink, while the other portion will not take it from the roller, and the impressions are taken in the ordinary manner. We are not certain that the artist has not aided the results which we have seen by some touches subsequently to the photographic action; without these we do not clearly perceive how such nice gradation of tone should have been obtained as that which marks some of the architectural pictures. Photo-lithography promises much already; the results are of the most favourable kind; and if these results are but slightly improved upon, we may expect to see it employed for the purposes of book illustration.

MM. Niepce de Saint Victor and Lemaître have been working by the same process upon steel plates. The elder Niepce having removed the resin from the plates over those parts on which the solar rays had acted, etched those parts with nitric acid; his nephew and M. Lemaître are endeavouring to improve this process. Many pictures produced by this process have been circulated in this country, and although curious they do not appear to promise such complete results as the Daguerreotype etchings obtained by the process of M. Fizeau and of Mr. Grove. They are merely intense whites and blacks, the middle tints being entirely wanting. It will be readily seen that this must constantly be so with this process, since where any resin remains on the plates it must protect the metal from the action of the acid. The only method by which this can be obviated is the very tedious one of alternating the operations of the acid with the action of some spirit as a solvent of the different layers of resin. By this means, and judiciously adopting the process of "stopping out," it appears possible to produce the required middle tints.

In M. Fizeau's process, advantage was taken of the different rates of action, upon those parts of the silver-plate which were left bright, and those which were covered with mercurial vapour, so that the amount of chemical action bore an exact relation to the thickness of those films, which produced the delicate lights and shadows of the Daguerreotype picture. We have seen specimens of this process full of the most minute detail; as, for example, the nervous system of *Aplysia* and of *Tritonia Hombergii*, together with copies of statues and portraits, in which every line was preserved, and each shade most delicately given. This process failed from the circumstance that the silver plates were too soft to admit of many impressions being taken off by the press. It always appeared, however, that it was easy to obtain electrotype copies of these etched plates, and by using these instead of the original, obtain any number of impressions.

In Mr. Grove's process, the Daguerreotype plate was made one of the terminal poles of a voltaic battery; and another plate of equal size formed the corresponding termination of the other pole. These plates were plunged into a solution prepared for etching; and accordingly as the parts of the plates were pure silver, or an amalgam of silver and mercury, so was the degree of electro-chemical action excited. Many exceedingly beautiful results were thus obtained; but, as in M. Fizeau's process, the softness of the silver became the chief objection to its use, so it prevented Mr. Grove's method being employed. The probability is that one, or perhaps both, of these processes will be returned to, as promising a greater degree of effectiveness than any others.

Mr. Fox Talbot has lately been circulating examples of etching upon steel-plates, which have much to recommend them. At present, however, they labour under the defect already described in noticing the resin-process,—the absence of the middle tints.

Availing himself of Mr. Mungo Ponton's process, published in the *Edinburgh Philosophical Journal* for 1840, in which the bichromate of potash is employed, Mr. Talbot proceeds in the following manner:—

A solution of gelatine has some of the bichromate of potash dissolved in it, and this is poured over the surface of the steel plate and dried. There is thus formed a very perfect coating of gelatine, having a fine yellow colour. Upon this is placed the object to be copied, fern leaves, grasses, or pieces of lace; these are pressed closely by a piece of glass and exposed to sunshine. The bichromate of potash is decomposed by this exposure, and the chromic acid, attacking the organic matter, produces a brown and opaque surface. This contrasted with the

portions protected from light by the superimposed objects gives a very pleasing picture. The parts of the gelatine which have remained without change are very soluble; those which have combined with the chromic acid are tolerably insoluble. The plate therefore being placed in water, all the portions corresponding to the objects superimposed are removed, and the steel left bare along these lines, all the other parts being still covered with the gelatine. A solution of the bichloride of platinum is now poured upon the plate, and the lines are rapidly etched in; when this is effected the plate is washed, all the gelatine is removed, and it is submitted to the operations of the copper-plate printer. In this way very delicate copies of grasses, of textile fabrics, and similar objects, have been obtained. It is possible that other processes may be discovered of a more delicate character, by which the images of the camera obscura may be depicted directly on the plates, and that practice and experiment will direct to some method for securing all those gradations of light and shade which are required for the truthful representation of nature.

We might occupy still further space with some notice of the progress making in the application of photography to the microscope, but as we hear of several important investigations being now in hand, promising most satisfactory results, we deem it advisable to postpone our consideration of this portion of the subject to a future occasion.

The Photographic Society has brought the labours of its first session to a close. Most photographers armed with the camera have started, or are starting on their campaigns, and we have no doubt that the Christmas exhibition promised, will furnish ample proofs of well-directed energy and untiring labour.

DRESS—AS A FINE ART.

By Mrs. Merrifield.

PART VI.—REMARKS ON PARTICULAR COSTUMES.

We must now offer a few brief remarks upon certain costumes which appear to us most worthy of our attention and study, for their general elegance and adaptation to the figure. Of the modern Greek we have already spoken. The style of dress which has been immortalised by the pencil of Vandyck is considered among the most elegant that has ever prevailed in this country. It is not, however, faultless. The row of small curls round the face, how becoming soever to some persons, is somewhat formal, and although the general arrangement of the hair, which preserves the natural size and shape of the head, is more graceful than that of the time of Sir Joshua Reynolds, we think it would have been more pleasing had it left visible the line which divides the hair from the forehead. With regard to the dress itself: it is apparent, in the first place, that the figures are spoiled by stays; secondly, that the dress is cut too low in front; and thirdly, that the large sleeves sometimes give too great width in front to the shoulders. These defects are, in some degree, counterbalanced by the graceful flow of the ample drapery, and of the large sleeves, which are frequently widest at their lower part, and by the gently undulating line which unites the waist of the dress with the skirt. The Vandyck dress, with its voluminous folds, is, however, more appropriate to the inhabitants of palaces, than to the ordinary occupants of this working-day world. The drapery is too wide and flowing for convenience. The annexed cut, representing



CHARLOTTE DE LA TREMOUILLE.

Charlotte de la Tremoüille, the celebrated Countess of Derby, exhibits some of the defects and many of the beauties of the Vandyck dress.

Lely's half-dressed figures may be passed over without comment: they are draped, not dressed. Kneller's are more instructive on the subject of costume. The dress of Queen Anne, in Kneller's portrait, is graceful and easy. The costume is a kind of transition between the Vandyck and Reynolds styles. The sleeves are smaller at the shoulder than in the former, and larger



QUEEN ANNE.

at the lower part than in the latter; in fact, they resemble those now worn by the modern Greeks. The dress is cut higher round the bust, and is longer in the waist than the Vandycks, while the undulating line uniting the body and skirt is still preserved. While such good examples were set by the painters—who were not, however, the inventors of the fashions they painted—it is astonishing that these graceful styles of dress should have been superseded in real life by the lofty head-dresses and preposterous fashions which prevailed during the same period, and long afterwards, and which even the ironical and severe remarks of Addison in the "Spectator" were unable to banish from the circles of fashion. Speaking of the dresses of ladies during the reigns of James II. and William III. Mr. Planché, in his History of British Costume (p. 318) says, "The tower or commode was still worn, and the gowns and petticoats flounced and furbelowed, so that every part of the garment was in curl;" and a lady of fashion "looked like one of those animals," says the "Spectator," "which in the country we call a Friesland hen." But in 1711 we find Mr. Addison remarking, "The whole sex is now dwarfed and shrunk into a race of beauties that seems almost another species. I remember several ladies who were once nearly seven foot high, that at present want some inches of five. How they came to be thus curtailed, I cannot learn; whether the whole sex be at present under any penance which we know nothing of, or whether they have cast their head-dresses in order to surprise us with something in that kind which shall be entirely new: though I find most are of opinion they are at present like trees lopped and pruned that will certainly sprout up and flourish with greater heads than before."

The costume of the time of Sir Joshua Reynolds, as treated by this great artist,



AFTER GAINSBOROUGH.

though less splendid, appears to us, with the exception of the head-dress, nearly as graceful, and far more convenient than the Vandyck dress. It is more modest, more easy, and better adapted to show the true form of the shoulders, while the union of the body of the dress with the skirt is effected in the same graceful manner as in the Vandyck portraits.* The material of the drapery in the latter is generally silks and satins; of the former, it is frequently muslin, and stuff of a soft texture, which clings more closely to the form. That much of the elegance of both styles of dress is to be attributed to the skill and good taste of the painters, is evident from an examination of portraits by contemporary artists. Much

* See *ante*, p 105.

also may be ascribed to the taste of the wearer. There are some people who, though habited in the best and richest clothes, never appear well-dressed; their garments, rumpled and untidy, look as if they had been pitched on them, like hay, with a fork; while others, whose dress consists of the most homely materials, appear well dressed, from the neatness and taste with which their clothes are arranged.

Many of the costumes of Gainsborough's portraits are elegant and graceful, with the frequent exception of the extravagant head-dress and the high-heeled shoes. The easy and very pleasing figure in the preceding woodcut, after this accomplished artist, is not exempt from the above defects.

In our next illustration, Gainsborough has not been so happy. The lady is almost lost in her voluminous and fluttering drapery, and the dishevelled hair and the enormous



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hat give to the figure much of the appearance of a caricature.

Leaving now the caprices of fashion, we must notice a class of persons who, from a religious motive, have resisted for two hundred years the tyranny of fashion, and until recently have transmitted the same form of dress from mother to daughter for nearly the same period of years. The ladies of the Society of Friends, or, as they are usually called, "Quakers," are still distinguished by the simplicity and neatness of their dress—the quiet drabs and browns of which frequently contrast with the richness of the material—and by the absence of all ornament and frippery. Every part of their dress is useful and convenient; it has neither frills nor flounces, nor trimmings to carry the dirt and get shabby before the dress itself; nor wide sleeves to dip in the plates, and lap up the gravy and sauces, nor artificial flowers, nor bows of ribbons. The dress is long enough for decency, but not so long as to sweep the streets, as many dresses and shawls are daily seen to do. Some few years back, the Quaker ladies might have been reproached with adhering to the letter, while they rejected the spirit of their code of dress, by adhering too literally to the costume handed down to them. The crowns of their caps were formerly made very high, and for this reason it was necessary that the crowns of the bonnets should be high enough to admit the cap-crown, hence the particularly ugly and remarkable form of this part of the dress. The crown of the cap has, however, recently been lowered, and the Quaker ladies, with much good sense, have not only modified the form of their bonnets, but also adopted the straw and drawn-silk bonnet in their most simple forms. In the style of their dress also, they occasionally approach so near the fashions generally worn, that they are no longer distinguishable by the singularity of their dress, but by its simplicity and chasteness.

We venture now to devote a few words to the Bloomer costume, although we are aware that this is treading on tender ground, especially as the costume involves



MRS. BLOOMER.

a sudden and complete change in the dress. Independently of its merits or demerits, there were several reasons why it did not succeed in this country. In the first place, as we have before observed, it originated in America, and was attempted to be introduced through the middle ranks. In the second place, the change which it endeavoured to effect was too sudden. Had the alteration commenced with the higher classes, and the change been effected gradually, its success might possibly have been different. Thirdly, the large hat, so well adapted to the burning sun of America, was unnecessary and remarkable when forming part of the costume of adult ladies in this country, although we have seen that hats quite as large were worn during the time of Gainsborough. Another reason for the ill-success of the Bloomer costume is to be found in the glaring and frequently ill-assorted colours of the prints of it which were everywhere exposed in the shop-windows. By many sober-minded persons, the large hat and glaring colours were looked upon as integral parts of the costume. The numerous caricatures also, and the injudicious attempts to make it popular by getting up "Bloomer balls," contributed to render the costume ridiculous and unpopular.

Setting aside the hat, the distinguishing characteristics of the costume are the short dress, and a polka jacket fitting the body at the throat and shoulders, and confined at the waist by a silken sash, and the trousers fastened by a band round the ancle, and finished off with a frill. On the score of modesty there can be no objection to the dress, since the whole of the body is covered. On the ground of convenience it recommends itself to those who, having the superintendance of a family, are obliged frequently to go up and down stairs, on which occasions it is always necessary to raise the dress before or behind according to circumstances. The objection to the trousers is not to this article of dress being worn, since that is a general practice, but to their being seen. Yet we suspect few ladies would object on this account to appear at a fancy ball in the Turkish costume.

The disadvantages of the dress are its novelty—for we seldom like a fashion to which we are entirely unaccustomed—and the exposure which it involves of the foot, the shape of which, in this country, is so frequently distorted by wearing tight shoes of a different shape from the foot. The short dress is objectionable in another point of view, because as short petticoats diminish the apparent height of the person, none but those who possess tall and elegant figures will look well in this costume; and appearance is generally suffered to prevail over utility and convenience. If to the Bloomer costume had been added the long under-dress of the Greek women, or had the trousers been as full as those worn by the Turkish and East Indian women, the general effect of the dress would have been much more elegant, although perhaps less useful. Setting aside all considerations of fashion, as we always do in looking at the fashions which are gone by, it was impossible for any person to deny that the Bloomer costume was by far the most elegant, the most modest, and the most convenient.

THE VERNON GALLERY.

THE WATERING-PLACE.

T. Gainsborough, R.A. Painter. W. Miller, Engraver.
Size of the Picture, 5 ft. 6 in. by 1 ft. 11 in.

WE feel more at home with Gainsborough in this picture than in that we inserted in our last number; the artist is himself in such subjects as this, the simple rural scenes of English landscape.

There is a larger picture by Gainsborough, also called "The Watering Place," in the National Gallery, but it is scarcely so fine a work as this; it lacks the sweetness of tone which we find here, and moreover is not in quite so good a condition.

We should presume it to be taken from some spot in the painter's native county of Suffolk; for, although we cannot identify it, it is very similar to some localities we have passed when travelling through that picturesque portion of England. The time is evening, and the fine groups of trees on either side are lighted up with the rays of the setting sun, which give them a rich mellow colour, varied in its tints, while they bring out the details of the massive foliage in strong and bright relief. We may remark, however, that the manipulation of this picture evidences the peculiar execution which distinguishes the painter's second style, and which artists designate as "hatching:" it must not be considered as an improvement upon his earlier method, but rather the contrary.

Gainsborough was partial to the introduction of a white horse or cow into his paintings; he knew its value as a point of light; it tells here most effectively against the dark forms behind, and adds to the brilliancy of the work.







SCENES OF ARTIST LIFE.

No. VIII.—THE CARDINAL'S PICTURE BY TINTORETTO.

It is no visionary idea that scenes and sights, persons and pictures, make an impression, and force themselves into the mind and memory in early years, in a manner that they never do later in life. The first days that I beheld enchanting Italy now haunt me, and so worked and engraved into the memory are those days, that trifles, foolish, silly trifles, are never lost sight of after in the midst of the graver events of life: —baskets of flowers seen at Florence and at Genoa, the look of rooms, the tones and noises of bells, and a peculiar sound that the carriages make rolling along the flat pavement of the narrow streets in Italy, when turning into the porte-cochères of the palaces and hotels. So true is it that sounds and sights imprint themselves on the brain or on the memory, much more than great events. The child remarks and remembers the fly on the book, and is more occupied with that fly, than with all else within the room. After a long lapse of years I now see before me the manner in which the festoons of *Rosa multiflora* fell about the windows of the apartment we occupied at Milan, in luxurious festoons of bunches of varied hues of pink flowers, that covered one entire side of a large court of the Albergo Reale filled with orange trees.

The weather was delicious. It was a warm month of September, and the descent from the Simplon had been a successive scene of splendour in scenery and vegetation, of whole plains of Turkish wheat, of vineyards and olive groves, the people singing gaily while gathering in the vintage under a hot sun, the white oxen bringing home the heavy laden barrels to the wine-presses; but we had not arrived at Milan without a mixed feeling of uneasiness and fear, for the brigands were about the country on the look-out for travellers. Mr. H.'s courier was shot at and robbed, and the *Sbirri* being in pursuit of those whom the country people called the "*cattivi gente*," we were recommended to make the best of our way from the Isola Bella before the banditti had time to re-assemble.

At Milan, then, we arrived, and were rejoiced to arrive safely. The Albergo Reale seemed to us a palace. The guitars under the windows were played by moonlight, and accompanied voices that sang the popular ballads of those times. "Bella Nice," and "Ti amo," and "Addio, mio caro," mingled with the sound of the perpetual ringing of different toned bells, the noise of carriages, and cries of "acqua fresca;" a new page or turning over of the book of life had begun for us.

The next day our good friend R. came to accompany us to the sights of Milan. I was too young to care for any parchments, or dogmas, or antiquities, but beautiful flowers, well-spoken words, or a graceful figure, found a place directly in my head and heart. We went to the Ambrosian Library. Of all the curiosities there amassed, the only thing that made any impression upon me was a lock of fair hair, along with some love-letters in Italian and Spanish, preserved altogether. Some of the love-letters were folded in the form of notes, and addressed, "Al mio carissimo.' I enquired to whom they had belonged, and was answered that the hair was the hair of a very wicked woman, and that the letters that accompanied it were hers, and those of a cardinal who had been her lover. The letters as well as the explanation made a great impression upon me. How the hair could have been preserved in such beauty above four hundred years—how it could be worth while to preserve a lock of fair hair four hundred years—how such beautiful golden locks could have belonged to a very wicked woman—and, above all, how a woman with such locks could have had an old cardinal for a lover—was so contrary to all my ideas of love and romance, that I did not lose sight of the subject for a long while. I remember all that passed the remainder of that day: returning to the hotel, we dressed, dined, and went to the Scala, and, as we went to the opera, R. repeated to us Petrarch's letter that is kept, in the Virgil that had been his, in the Ambrosian Library. Petrarch, in this letter, writes an account of his first beholding Laura, which he says he places in his Virgil because it is the most precious book he possesses, and the one that he opens the oftenest. The letter is at once so simple and so pathetic that it will bear the plain words not only of English truth, but of literal translation. The termination of Petrarch's MS. writing states, "*that now all happiness is fled for ever, Laura being returned to that heaven from whence she came.*" I well remember the sound of the wheels of the carriage, a dull sort of heavy sound over the flat pavement of Milan, and my anxiety not to lose a word of what R. was telling us.

It was a gala-night — the Emperor of Austria's birth-day—and the theatre was illuminated as bright as day, and not left, as it was on ordinary nights, to its illuminated clock, and to the partial lighting up of boxes of persons playing at cards during the intervals between the songs and dances. The pit was filled with the military in their superb white and scarlet uniforms, and in the boxes were some of my own handsome countrywomen; Mrs. H. at the height of her beauty, now old and ugly; among others, the Milanese beauty, Madame Falconnieri, was pointed out for us to admire. She was a blonde, and wore in her fair hair a *soupçon* of powder—a fashion that some of the ladies of the courts of Napoleon and Murat had introduced some years previously to this time; the powder was blown, as it were, on *crèpe* curls. I never saw but her and Princess Bagration who managed this mere idea of powder successfully, and it was very pretty, giving a soft and *kittenish* expression to the whole countenance.

In the opera box our learned, or silly visitors, discussed or differed on the subjects that travellers or that foreigners would naturally talk about in an opera box:—the ballets, the Austrian government, the *carcere duro*, Guercino's picture of Agar, the jewellers' gold shops, San Carlo Borromeo, Pasta, Virgil, Petrarch, the colour of Laura's eyes; what was the powder that Madame Falconnieri wore in her hair?—the smell of the yellow cassia-flower, now in bloom, agreed to be unlike any other perfume in the world;—all these subjects were severally talked of on that gala-night, but the story that ran in my head, the history I wished to know, that of the lock of hair, was never once alluded to, and on my timidly naming it, it seemed to interest no one but myself. For a long time my ideas of Milan and the lock of hair were one and the same; at last, time brought out what the Americans term a *reciprocate*. Soon after, Mr. Moore published the Life of Lord Byron. It then appeared that the imagination of the poet had been struck just as mine was, by a *something* indescribable, in the look of the letters and the lock of hair. Lord Byron says:—"I have pored over the letters and the lock of hair, the prettiest and fairest hair imaginable—I never saw fairer; and shall go repeatedly to read the epistles over and over, and if I can obtain some of the hair by fair means, I shall try. I have already persuaded the librarian to promise me copies of the letters, and I hope he will not disappoint me." It seems that Lord Byron felt more interest in these letters, than he did in any remains of the *cinque cento*, or of the Fine Arts at Milan.

Time passed on and I ceased to think of the far from immaculate lady, or of the letters at Milan, until they were brought forcibly to my recollection by a picture in one of the public galleries of Italy. I was much struck by a painting by Tintoretto, which, although it neither represented beauty, goodness, youth, wickedness, nor feeling, had a certain shrewdness of expression very rarely given in painting. It was a portrait of a man between fifty and sixty years of age, in the dress of a cardinal; a drapery, which is half raised, exhibits a distant landscape; the attitude of the figure is of one deep in thought; the eyes, so shrewd in expression, look worn by intense application to earthly, not to heavenly matters. He appears to be more as if he were solving a problem in politics, than thinking of the contents of the book of prayer which he holds in his hand, but which evidently does not form any part of his meditations. His beard is long and grey, and the scrutinising expression of his countenance takes away all dignity. This was the lover of the lady of the fair locks, and the writer and receiver of the letters now at Milan. This picture was the portrait of the greatest man of his time in Europe—the Cardinal *par eminence;* the most distinguished and universal scholar and politician in Italy; the best historian and the most eloquent speaker of those days; supposed to be the best Latin poet, and also an Italian and a Spanish poet.

Cardinal Bembo was a patrician of Venice, an ambassador to the court of France, an ambassador from Rome to the republic of Venice, the favourite of two successive popes, Leo X., and Paul III.; the friend of Ariosto, who wrote his "Orlando Furioso" upon his counsel; the friend both of Raphael and of Titian—employed by Leo X. to persuade Titian to devote his great genius to the papal court of the Medici at Rome—at that same time that Francis I. was negotiating to gain both Titian and Leonardo da Vinci to reside at the court of France.

Like the hero of the French vaudeville:—

> Il fait tout, il voit tout,
> Il sait tout—et partout.

One moment he is heard of erecting a monument to the memory of Dante; the next receiving the adulation of the Venetian senators on his eloquence in the senate of the republic; then drinking chocolate, according to the new fashion introduced from Spain, in vogue at Madrid, with the beauties and learned ladies of those days, Elizabeth, Duchess d'Urbino, and Madamma Emilia Pia; writing Raphael's epitaph in the Pantheon at Rome,—that same epitaph that served Pope in the eighteenth century as the model for his fulsome epitaph on Sir Godfrey Kneller in Westminster Abbey,—hearing the "Orlando Furioso" read to him while surrounded by his dependents, and as the sages of those days write, "emulating Virgil or Cicero in his compositions, and from the fervency and eloquence of his style, a second Petrarch in his sonnets."

Bembo was the devoted admirer, friend, and adviser of the high-born ladies of his day, —two of these ladies were celebrated all over Italy for their accomplishments and knowledge: one was Vittoria Colonna, the widow of Davalos, Marquis de Pescara,—he who

won the battle of Pavia, and bore a great name in the history of Europe. She addressed sonnets to the Cardinal, in which she excuses herself for making her love for her husband the theme of her verse; and this she may have written in the fear of his taking them to himself without the excuses.

The portrait painted by Michael Angelo, and finished by Venusti his scholar, which was in the Cammucini collection at Rome, did not represent Vittoria as the piece of earthly beauty as well as of divine perfection she has always been thought; it may have been painted when grief, and care, and religious austerities, had obliterated all traces of grace or beauty,—but in those days,

> Friends in all the aged she found,
> And lovers in the young.

In her list of admirers, besides Bembo, are Ariosto, Bernardo Tasso, Michael Angelo, and the English Cardinal, Reginald Pole, banished to Italy at the dawn of the Reformation. Another of the Cardinal's platonic friends and pupils, was the Lady Veronica Gambara, Countess of Correggio, whose poetry is to be found in Mr. Mathias's collection. She attributed her love of learning to his instructions and advice.

The noble ladies of Italy of those days were as different from the modern Italians, as are the English ladies of the reign of Queen Victoria from those of Elizabeth; strong of purpose, religious, passionate to excess, and high-minded, many of them had what Bossuet calls *une âme toute royale!* Affectation was not then, nor is it now, in the character of the Italian women; either a deep or strong passion engrossed them, or they turned their minds *with passion* to *something*,—to religion, to learning, or to Art; so that the vanities and prettinesses of life were banished for want of room to flourish in. Such characters were Virginia Accoromboni, Titian's scholar; Irene di Spilemborgo, and many others. When heiresses, they often received an education that would have made them doctors-at-law; and like Shakspeare's Portia, young, rich, learned, and beautiful, many of them might have pleaded a cause, and gained a law-suit in any court. The lady of Correggio was one of those females, whose noble birth was ennobled by learning. In the simple grandeur of almost royal widowhood, she lived in her palace of Correggio, a palace decorated by the painter, then called Allegri, now known as Correggio. In that residence she educated her sons, and held a sort of academy for the learned, which drew the attention of the Emperor Charles V., at the time that he was crowned Emperor at Bologna. He went twice to Correggio to visit the Countess, created her a princess, and received her afterwards as a royal person at Bologna. It is said that she was coarse-looking and ugly; but that a natural eloquence gave to her conversation a charm that won the great Emperor's heart, and all other hearts besides that of the Emperor.

From all these learned ladies, Cardinal Bembo, received by the *proccacio* of Italy, the slow and tardy post, letters; some wrote of love, some wrote of hate, some of learning, and some of religion. The Cardinal broke the tiny piece of silk by which the armorial bearings, or the adopted motto of the lady's seal, was attached to her letter. He thus answered the Italian lady:—

> 'What's done in the Capital: who's like to rise!
> Who thrives: and who declines side factions, and gives
> Conjectural marriages; making parties strong;
> And feebling such, as stand not in *their* liking!'

These too were the days of Machiavelism.

Cardinal Bembo was in servitude, as it was termed, during fifteen years of his life, to her of the fair locks, at Milan,—that is, to Lucrezia Borgia, the wife of Alphonso I., Duke of Ferrara. Mr. Roscoe has attempted to rescue the fame of this lady, which he would willingly prove as fair as her glossy curls; indeed, it is difficult to reconcile with the name, the character that historians give of her as Duchess of Ferrara, whose beauty and talents were sung by many poets, and whose picture is seen represented by Titian, as a shy, retiring, and very beautiful woman, along with her husband and child, in the gallery of Dresden.

Bembo died in Rome, and is interred in the church of Santa Maria sopra Minerva, an edifice belonging to the order of Dominicans, where sleep Leo X., Cardinal Howard, and a host of popes and cardinals. But to have done. In the ancient church of St. Anthony, at Padua, called Il Santo, beautiful in its antiquity, picturesque in its gloom, surrounded by superstitious associations, and tremendous in its recollections of a terrible machinery of religion in Italy; surrounded by the bronzes of Donatello, marbles, pictures, frescoes, and a variety of decoration, rivalled only (to the artist) by San Francesco d'Assisi, amidst *ex-votos* innumerable, and lamps which throw here and there a light on the distant objects almost forgotten in the shade,—in the middle of this beautiful old church, on the third column to the right, is a monument to the memory of Cardinal Bembo; his portrait is upon it in bas-relief, sculptured by Cataneo. It is of this portrait on the monument, that Goethe remarked when he saw it, (in French), that it had the air of a man, *fortement concentré en lui-même* (very full of himself). Tintoretto's portrait gives that impression of his character. When sitting to Tintoretto, he was evidently disentangling some political web in his own mind, relating to his own fortunes.

Cardinal Bembo, the man of success of his day and times, was one of those artificial, made-up characters, that somehow or other always displease posterity. His star of reputation shone on himself, and set with himself; while the stars of many rise but after death, as in the case of Shakspeare Milton, Shelley, &c. &c. These were men of genius; while Bembo, so regarded, consulted, looked-up to, and flattered by his contemporaries, was mostly made-up of acquired learning, pedantry, pretension, and affectation.

Those were his precious stones, which he placed in a magnificent setting of pride and vanity, that drew the eyes of the world upon him.

THE ART-UNION OF LONDON.

We find in our contemporary, the *Builder*, which, as many of our readers are aware, is edited by the indefatigable Honorary Secretary of the Art-Union of London, Mr. George Godwin, F.S.A., the following list of prizes selected by some of the fortunate subscribers of the present year to that Society. On glancing over the names of those artists whose pictures have been selected, we see but few that we have not recognised in similar circumstances during the last eight or ten years. Most of these painters have an established reputation, and, consequently, prize-holders know they cannot go far wrong in possessing themselves of their works, precluded as they are from purchasing the pictures of our greater artists, as much from their having been sold prior to the opening of the exhibitions, as from the large sums asked for them. Moreover such is the demand for pictures at the present time, that it is difficult to get one of good quality even from second-rate men, unless it be commissioned or secured, ere it be half finished, from the easel of the painter. A gentleman, who is the holder of a prize-ticket this year, told us the other day, that he was at the opening of the Royal Academy; as soon as admitted, he "rushed through the rooms," to use his own expression, and noted down sixteen pictures, any one of which he desired to have. Without the least delay he applied to the clerk who registers the prices and manages the selling part of the Exhibition, when it was found that four only out of the sixteen were purchasable; the remainder had been sold ere received within the walls of the Academy. Those who cavil at Art-Union Societies for not encouraging the best Art, should bear such a fact as this in remembrance ere they pass any future censure on these institutions. Would it not, however, be well if the Council of the Art-Union of London were to give some half-dozen commissions to the same number of our principal painters, for pictures to be distributed, reserving a certain sum to be allotted for prizes to be selected by the subscribers? This would, we think, meet the objections of those who contend for each system respectively. That which might have been impolitic a few years ago may be wise now. We think a somewhat nearer approximation to the principle of "selection by a committee," advisable: especially if artists were looked for who, giving good promise, may receive essential aid from timely assistance.

We cannot at any time allude to the successful career of the Art-Union Society—now in existence for more than fifteen years—without being reminded of the long-continued, arduous, and entirely gratuitous services of Mr. George Godwin; he is not, and never has been, an idle man, with leisure to devote, without sacrifice, to a public benefit. On the contrary, he is the busiest man we know; occupied constantly, not only in his profession, but in the conduct of a journal that has produced an immense amount of good. Yet it is well known that the time and energy he bestows on the Art-Union Society is very great; and it is not disrespectful to any other members of the Council to say, that he is the very life of the institution.

We cannot help thinking then that the time has arrived when there should be some public testimonial to his merits, and we know that among artists there is a very general regret that no move has been made in this matter: it cannot emanate from them—for obvious reasons. But there are very many of them who would rejoice to be called upon to aid it.

This hint may perhaps be taken by some persons—with sufficient leisure, zeal and gratitude—to consider how best such services,—services so long continued,—may be acknowledged.*

The galleries from which the prizes were selected in the appended list are indicated by the capitals that follow the prices paid.

"The City of Syracuse," E. Lear, 250*l.*, R.A.—"Looking up Loch Etive, from Tainuilt," F. R. Lee, 150*l.* R.A.—"Morning, North Wales," S. R. Percy, 100*l.*, N.I.—"Mont Orgueil Castle, Jersey, from the Sea," J. Wilson, jun., 100*l.*, B.I.—"The Walk to Emmaus," H. Warren, 100*l.*, N.W.C.S.—"The Village of Bettws-y-coed," J. Bell, 100*l.*, N.I.—"On the Thames between Reading and Sonning," A. Penley, 94*l.* 10*s.*, N.W.C.S.—"A Weedy Branch of the Thames," H. J. Boddington, 80*l.*, S.B.A.—"Sandboys, Scene on Durley Heath," W. Shayer, 60*l.*, S.B.A.—"A Welsh Farm," S. R. Percy, 80*l.*, B.I.—"An English Farm," J. F. Pasmore, 80*l.*, R.A.—"Corfe Castle, Dorsetshire, sunset," J. P. Pettit, 80*l.*, R.A.—"Llyn-y-gaden, North Wales," S. R. Percy, 70*l.*, S.B.A.—"Cwm Ogwr, Glamorganshire," J. Tennant, 125*l.*, S.B.A.—"Hunt the Slipper," W. Gill, 80*l.*, S.B.A.—"Pompeii, the City of the Dead," A. Fripp, 80*l.*, W.C.S.—"The Skylark," F. C. Underhill, 80*l.*, B.I.—"A Christmas Dinner," T. Clater, 60*l.*, S.B.A.—"Opie reproved by his Mother for Painting his Father's Portrait on Sunday," J. Absolon, 60*l.*, R.A.—"Delight," C. Brocky, 60*l.*, B.I.—"They that carried us away Captive," &c., A. Bouvier, 52*l.* 10*s.*, N.W.C.S.—"Going to Market, Woking Common," G. Cole, 60*l.*, S.B.A.—"Off the Dutch Coast, squally weather,"

* Since the above was written, we rejoice to find that the magistrates of the County of Middlesex have elected Mr. Godwin as one of their District Surveyors,—an appointment honourable, and, we believe, profitable. No gentleman is better qualified for the office, nor is there any with higher claims to the distinction.

J. Wilson, jun., 63*l.*, R.A.—"Brig making for Brixham, Torbay," J. Callow, 31*l.* 10*s.*, W.C.S.—"Shepherds," W. Linnell, 60*l.*, R.A.—"The Arrest of Effie Deans," Miss M'Leod, 60*l.*, B.I.—"The Conquering Game," T. Clater, 50*l.*, S.B.A.—"Glen Shee, from the Devil's Elbow, Aberdeen, looking towards the Spital," T. W. T. Richardson, 68*l.* 5*s.*, W.C S.—"Harvest Moon," E. Williams, sen., 50*l.* N.I.—"Merry Sunshine," J. G. Middleton, 60*l.*, N.I.—"Shepherd Boy of the South," F. G. Hurlstone, 50*l.*, R.A.—"The Road Home," J. H. Mole, 50*l.*, N.W.C.S—"The Wearied," E. J. Cobbett, 52*l.* 10*s.*, R.A.—"Leaving the Hay-fields, on the Banks of the Thames," G.A. Williams, 50*l.*, N.I.—"A Pebbly Brook," H. J. Boddington, 50*l.*, S.B.A.—"Dutch Fishing-boat luffing up to Windward," T. S. Robins, 50*l.*, B.I.—"An Autumn Evening, H. B. Willis, 50*l.*, N.I.—"New Bridge over the Daruræ, Amsterdam," F. Dillon, 50*l.*, R.A.—"Durham," D. H. McKewan, 52*l.* 10*s.*, N.W.C S.—"Landslip near Iny-s-y-buth, Glamorganshire," J. Tennant, 45*l.*, S.B.A.—"Under the Greenwood Tree," W. W. Gosling, 40*l.*, B.I.—"Winter," G. A. Williams, 40*l.*, N.I.—"On the Banks of the Thames," H. J. Boddington, 40*l.*, R.A.—"The Early Meal," W. Shayer, 45*l.*, S.B.A—"Coldingham, on the Berwickshire Coast," H. Jutsum, 40*l.*, R.A. — "Mountain Torrent, Roinsdal, Norway," W. West, 42*l.* 10*s.*, S.B.A.—"At Bellagio, on the Lake of Como," G. Stanfield, 40*l.*, R.A.—"La Vivandière," A. Cooper, 42*l.*, R.A.—"Glyder Fawr from Llyn Llyndaw," A. W. Williams, 60*l.*, N.I.—"A Rustic Peasant," E. J. Cobbett, 40*l.*, N.I.—"The Vale of Cwm Ogwr, sunset," J. Tennant, 50*l.*, S.B.A.—"Cattle and Figures," W. Shayer, 50*l.*, S.B.A.—"Naples from near Virgil's Tomb," W. Parrott, 40*l.*, R.A.—"The Mill Stream," H. Jutsum, 40*l.*, R.A.—"The Terrace, Haddon Hall," A. O. Deacon, 40*l.*, N.I.—"Bridge over the Torrent of the Passeyer Bach, at Merar, Tyrol," W. Oliver, 40*l.*, R.A.—"A Summer's Day," J. D. Wingfield, 40*l.*, R.A.—"Near Mount Orgueil, Jersey," A. Clint, 40*l.*, S.B.A.—"Scene in Surrey, looking towards Guildford,," T. Rolfe, 40*l.*, S.B.A.—"Bacchanalian Hunting-cup — Grapes, &c.," Mrs. Margetts, 40*l.*, N.W.C.S. — "Glengariff, Ireland," G. Shalders, 55*l.*, S.B.A — "Pandy Mill, N. Wales," W. West, 40*l.*, S.B.A.—"The Wind freshening," S. P. Jackson, 40*l.*, B.I.—"At Longstock, in Stockbridge," G. Cole, 42*l.*, S.B.A.—"The Lattice Window," T. F. Marshall, 40*l.*, R.A.—"Moel Siabod, N. Wales, H. C. Whaite, 40*l.*, B.I.

LIFE OF B. R. HAYDON.*

SEVEN years have now elapsed since the sad death of Haydon; a period sufficiently long for us to take an impartial review of the circumstances of his life, and to form some right estimate of his character, without a mistaken sympathy on the one hand, or ungenerous prejudice on the other.

The biography of a modern painter, extended over three volumes of closely printed text, is a novelty indeed; so much so, as to induce the inquiry by those who may not have seen the work announced, "who can the artist be of whom so much is written?" as well as another query, "what was the life of one who could furnish such materials?" The title of Mr. Taylor's book supplies the answer to the first question; the experience of Haydon himself, as recorded in his own handwriting, is the reply to the second. And what a register do we find there! how much to make us pause and reflect on the infirmities of human nature, or to sorrow over intellect and genius diverted from its true and legitimate course of action by some baneful agency they have not the inclination or the power to resist. To the one or the other of these causes must be traced poor Haydon's unfortunate career from its earliest dawn to its melancholy and self-imposed termination.

We, who had some knowledge of him, expected to find much in his autobiography to lament, but we certainly were not prepared for such an exhibition of self-glorification and self-delusion as it records. It is out of no disrespect to the editor, who has done his duty, as an editor, with discrimination and fidelity, to say, "we wish the work had never been published;" might we not justly add, "it never should have been." If Haydon's mind were not affected, or in plain language, if he were not mad, so strange a character is rarely to be found; if he were, and it is only charity so to consider him, he is much to be pitied. In the latter case his opinions can have no weight, and are impotent for good or evil; in the former they ought to be deprecated or forgotten.

Haydon's family was originally, as he tells us, one of the oldest in Devonshire, and was also in good circumstances till ruined by a suit in chancery. His father was a bookseller in Plymouth, and when his son had finished his education at school, he was apprenticed to the business. Now to which of the two causes we have alluded to can be ascribed the state of mind of a youth who could feel thus, and of a man who could write thus, long after he had reached his meridian?—

"I knew enough of form to point out with ridicule the mis-shapen arms, legs, feet, and bodies of various prints of eminent men in my father's windows, and was censured for my presumption. I hated day-books, ledgers, bill-books, and cash-books; I hated standing behind the counter, and insulted the customers; I hated the town and people in it. I saw my father had more talent than the asses he was obliged to bend to; I knew his honourable descent; and I despised the vain fools that patronised him."

Was such conduct, (presuming, by the way, on his perfect sanity,) mere boyish freaks, or the first buddings of that temper or state of mind, which afterwards, and all through life, produced such disastrous results? Was it not this spirit —one of bitterness, and wrath, and uncharitableness—that pervaded almost his entire actions; pressing like a dead weight upon all his worthy and honourable aspirations, and checking their vigorous and expansive growth; that helped to mar his success, more than the backwardness of the public to recognise those principles which he had so much at heart? Hear how he himself accounts for his failure.

"Every man who has suffered for a principle, and would lose his life for its success,—who in his early days has been oppressed without ever giving the slightest grounds for oppression, and persecuted to ruin because his oppression was unmerited,—who has incurred the hatred of his enemies exactly in proportion as they become convinced they were wrong,—every man who, like me, has eaten the bitter crust of poverty, and endured the penalties of vice and wickedness where he merited the rewards of virtue and industry,—should write his own life."

There was a spirit of fervent youthful enthusiasm that prompted one of his first acts after arriving in London to follow the profession he had determined upon; and yet one can almost discern in it a symptom of that "mind diseased" which never seems to have left him; a fancied reliance on a strength superior to his own, yet a real feeling of ability to work out his own fame without such assistance. There is no expression of humility conscious of requiring aid.

"The Sunday after my arrival, I went to the New Church (in the Strand), and in humbleness begged for the protection of the Great Spirit, to guide, assist, and bless my endeavours; to open my mind and enlighten my understanding. I prayed for health of body and mind, and on my rising from my knees felt a breathing assurance of spiritual aid, which nothing can describe. I was calm, cool, *illuminated as if crystal circulated through my veins.* I returned home, and spent the day in mute seclusion."

The passage marked in italics, which is our doing, corroborates the opinion we have just expressed; and surely it was not under the influence of the Divine aid which he conceived had been granted him, that we find Haydon in the two following pages speaking of Northcote as a "wizened figure, looking maliciously," and laughing like "an imp." This aptitude for seeking out blemishes in others, calling vulgar names, and recording weaknesses of character, is evident all through the journal; and as he took little or no pains to conceal his thoughts, it is not to be wondered at that he constantly made himself enemies. How much easier it is to see the mote in another's eye than to discover the beam in our own, is shown in his remark upon his "intimate friend," Wilkie, then but recently arrived in England.

"With the weakness of our poor nature, Wilkie became visibly affected by his fame,—talked very grandly,—bought new coats,—dressed like a dandy, but in vain tried to look one."

The above brief extracts will, in some degree, furnish a clue to the character of the *man;* this cannot be disconnected from that of the *artist;* we adduce them therefore to show how, by a natural but sure development of such feelings, the unhappy artist worked out for himself all the consequences which might have been expected from such a state of mind.

Amid the accumulated mass of interesting anecdote and the pictures of artist-life which these volumes offer, it is painful to remark the desperate struggles which Haydon made to convince a public, who would not be convinced, that all Art dwelt in him alone. Abstractedly, his aim, to elevate the character of English Art, was noble and praiseworthy, but the means used to attain the end were derogatory to that end. He would have taken the citadel of fame by storm, and would have dragged public opinion after his chariot wheels as a conqueror, and when he found himself unequal to the contest, less perhaps from ability and courage than from skilful generalship, he complains of "oppression," and accuses the world of neglect and indifference, or wearies it with the frequency and urgency of complaint. In fact, Haydon could never yield; right or wrong in his creed, his principles, or his ideas, he persevered in them at all hazards, regardless of consequences. He was not blind to this imperfection of character, as we find in the following passage, alluding to a difference he had with Sir George Beaumont respecting a picture the latter commissioned him to paint; it would have been well for the painter had he always acted on the knowledge of himself which is thus set forth.

"It would now have been my best course, as he had agreed to my proposition, to have gone to work without another word; but I had always a tendency to fight it out, a tendency most prejudicial to an artist, because it calls off his mind from the main point of his being—perfection in his art. Why did I not yield? Because my mind wanted the discipline of early training. I trace all the misfortunes in my life to this early and irremediable want. My will had not been curbed, or my will was too stubborn to submit to curbing;—Heaven knows. Perhaps mine is a character in which all parts would have harmonised, if my will had been broken early. The same power might have been put forth with more discretion, and I should have been less harassed by the world."

It is necessary ere judgment be given on a point of controversy that both sides of the question be heard. Haydon accused the Royal Academy of not doing honour to his merits by electing him into their body. The Academicians were not insensible to his talents as a painter, but experience had taught them he was not the fittest man to be their colleague. Yet they might have been inclined to hazard even this experiment, if his oral remarks and his written opinions had not justly given offence to many of its members. As a student he had, most unintentionally we allow, incurred their displeasure by taking a prominent part in presenting a testimonial from his fellow pupils to Fuseli, the Keeper, and he declares that from that time he never respected them on account of the "malignant feeling" they evinced on this occasion; and it must be admitted their conduct, as Haydon narrates it, was but little creditable to a society such as theirs. It was five years, however, after this, that his long pent-up wrath broke out openly against the Academy.

"Enraged at its insults," he says, "I became furious: an attack on the Academy and its abominations darted into my head. * * * I was unmanageable. The idea of being a Luther or John Knox in my art got the better of my reason, and, * * * in spite of Wilkie's entreaties, I resolved to assault."

* LIFE OF BENJAMIN ROBERT HAYDON, HISTORICAL PAINTER, FROM HIS AUTOBIOGRAPHY AND JOURNALS. Edited and compiled by Tom Taylor, of the Inner Temple, Esq. 3 Vols. Published by Longman & Co., London.

The paper he had written was published in the *Examiner*, and, he writes,—

"Never since the art was established were its professors in such a hubbub of fury and rage. John Hunt went to the Gallery, and was assailed for the author's name. He told it; and when I saw him, he said, 'You have fired your arrow, and it has struck in the bull's eye.' From this moment the destiny of my life may have said to have changed. * * * I was twenty-six years of age when I attacked the Academy. I exposed their petty intrigues, I laid open their ungrateful, cruel, and heartless treatment of Wilkie, I annihilated Payne Knight's absurd theories against great works, I proved his ignorance of Pliny, and, having thus swept the path, I laid down rules to guide the student, which time must confirm,—rules, the result of my own failures, collected and digested within six years,—rules which posterity will refer to and confirm, early acquired without a master or instructor, settled in spite of folly, and put forth in spite of ignorance or rank."

Is it to be wondered at that the Academicians should ever hereafter refuse to admit into their ranks one who had so abused them, and who possessed so fiery and uncontrollable a spirit, as threatened to ignite and disturb everything with which it came in contact? No greater justification for their conduct can be found than Haydon's own confession. His pen made more enemies than his pencil procured for him friends and patrons.

He was not, nevertheless, without these, and they were neither few nor niggardly. "Never did a painter receive more help than Haydon," says the editor of these volumes, "in all ways but the right one;" by which "right one" we presume is meant public employment. But neither a government nor individuals can be expected to pay for what they do not care to have, or to support theories and principles which they either dispute or do not understand. If a painter does not choose to make his art popular, he should submit unrepiningly to the consequences; the alternative lies with himself. Hilton found no patrons for his large pictures, but he did not therefore weary the world with his complaints; he continued to paint them for his love of Art, and he painted portraits and smaller works for his bread; and thus lived respected and died regretted by those who knew him. Haydon might have followed his example; he would have sacrificed none of his reputation as an artist, and his end in all probability might have been peace.

Hitherto we have dwelt on the causes which operated so prejudicially to his aspirations and interests; they are the dark side of his character; his vanity, his obstinacy, the absence of delicacy of feeling, and his offensive treatment of those who differed from him. But he possessed traits of disposition that entitle him to his meed of praise; he was grateful to all who showed him kindness; he was not insensible of merit in others, though he allowed no equality with himself; he was most laborious and persevering in the pursuit of his art; and, as a husband and father, his conduct was blameless. On reviewing the whole of his history, as written by himself, we can come to no other conclusion than that we recorded a month or two after his death:—"Haydon studied himself, but he omitted those chapters of self-study which teach us to discover the value of others; had his knowledge of human nature been but as a small proportion of his knowledge of his art, it had borne him to a result very different from that which all so deeply deplore. * * * With all his knowledge, power, and industry, he turned his back upon the winning-post, and obstinately persisted he was moving towards it."

We have not attempted a criticism on Mr. Taylor's volumes; our remarks are rather a record of our opinions on the subject of his work; but we cannot conclude without again expressing our satisfaction at the manner in which he has executed no very enviable task. His comments on the autobiography are judicious and to the purpose; he has not elevated his subject into a hero, nor lowered him into the position of a fool; he has "extenuated nothing, nor set down aught in malice." But after all, the only lessons we are taught are the utter inutility of contending against adverse time and circumstances in working out a cherished project; and that genius, unallied with wisdom, may become an affliction instead of a blessing, and cause its possessor to "perish in his pride."

DEPARTMENT OF PRACTICAL ART.

THE LIBRARY AT MARLBOROUGH HOUSE.

An undertaking of no inconsiderable magnitude and importance has been for some time in progress with reference to this institution; we allude to the formation of an extensive library of books on Art of all kinds, which may be accessible to the public of every grade, and at any time. We may remark, by the way, that we ourselves had long since entertained the idea of making such an experiment, and had taken some steps towards carrying it out. As yet the nucleus only of such a collection as it is hoped will be ultimately got together, has been formed at Marlborough House, but even this numbers 2000 works, many of them expensively and abundantly illustrated on every subject which it concerns the artist and the Art-manufacturer to know: of these are not a few procurable only at a high cost. We have glanced over the contents of the book-shelves, the catalogues not yet being completed, and are able to express our conviction that Mr. Wornum has ably fulfilled his task as librarian in the selection he has made; it evidences great knowledge, judgment, and discrimination, qualities absolutely essential to the proper discharge of the duties devolving upon him. The comprehensive character of the library will be understood from its general arrangement, which, as nearly as practicable, is according to the classification of arts and trades adopted in the Great Exhibition of 1851. In this classification there is a range of subjects directly bearing upon more than two hundred trades now carried on in the Metropolis.

It is clear therefore that such a place of reference and study must prove of incalculable advantage to those employed in any way wherein Art is either directly or indirectly concerned; and if the opportunity thus afforded be used, as it deserves to be, the library cannot fail materially to aid the great movement now going on in Art-education generally. Books, and especially those which are ably illustrated, are more comprehensive teachers than objects, and are far more easily attainable by the means here proposed. As Mr. Wornum very truly says in his synopsis of the library, "Great and various is the toil that the skilful and industrious artist might have been spared if he had but easy access to a comprehensive and practical illustrated library. Slow and arduous steps might have yielded to a rapid and enlarged development of ideas, only faintly defined to the mind of the artist himself; and many an imagined novelty which has cost its author an infinite amount of pains and anxiety, might have been entertained for a transient moment only, and dismissed to the merited obscurity to which the actual experience of the world had long ago condemned it."

The arrangement of the library is by no means one of its minor recommendations; it has this advantage over its more extensive rival, if such a term may be used, at the British Museum, that an applicant is at once put into possession of the exact work he requires. An artisan, whose knowledge of books bearing on his art must naturally be very limited, may go to the British Museum and pass long days without meeting with the exact information he needs; but there is no such difficulty at Marlborough House. An iron-worker, for instance, requires some examples of castings; he applies here, and there is at once handed to him, Pugin's "Designs for Iron and Brass Work," Thiollet's "Smiths' Work and Ornamental Castings," Bury and Hogans' "Smith's Work," and many others. A designer for textile fabrics will have placed before him Hoffman and Kellerhoven's "Designer's Encyclopædia of Stuffs," &c. &c.; and so we might go on through all the various branches of industrial art.

The library is accessible to all persons on the payment of the small sum of sixpence, which will entitle the applicant to admission on six consecutive days, when he will have opportunity of making drawings or extracts from any work he pleases to ask for; a monthly ticket may be purchased for eighteen-pence, and an annual ticket for half a guinea.

A commencement having now been made of so desirable an institution, it rests entirely with the public to support it, and thus enable its projectors to carry out their ultimate object of rendering the collection as perfect as it can be made. The people can have no right to expect the continuous expenditure of the public funds for such a purpose, unless it is found that the expenditure be appreciated, by being practically useful; and even then they who are most benefited by it ought to help to alleviate the general burden. Artisans, who often complain of their limited means of improvement, have now no such excuse for ignorance; time will alone show if they are ready to avail themselves of those at their disposal; the development of the plan must depend on the use they for whom the library is organised may make of it.

While we were at Marlborough House for the purpose of looking over the library, we took a hasty glance at the atelier in which workmen are employed, under Mr. Wornum's direction, in repairing and perfecting the fine collection of architectural decorative casts, which for so long lay unheeded and neglected in the dark cellars of Somerset House. Considerable progress is being made in this department, and when the whole are completed, and properly arranged according to their respective styles and periods, which is now being done as rapidly as circumstances will permit, they will become an interesting and valuable series for study. In short, thanks to the judgment and energy of those who are giving their time and their minds to further the object of the Department of Practical Art, Marlborough House is becoming a great school for the Art-manufacturer.

ART IN THE PROVINCES.

Birmingham.—We see, by an advertisement which appeared in our last part, that the "Fine Arts Prize Fund Association," in connection with the Exhibition of the Birmingham Society of Artists, offers this year two prizes, one of sixty guineas, and the other of forty guineas, to the painters of the two best pictures which shall this year be exhibited at the gallery of the Society. Artists in forwarding their pictures are requested to state that they are intended to compete for the prizes; but no picture that has previously obtained a prize is eligible for competition. Hitherto, if we recollect rightly, only one prize was offered, and last year it was adjudged to E. M. Ward's picture of "Charlotte Corday going to Execution," the committee at the same time making honourable mention of Millais's "Ophelia;" but the plan has been found to work so beneficially every way, by attracting a number of good works, which might probably not otherwise have found their way to the town, as to induce the Association to add a second prize, which there is little doubt will operate as a yet stronger inducement to artists to contribute.

Glasgow.—The subscribers to the Art-Union of Glasgow held their annual meeting for the distribution of prizes, and for general business, on the 6th of last month. We have much pleasure in finding, from the Report, that this society is in so flourishing a condition; in fact, it now ranks as second among similar institutions throughout the United Kingdom. This position it has undoubtedly reached by the excellent and liberal management of its conductors, the energy and attention of Mr. Kidston, the secretary, aided by the superior engravings they have issued to the subscribers. Five years since the subscriptions did not exceed 800*l.*; this year they amounted to nearly 6000*l.*, a marvellous increase for a provincial city, even so large as Glasgow. There were 73 pictures to be thus disposed of this year, besides a large number of sets of etchings by D. Scott, R.S.A., bronzes, casts, and parian statuettes. The list of those to whom the prizes fell includes names scattered over the United Kingdom, and in many foreign parts, so that the interest felt in this society is not local only.

THE GREAT MASTERS OF ART.

No. XXII.—JOHN HONORIUS FRAGONARD.



Fragonard 1778 - Fragon

Nothing could by possibility be more unfavourable for the development of lofty and intellectual Art—that Art which alone tends to exalt the character of a people—than the state of France during the latter half of the eighteenth century especially. We mark this position of her history in particular, because although the fifty years which preceded it gave unmistakeable evidence of an unhealthy and weakly constitution, adverse to all that is pure and vigorous in public taste and morals, the depth, extent, and virulence of the malady that had secretly, yet surely, affected the whole social system, did not break forth till the period referred to, and little was there then which escaped its deadening influences. The long reign of Louis XIV. that closed in 1715, was distinguished by events which showed the political greatness of the nation, its attainments in science and literature, and its moral weakness. Louis was a brilliant monarch, if his liberal patronage of learned men entitle him to such an epithet; but he had neither education nor judgment to direct his approvals, nor principles whose example it would be right to follow. He built palaces, he adorned them profusely with the works of the sculptor, the painter, and the ornamentist; and while we recognise in them a lavish expenditure of wealth, we perceive also a meretricious style of Art that seems only worthy to be admired by the La Vallières, the De Montespans, and the De Maintenons of his court, who in our mind are ever associated with it. This was the period when the mere decorator and scenist were in high favour, and state-balls, masquerades, and *fêtes champêtres* became almost a passion. Hence arose the school of Watteau, whose principal followers were Boucher, Lancret, De la Hire, and Patel, associated with others of kindred feeling but of inferior merit. Art had degenerated from the comparatively noble position in which Le Sueur and Le Brun had left it.

The reign of the immediate successor of Louis XIV. advanced considerably into that period of the eighteenth century which we have spoken of as most adverse to the promulgation of Art. Faction and discontent at home, and wars abroad, occupied the minds of both prince and people too fully to allow of their giving heed to matters of a contrary tendency; while the corruption of morals and principles was spreading to a fearful extent among all classes, being encouraged by the materialism and sensual philosophy which were taught by men of condition and of scientific pursuits. Thus was the way being actively prepared for the dark season of anarchy, ruin, and murder that terminated the last century—a season of civil feuds and religious schisms, of conspiracy, treason, and national dishonour, when they who advocated what was popularly called "the rights of man," acted as if wrong were the only right, and licentiousness the only virtue. How could it be expected that what is, or should be, allied with the pure and beautiful, could flourish in an atmosphere so tainted with national immorality? France, it is true, had even then her clever painters—David, Gerard, Girodet, Gros, and Guerin—but though the first of these endeavoured to restore his Art to a more healthy state, he succeeded only in a comparatively small



THE HAPPY FAMILY

degree, nor did his followers effect more: the spirit of the times was upon them all; exaggerated melo-dramatic expression and academic affectations stood in the place of genuine feeling, elevating thoughts, and the true poetry of nature.

It may probably be asked why, if such be our estimate of the works of the French school, as then existing, we should think them worthy of a place in our catalogue of the "Great Masters

of Art?" Our reply is, that while admitting their defects, we are not insensible to their merits, and we are desirous of holding them up as instructors in what we find to be good in them, and as warnings in what is objectionable. Moreover, our selection of their pictures is made from those least open to animadversion. Our readers who remember what we said with reference to the first name in this series, Rembrandt, will recollect that we did not fail to point out the extravagancies and incongruities in which the great Dutch artist frequently indulged; yet who will deny to him, notwithstanding, his high name?

In case it may be urged that we have allowed individual or national prejudice to bias us in the remarks we have thus made upon the French school of the last century, we will quote, as in some measure confirmatory of them, the opinion of M. Charles Blanc, a modern French critic, to whom we are indebted for the principal facts in the history of Fragonard. He says, speaking of him—"It is now fifty years since that charming painter died, who had so exalted a reputation, who has left hundreds of pictures and thousands of drawings, who was a Member of the Academy, whose works have so often been engraved, who understood so well the taste of the eighteenth century, who exhibited so much of its spirit, so much grace, so much of its copiousness, and, alas! *so much of its frivolity.*" M. Blanc unquestionably gives his countryman a more elevated and expansive reputation than he enjoys, for he is little known out of France, and certainly does not there hold the highest rank; while he is compelled to admit that Fragonard is amenable to the charge of *frivolité*; the word scarcely allows of any other translation, still we should not ourselves have applied it to what we know of this painter's works, as it places them altogether in a lower position than many are really entitled to.





THE FOUNTAIN OF LOVE.

Fragonard was born at Grasse, in 1732, about ten years after the death of Watteau. When he had reached his eighteenth year, his family went to Paris for the purpose of carrying on a suit in law, which terminated in their ruin. This led to the youth being placed in the office of a notary; but his love of drawing was stronger than his desire to prove himself a "ready writer," and therefore, as we learn from M. Charles Blanc's biography in the "Vies des Peintres," from which our cuts are taken, Fragonard's mother conducted him to the house of Boucher, who was at that time in the height of his popularity. But the artist would not receive any pupils into his studio who were not tolerably well initiated in the art of painting; he was too much occupied with the *danseuses* of the opera, with his mistresses and his models, and with the patrons who frequented his painting-room and bought his pictures, to undertake the task of instruction; and so the young man was entrusted to the care of M. Chardin, who at once placed a palette and brushes in his hands, and set him to work. Chardin painted with much freedom, yet finished his works highly; he was also an excellent colourist; and there is little doubt but that Fragonard was indebted for these qualities, which are manifest in most of his works, to the example and instruction he received thus early in the studio of his master.

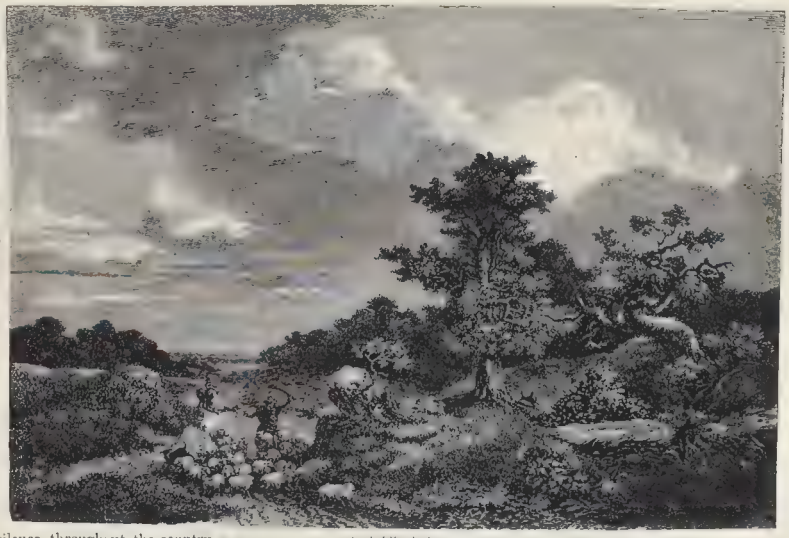
At the expiration of six months, Fragonard presented himself again before Boucher, for he was most desirous of entering the studio of that popular painter; the latter was surprised at the progress the young man had made, and at once admitted him without the premium he was accustomed to receive from pupils. In the year 1752, Fragonard gained the first prize in the French Academy, which entitles its possessor to a residence in Italy for a specified time. The subject of the picture which he painted in competition was "Jeroboam sacrificing to the Idols."

Fragonard immediately made preparations for his journey; he called to take leave of his master before starting. Boucher took him aside and whispered in his ear, "My dear Frago," (the abbreviated name by which he usually addressed his favourite pupil, and which is often found on his pictures), "you are going to see in Italy the works of Raffaelle, of Michel Angelo, and their imitators, but if you seriously follow *such sort of people*, you are a lost child." Boucher could discover neither grace of form nor beauty of countenance in any one but a lady of the voluptuous French court.

Arrived in Rome, Fragonard immediately commenced copying many of the best pictures of the old Italian masters; at first he was discouraged by the grandeur of these famous works, but he soon gained sufficient confidence to study them closely, although it is evident they did not help him to acquire a more elevated style of Art than that he previously practised; they contributed, however, to improve his own. Hubert Robert, a French artist, who painted architectural views with very considerable success, was a fellow-student with him. In 1759 the Abbé de St. Non, a distinguished amateur engraver, arrived in Rome, and attached himself closely to these two artists; he took them to Naples, Herculaneum, and Pompeii; they ascended Vesuvius together, passed over into Sicily, and visited other parts of Italy lying adjacent, sketching, as they proceeded, the most interesting edifices, ruins, and landscapes which St. Non, on his return to Paris in 1762, either engraved himself or had engraved, and published in a magnificent folio volume, well known in France and elsewhere under the title of "Voyage Pittoresque des Royaumes de Naples et de Sicile."

Fragonard must have passed twelve years in Italy, for the first picture he painted on his return to Paris was exhibited in the *Salon* of 1765; the title of it was "Callirhoe," a subject

taken from classic fabulous history. The work, which is of very large size, at once gained for the painter admittance into the French Academy: it is now in the Louvre, and a copy in tapestry has been made at the national establishment of the Gobelins. The story of Callirhoe is related by Pausanias; she was a nymph of Bœotia, with whom Coresus, a priest of the temple of Bacchus at Colydon, became enamoured; but as she treated him with disdain he complained to the deity whom he served, and Bacchus sent a pestilence throughout the country.



A SUBJECT DEAD

The people of Colydon were directed by the oracle to sacrifice Callirhoe on the altar of the temple to appease the anger of Bacchus; she was led to the altar for this purpose, but Coresus rather than perform such a sacrifice stabbed himself. Diderot, the French writer, who was contemporary with Fragonard, criticises this picture rather severely in a little *brochure* entitled "L'Antre de Platon," and yet in his "Essay on Painting" he speaks of it as highly luminous, true, and spirited: "It is a fine work," he says; "I do not think there is a painter in Europe capable of composing such another." Fragonard exhibited two other pictures at the same time as the "Callirhoe," which showed the versatility of his powers; the one was a landscape, the other the interior of a cottage with a group of peasantry; but neither of them seemed to have altogether pleased Diderot, who appears to have had a pique against the artist; for in criticising a picture by him exhibited in the *Salon* of 1767, a "Group of Children in the Heavens," he writes, "*c'est une belle et grande omelette d'enfants . . . . la fricassée d'anges est une singerie de Boucher.*"



THE CRADLE

The severity of these criticisms did not, however, have any injurious effect on the painter, for he rose rapidly into public favour, but he did not again exhibit at the *Salon*; and although a member of the Academy, he was never elected a professor in its schools; in fact, almost as soon as he entered it, he fell into bad odour with his colleagues, but from what cause his biographers have not fully explained. The pictures of Fragonard were soon as much sought after as his master's, Boucher, who had now become almost past the practice of his Art. Connoisseurs and amateurs flocked to the studio of the former; he painted a "Visitation" for the Duke de Grammont, and a multitude of elegant pictures which showed he had now acquired a style of his own. Notwithstanding his success, however, he had still a strong desire once again to visit Italy, which was very frequently the subject of his conversation, and at length he set out for that country in the company of a wealthy individual who was intimate with many of Fragonard's friends and patrons, the person in question undertaking to defray their joint expenses. This time the artist travelled over every part of Italy, and made a large number of sketches. He had the honour, when at Rome, of a private interview with the Pope, Ganganelli, who received him with distinguishing marks of courtesy and kindness.

It seems that the artist's *compagnon de voyage* conceived that his self-imposed office of paymaster-general entitled him also to that of receiver-general; at any rate Fragonard gave the drawings he had made in Italy into his charge. But when the travellers had returned to Paris the paymaster refused to give them up to their owner, alleging as his ground of refusal, that he retained them to

liquidate the expenses he had incurred on the tour. The matter was referred to a court of law, and the holder of the collection was adjudged either to return the works or pay Fragonard for them. He accepted the latter alternative, and handed over to the artist thirty thousand *livres*, a very considerable sum, that showed how highly the works of Fragonard were esteemed. In truth he was then at the zenith of his fame, and there was no painter then living to share with him the honours of the style which he and his immediate predecessors had adopted, and which was yet most popular in France. Boucher was now dead; the majority of the young painters of the day, no longer enticed by the seductive charms of the Watteau school, were preparing the way for that revolution in French Art which David was the principal means of accomplishing; Fragonard was thus *the painter* of France.

When, in 1772, Louis XV. had erected for the Countess du Barry, whose intrigues and unfortunate end are matters of history, the chateau of Luciennes, she engaged Fragonard to decorate one of the saloons. He there painted, in his best manner, four large panels, on which he represented, in the centre of various allegorical ornaments, the "Loves of the Shepherds." M. Charles Blanc, in his biography of this artist, relates several anecdotes in connection with the pictures he painted at this time, and also describes some of the works; both the one and the other are abundantly characteristic of the tone and taste prevailing in the higher ranks of French society a few years prior to the breaking out of the great Revolution, but they are certainly not worth repetition here.

With the examples before us of Raffaelle, Rubens, and other painters whose names stand the highest on the list of great masters of Art, who considered it not beneath their dignity to employ their talents as decorators, no one would acknowledge, we should imagine, that Fragonard compromised the honour of his profession when he similarly occupied himself; but that he perverted his genius by exercising it unworthily on many occasions must be admitted by all who are acquainted with his works, and who reflect upon what should be the aim of every recipient of intellectual gifts beyond the ordinary endowment of their fellows. There is abundant evidence that his talent, when directed into a healthy moral channel, was capable of producing much good, but he lived in a country where, and at a period when, vice and frivolity reigned paramount; the plague-spot of infidelity and licentiousness had infected all orders and degrees of men, and, as a consequence, too many of his productions bear witness to the extent and depth of the contagion. He is another instance of our oft-repeated observation that the character of a nation may generally be learned from the literature and artistic works which are most popular at any particular period. It is always to be regretted when authors and artists—men whose superior faculties should teach how to use them nobly, "follow the multitude to do evil;" in too many instances they lead and encourage. It is no excuse or palliation of the offence to argue that both artists and authors must live, and live as they can; such a doctrine strikes at the root of all morality, not to speak of a higher principle: it is what felons have pleaded at the bar of justice in defence of every sort of crime. If intellect, the most godlike faculty which man possesses, cannot be usefully, honourably, and honestly employed, it becomes a curse and not a blessing.



LOVE'S VOW.

These remarks are forced upon our consideration, by a knowledge of some of the subjects which Fragonard's prolific and varied pencil produced: it is only necessary they should be thus indirectly alluded to. Even the French biographers of this painter do not affect to excuse them. We may say of him as a modern English writer remarks of another French painter, Greuze:—"It is to be regretted that an artist so capable of exciting agreeable sensations by the expressions of youthful innocence, should ever have debased his pencil by producing subjects for the gratification of the sensualist, or make vice look more amiable in beautiful forms seduced from the paths of virtue, or alluring by the meretricious glances of assumed simplicity."

But the period was rapidly approaching which, for a season at least, was to thrust aside all those gay and festive scenes in which the painter delighted. Already the cloud, at first "no bigger than a man's hand," appeared in the horizon, which finally overshadowed the *danseuses* of the *Grand Opéra*, the brilliant throngs of Versailles, and the favoured frequenters of *Le Pavillon de Luciennes* and *L'Hôtel de Guimard*. "That revolution was at hand," says M. Charles Blanc, "which caused so melancholy a suspension of that joyous little world of the *Salons* and the *Opera* where Fragonard had been so kindly *fêted*. The time had come for serious matters and great deeds. Frivolous as he had ever been, the painter of love-scenes could not all at once surrender his own predilections; yet almost without knowing it, he found himself submitting to another order of things even as the rest. Was it not already a kind of concession made to the new spirit of that epoch, that familiar scenes might be represented where beauty appeared, without spangles, without garments of velvet and of silk! We all know the history of the last years of the reign of Louis XVI. Under the inspiration of Greuze and Chardin, the *genre* painter entered a world assuredly far more grave than that of which Boucher and his pupils had revealed the mysteries. The cottage of the peasant, the workshop of the artisan, had now become the studios of the artist; even rags and tatters had their painters. It was a vast field, a hitherto unexplored way, which opened itself before Art. Fragonard attempted it, and not without success.* * Without doubt, his original subjects held the first place in his esteem, but he was not unwilling that his imagination should find a purer source for its exercise. The lives of the poor and the simple, the calm scenes of the natural world, beguiled him in their turn, and it was then he produced the majority of those pictures which the engraver has multiplied,—the "Happy Mother," the "Cradle," the "Happy Family," and those other compositions where allegory is nothing, and whose sentiment remains ever chaste, and sometimes affecting.

Fragonard died on the 22nd of August, 1806; the later years of his life were passed in the production of such subjects as we have just referred to, and in the education of his son, Alexander Fragonard, an eminent painter and sculptor, pupil of David.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

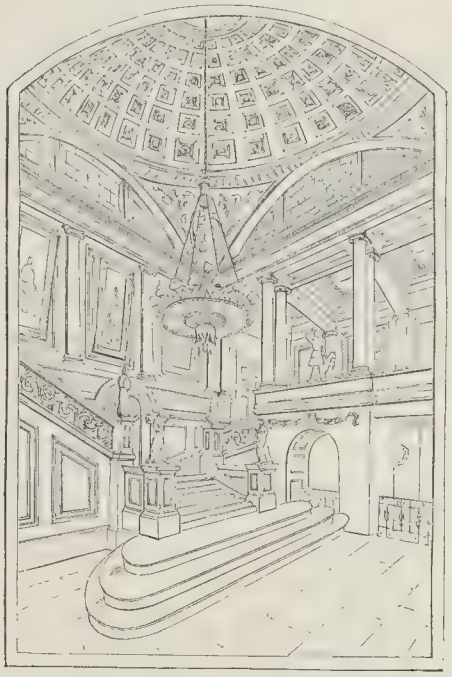
WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.

GOLDSMITHS' HALL.*

If the reader feel any of the interest that might be expected, in the important subject which is now enlisting our humble but earnest exertions, we need do no more to recal particulars we were giving of one of the most important of the City Halls, when the account broke off in the last number, than refer to the sketch of the staircase of Goldsmiths' Hall, which is here engraved.



GOLDSMITHS' HALL.—PRINCIPAL STAIRCASE.

Hall corresponding with that for a bust of George IV., was placed in the niche temporarily. Once there, the sculptor was as much affronted at the idea of a removal, as certain not very straight-forward people thought a late illustrious duke would be at the removal of his statue. Chantrey gave a bust of George III. for the vacant place in the Hall, and the architect's design was injured accordingly.—There is propriety in design which is to be served even by the position of a clock. But why is it that a clock-case is a feature now so little studied. We could point to buildings where it is made into an exquisite work of sculpture.

On the stylobate of the group of columns on each side, is a plain pedestal and a figure; on one side a cast of a statue of Diana, and on the other of Apollo. In the interpilasters of the walls, are panels, which have dark crimson backgrounds; in front of them in frames, are hung portraits of George IV., of William IV., as the Sailor King, and one which appears to be a portrait of George III. When we spoke of the careful preservation of the Company's records, we should perhaps have made an exception, so far as they should relate to the works of Art. We are informed that there is no certain knowledge of the names of the artists of these pictures, nor how they came into the possession of the Company. This would show, not only that Art must have been little cared for, but also the importance of a printed *catalogue raisonnée*, on which we have before remarked. The portrait, which we have put last, is a good picture; but that of George IV. would be more suitable to Wardour Street than to any public building. Northcote has the credit of the daub in Knight's "London"; by others, Sir William Beechey is accused of having got rid of it to the Company one day after dinner. On the opposite side are portraits of George III. and his queen, by Ramsay. They were presented by William IV., and were originally in the palace at Kensington. Several of the spaces are unoccupied.

But, as the pictures do not accord with the panels, the effect is not what it might have been had the latter been filled with fresco paintings. In fact, though we have said enough to show we are far from setting a low value upon a collection of portraits, we are again and again being reminded of the unavoidable disadvantages of the attempt to convert an apartment, not specially designed

* Continued from p. 167.

The works of Art in this part of the building are the following. At the lower flight of stairs on the pedestals of the balustrade, are four charming figures by Nixon, of the "Seasons," represented as children. Spring is personified by a child examining a bird's nest; Summer is decked with flowers, and leads a lamb; Autumn holds sheaves of corn, whilst autumnal fruits are wreathed around the figure; and Winter is represented as breasting the wind, and holding close its drapery. The last is an exquisite composition.

On the first landing (as shown in the plan in the last number) is a niche, in which is a pedestal and a bust of William IV., by Chantrey. The architect had originally intended this position for the clock, now less conveniently placed in one of the side galleries; but the clock not being ready at the opening of the building, the bust intended for a position in the Livery for the disposition of pictures, into a gallery for *oil*-paintings. The regularity of panelling and pilasters, which is the very cause of beauty of effect in the architecture and the whole apartment, is interfered with by the introduction of works of no corresponding proportions and sizes, and which are perhaps not even uniform with each other; and the disadvantage is still greater in the case of large pictures, if only because *they* require leaning forwards. We cannot help the conclusion which has to be drawn, as to the disposition of many existing works: each branch of Art has its value and its proper location; good Art is sure to be wasted where architecture, sculpture, and painting are not combined in one design. For this combination we need not repeat, as argued in our early papers, that fresco-painting has its especial advantages. We fully accorded with the conclusion to which the Commissioners of Fine Arts came, and we are still at a loss to know why it has not been more extensively acted upon. Part of the explanation is seen in that want now, of intimate relationship between the different branches of Art, which existed in every period but the present; but more is to be attributed to the fact that works of high Art—if not from size and character of subject, at least in the case of fresco-paintings, from shape and difficulties as to portability—must in the more important cases, which here concern us, be special commissions.

The majority of the pictures contributed to the present exhibitions having been painted on speculation, are therefore necessarily, easel pictures. Consequently, what really has to be done to raise the arts to a position worthy of this great nation, must be mainly in the way of efforts in which we would fain be assisting, namely, with a view to disseminate real knowledge and love of Art amongst the great body of the people, and to awaken public corporations, and authorities, and those whom we see alone have the means, to a sense of their duties and capabilities.

In speaking of the lunettes in the upper part of the staircase-hall we should have said that one is a blank window. The effect here, is of course not satisfactory, and the architect has, we believe, long been anxious that the space should receive a painting in fresco. Indeed, a cartoon was once prepared by Mr. J. Z. Bell. If the subject were treated in a rich tone of colour, some alteration from the present cool brown tint of the glass in the actual lights might possibly be required. But, the whole subject of the combination of stained glass and mural decorations, still seems to us one of some difficulty.

So far are we from objecting to good casts, that we maintain they should not be wanting wherever funds are insufficient for superior material, provided only that the surface be so treated as to preserve them without interference with the beauty of form. The oiliness and the marks of the brush—so often seen—should be avoided. If paint is to be used at all, only the best colour—finely ground—should be put on, and by a skilful hand with an old brush, and the work should be finished in "flatted" colour. Absorption as much as possible is the object; the thinnest pellicle of covering being so much taken from the beauty of the work. These points have been very carefully attended to in the Flaxman Gallery at the London University.

Still, in a building of this importance, original works, if not such as would allow of some association of ideas with the Company itself, might be expected. The plan shows that the galleries afford ample space for other groups. One very great addition would be gained by placing two small figures on the pedestals of the balcony, or projecting centre of the west gallery. They should be conceived in the same *motive* as the figures of the "Seasons," and would group with them; for which reason, and because there would be no corresponding position where the stairs ascend, we would omit the figures at the angles of the balustrade on the same side.

The Court Room is entered by large folding-doors from the ante-room; the walls are plain panelled oak, with a pier-glass in a plain frame at one end. Some of the panelling in this and other apartments, came from the old building.

It has been remarked, that the prevalence of oak in the City halls may be due to a kind of traditional etiquette; there is quite enough of it in the present case. The combination of the uniform dark colour with the light tone of ceilings in modern rooms, is attended with great difficulty, but the rich brown is not unsuitable as a background to gilt frames; paintings therefore on this score alone, are to be desired. The ceiling (shown by dotted lines on the plan) is panelled and ornamented with beautiful scrolls and other enrichments. It is an adaptation from the design of a ceiling in the old building, thought to have been by Inigo Jones. It has been painted in light party colour, but is injured by the smoke. It is to be regretted that either ventilated lights, or what has been called exclusive lighting, is not now adopted generally; indeed such means should be so, universally in public buildings, from considerations of health alone.

The chimney-piece, before referred to, is in white and light veined marble, and is enriched with scroll work, and with well-sculptured terminal figures. These have been attributed to Roubiliac, but we are not aware of anything about them that is peculiarly characteristic of the sculptor. The furniture is of massive character, and better than that ordinarily seen;—it is of dark mahogany, the sideboards having slabs of *verde-antico*. There are a few works of Art:—over the chimney-piece is a large picture of St. Dunstan (the patron saint of the Goldsmiths) and the Virgin; in the background is a representation of the saint burning the devil's nose when tempted, as recounted in the legend. The painting has been *attributed* to Giulio Romano, but, so far as we can see, without reason. The portrait of Sir Martin Bowes may be *Holbeinesque*, but, like many of the works in this country attributed to the master, seems hardly worthy of him. The cup, without allusion to style of Art and execution in the picture, has probably been repainted, as it does not there correspond with that now in the possession of the Company. The portrait of Sir Hugh Middleton by Jansen, is a fine work in the style of Vandyke—it has been engraved by Vertue. The knight is represented in a black habit, with his hand on a shell, and near him the words *Fontes Fodinæ* are painted on the canvas. There is a good portrait of Sir Thomas Viner, which we believe has been engraved by Faithorne, and one of Charles Hosier, Esq. These works are in characteristic frames of uniform pattern. On the sideboard is a small Roman altar with a relievo figure of Apollo; this was found in digging the foundations of the present building.

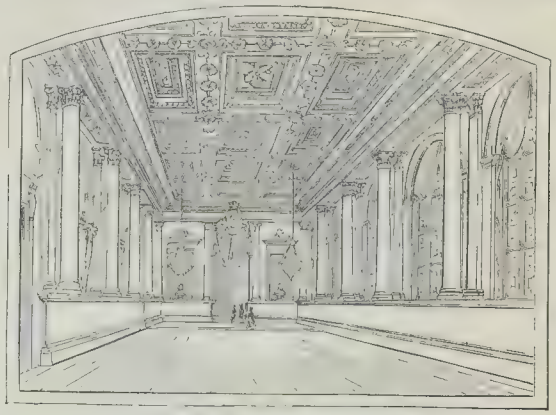
The ante-room is also panelled, but has pilasters enriched with carving. The cornice exhibits a range of small shields. Here heraldic bearings would be highly effective—it is scarcely desirable that such features should be larger in any case. The ceiling, which rises from a cove, is divided into compartments, and is enriched with light colour. The centre part is in the form of a dome, channelled with flutes, and with a rose in the centre, through the interstices of which yellow stained glass is seen. In the window recess is a large candelabrum of good design and execution.

In the Drawing Room, there is less display of *Art* than we should have expected. There are Louis XIV. door-cases, frames, and panels filled with crimson figured damask. The cove above the cornice is profusely enriched:—recessed arches, separated by ornamental brackets, enclose figures of children supporting baskets of fruit. The ceiling is panelled and enriched with scrolls. The chimney-piece is of white marble, with terminal figures, and is not without merit. But, generally, the ornament has a somewhat clumsy effect, and the profuse gilding on the walls and ceiling, the gilt console tables, and white and gold furniture with crimson cushions, the pier-glasses and glass chandelier, and the entire absence of works of Art, a few bronze vases and porcelain ornaments excepted, show that the upholsterer has had more than his proper share of work, and the result is too great a contrast between the rooms which are *en suite*.

The Court Dining Room is panelled in plain oak, and has two fluted columns, as shown in the plan, and pilasters at the south end, where there is a sideboard and recess, with shelves and mirrors, for the plate. The entablature of the order forms the cornice of the room, and intersects the ceiling at the columns. The ceiling is good in design; it is divided into compartments, the soffits of the beams having rolls of fruit and flowers. It is decorated in light party colouring. The chimney-piece of white marble is too clumsy in appearance. It has in the centre, a head with attenuated features, meant to represent Richard II. The furniture is dark mahogany.

We have thus passed through a noble *suite* of rooms, the length being 150 feet, without observing a single work in painting and sculpture, except the few in the Court Room first mentioned. Yet it will be seen, that the excellent arrangement of the plan is in great part counteracted by the harsh contrast of white marble chimney-pieces, and light-toned ceilings with dark-toned walls, and by that of the drawing-room generally with the other apartments. Any one who knows how little the architect is allowed to act in matters upon which a large portion of the effect of a building depends—even now, after public attention has been often called to the necessity of his complete supervision—will perhaps, not fail to ascribe the proper cause, wherever the merits of the plan are not found universally in the decorative accessories. And we may say we have heard, that a more liberal use of painting and sculpture in these rooms has often been suggested, and we have no doubt would have gone far to remove the defects now apparent.

The Livery Hall is a very noble apartment, but its effect is interfered with by restrictions upon the design, such as those just alluded



GOLDSMITHS' HALL.—THE LIVERY HALL.

to; in this case a dark oak screen, with some fluted columns, but otherwise of plain character, and contrasting with the lighter tone of the room, is the excrescence; and it is one unfortunately very apparent, the room being generally entered from the opposite end. Nevertheless, there is very great merit in this part of the building. In a work called "London Interiors," published some time back, we find the dimensions of apartments, compared with those given in the reference to the plan, as under:—

At Fishmongers' Hall . 73 by 38 ft. and 33 ft. high.
At Chatsworth . . 81 by 31 ft. and 21½ ft. high.
At Buckingham Palace . 60 by 35 ft., exclusive of a deep sideboard recess at one end.

The most striking feature consists in the range of insulated Corinthian columns, of Sienna scagliola, upon a podium at each side. The capitals and bases are white, the former enriched with gilding. In the intercolumns on the east side are lofty arch-headed windows, filled partly with armorial bearings in stained glass, and partly with ground glass. On the opposite side are corresponding panels. The semicircular recess at the end, for the plate, is lined with drapery, the light being from above. On each side is a large mirror. At evening banquets, the niche is lighted by concealed lamps, and the whole scene has a fine effect.—The screen already referred to, we believe the architect has proposed to have enriched with carving and gilding. We venture to doubt whether this would entirely do away with what detracts from the effect of the Hall, and which seems to result from that part of the *plan* itself.—The ceiling is divided into compartments and enriched. The apartment is now lighted by chandeliers at the angles. The removal of one which was in the centre, is an improvement. On one occasion, the plan of exclusive lighting was adopted; a framework being built up outside the windows—when the stained glass must have been seen to advantage; but the heat in the room was very great. How far this may have resulted from the particular arrangement of the lights, we are not able to say. In the case of the Flaxman Hall at London University College—before mentioned—exclusive lighting is managed in a clever and inexpensive manner. Plain deal boxes, enclosing the burners, are hung on to the outsides of the windows; they are lined with silvered plates, and have prismatic silvered reflectors, and a flexible tube allows of a ready junction with a permanent gas pipe. An elbow chimney with a cap is attached to each box. We commend this simple plan to the attention of the City Companies and the curators of all public buildings.

The sculpture is confined to two busts, by Chantrey, before alluded to, placed in front of the mirrors at the north end. In the intercolumns, on the side opposite the windows, are copies of portraits by Hayter; the Queen and Prince Albert being the most important. There is also a good portrait of Queen Adelaide, by Shee.

In the disposition of these works, we cannot but say in extension of former remarks, that valuable spaces are not turned to the best account, and the great size of the panels renders the discordance more glaring than in the case of the staircase. The broad stylobates might afford good positions for sculpture, which if recumbent, might indeed be placed on both sides the apartment. The unbroken dado of the podium has a somewhat blank look, except when the hall is filled with company. Probably a continued band of sculpture in relief would be appropriate.

When we saw this hall one evening, it had certainly a fine effect. To design decorations which shall be successful both by day and artificial light is a difficult problem; but it would seem less difficult to succeed in the latter case than the former.

There are some interesting particulars as to the old hall, which we may give before closing this notice. It appears to have been hung with tapestry made in Flanders, and in illustration of the exploits of St. Dunstan.

There is an account of "money delivered to Mr. Gerard Hughes, for the rich arras, for the hanging of the hall;" which contains the following:—"Paid for the devising of the story, for the exchange making of the money, and for the costs and charges of Mr. Hughes's servant lying there (in Flanders), and for the canvas, &c., 29*l.* 8*s.* 6*d.*"; "Charges for making of the stories in white and black," to "four masters every of them for sixteen days, at a shilling a day, 3*l.* 4*s.*" A boy was paid to "sharp their colours," that is, as may be supposed, to point the chalk or charcoal—2*d.* a day. The translating of the story out of English into Dutch, so that the foreign workmen might understand it, cost 10*s.* The whole expense was about 550*l.*

We should not omit to mention that in the "Livery Tea Room," is an interesting picture by Hudson, the master of Sir Joshua Reynolds. It is a "Conversation-piece," with portraits of six Lord Mayors, all goldsmiths; viz., Sir Henry Marshall, Lord Mayor in 1745, William Benn, 1747, John Blatchford, 1750, Robert Alsop, 1752, and Edmund Ironside and Sir Thomas Rawlinson, both in 1754, the first having died during his mayoralty. They are represented at a table, Blatchford presiding; and the story goes, that being all Jacobites, Blatchford one day assembled them at a place in the Isle of Wight, to drink the health of the Pretender, and that this painting was in commemoration of the meeting. In the same room is a good portrait by Opie, and one by Beechey.

Mr. Ruskin, in a passage which we cannot at this moment refer to, we believe implies that the architect has no right to pre-suppose the assistance of the sculptor or the painter, in the realisation of his design. Mr. Ruskin has the uncommon merit of earnestness—one that the public seem ready to acknowledge in his case—but the balance of his arguments oscillates in a manner, puzzling to those who would weigh carefully the ideas of all who have thought deeply on questions connected with Art; and we differ entirely from the conclusions to which he would lead us.

It is right to accord great power of expression, as the result of successful arrangement and proportion of outlines, or even of mere details in mouldings; and it may be gratifying to the architect to find any appreciation of attributes of beauty such as the public eye—hitherto little educated in the faculty of observation — has long been unfitted to acknowledge. But there is not the less, some foundation for the saying that sculpture is the *voice* of architecture.

Again, the possibility or consistency of the use of either art in a given building, is no justification of want of symmetry and design in the more structural features. But we have already mentioned, that the actual *architectural* design in form and colour, extends over all accessories, and that no good result, in the most restricted view of the case, will come from persistance in the departure from that complete unity of different branches of Art, by which at other times, the most celebrated works were produced. We conclude that the architect is justified in regarding painting and sculpture as amongst the resources of his own art; that he *is* justified in anticipating their application wherever the uses and associations of the edifice are consistent; indeed that he is *bound* to make provision accordingly.

It is important that right views should be opposed to any lingering hesitation to accept obligations such as we have pointed out.—We should premise, that there is no positive line of separation, even between Art and what is generally understood as handicraft; and the correct view seems to be now recognised. It is felt that the artisan has to be made more an artist, and that the artist should have more of the practical knowledge of the workman. There is no marked distinction between the ornamental carver and the sculptor, or between the decorative artist (or even the ornamental painter), and the painter of pictures, excepting so far as one and the same individual may or may not be the designer of what he executes. With the requisite education given, such identity would be common, as at other periods, even with strict subordination to the intention of the architect, whether considering ornament, or the most imposing conceptions in painting and sculpture. But, we conclude that as the architect is justified in ordinary houses in anticipating decoration as regards variety of tints, or in designing carving in mouldings and friezes, so is he justified in more important edifices in providing for the full effect of the united art by the co-operation of the painter and the sculptor.

We have shown how in particular buildings, this provision has been made; we have shown, as regards painting, that *fresco* in the great majority of cases is alone applicable, and we repeat that, however great may be the ability of English artists, no commensurate results in the highest class of Art can possibly accrue, until those who have the control of such buildings, take themselves the initiatory steps in the direction of those great results, which on all grounds are worthy of our utmost exertions.

THE ART-ENTERTAINMENTS AT THE MANSION HOUSE.

To division of labour, doubtless, we may attribute much of the advanced state of practical science and of the actual condition of civilisation. But the segregation of pursuits in life has not been wholly advantageous. It is no paradox, but a thing patent to every thinking mind, that the literary or scientific man or the artist, who would limit his attention to the field of his own craft, as vulgarly regarded, would be partly unfitted even for his special calling. Distinctions of professions are artificial arrangements, or concessions to expediency; and the more the imagination and the intellect are required to enter into the production of works, the greater is the danger of otherwise regarding such distinctions.

Yet from such danger this nation has barely escaped. The importance of comparison of ideas between those following different pursuits, of constant attention on the part of people of one nation to what is going on in another, and of the free communion of all classes in society, is being gradually forced upon public notice.

These are views which stand in need of no new argument to the readers of the *Art-Journal*. We have been continually labouring to urge how, in our own special province, the progress of the arts, and the position of artists, and thereby the whole nation, and civilisation itself, would be advanced, were the artist known not merely in his studio, or by his works, but amongst general literary and scientific circles. We might further say—clearly, he who has to depict the passions and emotions of men, should have every means of gaining knowledge of mankind.

Our own aristocracy had long suffered not merely in public estimation, but in itself, by such exclusiveness; by fostered prejudice, and by ignorance—the inevitable result. The trading classes had equally disregarded the importance to commerce itself, of sections of the community which really have within their grasp the materials that ultimately make the glory or the decay of states. The corporation of the first city in the world had become a mark for every writer in the newspapers, for its total indifference to its most important public duties.

Obviously one of the courses open to the City authorities, was a very simple but an essential one. Men had to be brought together; the most important steps towards this were left to the present Lord Mayor, and we should fail greatly, could we omit to offer the expression, in which we shall be joined by every member of the class we represent, of the warm admiration which we have for the far-seeing mind and the personal character of Mr. Alderman Challis, as shown by the course taken in the entertainments at the Mansion House, and the manner in which generally they have been conducted. We are the more anxious to place this our feeling beyond doubt, because we were surprised to hear that some former remarks had appeared capable of being misunderstood. We indeed hoped for a time when it might not be inconsistent with City prejudices, to respect a Lord Mayor for his enlightened support to Art, even though the result should perchance be a diminution by some imperceptible quantity, from the conventional encumbrances of one entertainment. It was precisely to the principle of respecting each Lord Mayor for his endeavour to outshine his predecessor in personal expenditure on entertainments, that we took the liberty of objecting. The present Lord Mayor will not appear niggardly, on the *city* principle; and we leave the judicious reader to settle where we were wrong. We take all the blame of the omission of a formal supper on the last occasion, and say that the evening passed far more agreeably to every person present, in consequence of what we believe was in some deference to our remarks.

Just as our last number went to press, the Lord Mayor was busy about the second of the entertainments, which was alluded to at the end of our last notice. The third took place on the 14th ult., and was attended by a very large circle of the nobility, and persons connected with Literature and Art. Few of the ladies and gentlemen present, perhaps gave much thought about the exertions necessary to get up such an entertainment,—if merely considering the seeking out for the first time of all the names that could be found of literary men and artists throughout the kingdom,—or about the actual personal fatigue cheerfully encountered, in receiving a large number of guests, by the Lord Mayor and the Lady Mayoress, and by every individual member of their family.

The evening was spent in conversation; in examining the pictures and sculpture, in listening to a military band and chorus-singing, and, subsequently, the younger ladies took up a petition for a dance, and "had" their "claim allowed;" nor must we forget to speak of the abundant supply of refreshments, varied and delicate in their kind, which were spread out for the reception of the company. The sculpture was arranged as on the former occasion; the groups consisting of statues by MacDowell, Foley, Marshall, Earle, Westmacott, jun., Lough, and Thrupp. Messrs. Kennard and Co. sent a Venus in cast-iron, which was worthy of notice; and the Art-Union of London, and Messrs. Copeland and Co., were amongst the most important contributors in this department, and that of Art-manufactures. The pictures were arranged so as to leave the middle of the hall free for the crowds of visitors. On screens at the ends, we noticed works by Maclise, Roberts, Etty, Redgrave, Linnell, Stanfield, I. J. Barker, G. Cruikshank, and others. Mr. Chaffers sent some interesting antiquities. A lady sent a slab, showing a new method of painting on glass, in which a curious jewelled appearance was produced, which, in a design treated with due consideration for principles, would have good effect.

But after all, the special objects of interest were the educational models; although the evening allowed insufficient time to examine them as they deserved. One important evidence which they gave, was of the increasing attention shown to teaching by objects, and collaterally, of the recognition of the importance of drawing, as an ingredient in education. Many an old head was driven by the like evidences of care for the education of the poor, to think of what was formerly denied even to the rich. The collection has shown the importance of a permanent place of deposit for examples of educational apparatus. This is now, we believe, about to be arranged.

In conclusion, we must say that great credit is due to the City of London for this movement, and in fairness it should not be unnoticed by the commission which is about sitting. We cannot now doubt, that we shall at length see carried out our long-desired object, to which so much attention has been lately devoted in these pages, and that the Mansion House and the other City Halls will be made the means of that extensive development of Art which would be worthy of the nation and the citizens. Why should we read in our contemporary the *Athenæum* (who, whilst touching upon this subject, has omitted to say anything of our exertions,) that 80,000 francs, or upwards of 3300*l.*, are regularly every year devoted by the municipality

of Paris for works of painting and sculpture, whilst this is often largely increased, and know that *nothing* is done in our own city? What wonder that every artist we see, who has visited Paris lately, comes to us, in glowing admiration of the paintings which decorate the Hôtel de Ville, and laments that we have *nothing whatever* of the kind in England.

Some space has been devoted in this Journal to show the national importance of this question, as well as the course which should be taken as regards particular buildings, and if the spirit which now resides at the Mansion House can be left there in the person of Mr. Alderman Challis, we shall not despair about seeing our long-cherished object eventually carried out. The present Lord Mayor has begun well, and many a citizen has received the honour of a baronetcy for services far less momentous to this country.

The Lord Mayor claims—and will receive—the earnest gratitude of all professors and lovers of Art, of Literature, and of Science. He has introduced a new and honourable and indeed a glorious "fashion" into the City. May his example be followed by all his successors!

MULREADY'S DRAWINGS.

AT GORE HOUSE.

THE Art-loving visitor to the exhibition at Gore House is arrested by a set of academic studies in one of the upper rooms; they are hung among the productions of the students and masters of various schools of design,—a curious *mélange* of the small salad of Art, among which are, prominently, very accurate studies of ornithological autopsies, lambs' trotters, and representations of an extensive variety of material, all of which have their uses as subjects of study. The drawings of which we particularly speak, are modestly signed "W. M.," and sometimes dated "Royal Academy," with the year, and are studies which Mulready has made, when presiding in his turn at the life-school. They are executed in black and red chalk upon paper very slightly tinted, so slightly indeed that white chalk lights would scarcely tell upon it. They present the figure without treatment,—without any classic allusion; showing, as we believe, that Mulready fell in love with colour, before he became enamoured of the point. If he ever studied the antique, it is not apparent in these drawings; and yet it may be an affectation on his part, to show that with the life before him, he does not

"Forget himself to marble."

Be that as it may, if he had studied the antique and made the same use of it as others, there must have been a little more of poetic grace in his feeling. There is no attempt at pictorial composition,—not a rag of drapery, not a word of narrative; the figures are rendered with all their individuality as he saw them; as they were at the Academy, so they are at Gore-House. The figures have been outlined with red chalk, and the breadths have been rubbed in with the same material, and then worked with black chalk with the minute care of engraving. The limbs are rounded with a fidelity seldom seen in academic studies; and what is yet more rare in works of this kind, they are wonderfully true in colour. An ordinary study from the life serves to work the figure up to a certain point on canvas; but from these, the picture may be finished. The figures are small, being about a foot in length, entirely nude, and exhibiting a variety of academic poses. One male figure drawn in 1848, is a study of a man seated, with his back presented to the spectator in shade. The lower limbs are unfinished, but the back and shoulders have been wrought with the nicest care. The shaded back is broad, warm and transparent; the breadth is unbroken, but we can suppose every superficial working to be there; it were only to be desired that the outline had been less severe. In another, that of a man seated with his hand shading his eyes, the back is again a triumph of skilful manipulation. One of the most perfectly finished is that of a man seated in profile; every part is most accurately made out, but the delicacy of the working is most conspicuous in the limbs and head, and these are marked and rounded with indescribable accuracy. The body has fallen into a relieved attitude which, in comparison with the lower limbs, makes them appear too long. A profile study of a female figure, having the head turned from the spectator, shows a back and shoulders on which the utmost care has been bestowed, but the length from the point of the shoulder to the elbow is too great. The most muscular of the male figures represents a man resting on his left arm, which again is supported on his left thigh, the foot being raised. The most perfect passage of the study is the right arm and the muscular reticulation of the right side; the hands of this figure are proportionably too large. Another completed study represents a woman feeding doves; it is strongly individualised, but everywhere so minutely made out that it would serve to paint from without further reference to the life. Here again the distance between the shoulder and the elbow is too great, and there is, perhaps, more of shade than is desirable on such a figure, but withal it is one of the most perfect of these studies. We find the most positive lines and markings in a male figure seated in profile; the drawing is made out with extraordinary finesse, but it is perhaps too decidedly cut up. We have seen drawings by some of the most eminent artists in Europe, but we do not believe that anything so fine has ever been done by any painter numbering years on the discount side of sixty.

THE VERNON GALLERY.

THE DISCIPLE.

W. Etty, R.A., Painter. J. C. Armitage, Engraver.
Size of the Picture, 1 ft. 6¼ in. by 1 ft. 2½ in.

WE presume this subject to be one of the finished studies of portraits which Etty's rapid and vigorous pencil produced in such numbers. How it came to receive such a title—that of "The Saviour"—as we find appended to it in the Vernon collection, we are at a loss to conceive; for, to us, the head does not bear any one of those divine attributes with which we associate the personal appearance of Christ, and which are rarely to be seen in pictures, unless in some by a very few of the old Italian painters, who seem to have been imbued with that peculiar spirit which enabled them to deal in a manner more nearly approaching to our ideas of truth in subjects of Christian Art than those of any other country.

Etty appears to have followed his own imagination in this portrait, rather than any guide that history or the works of those artists to whom allusion has been made might furnish. Manifestly deficient as we consider it to be, in those qualities essential to a portrait of the divine founder of our religious faith, the head presents a noble model, very expressive, and may not inappropriately receive the title by which it is here called. There is a reverential and sacred character recognisable in the features, such as we should expect to find in a "Disciple" of our Lord, when listening to one of his solemn exhortations, or learning wisdom from his instructive parables. The attention is evidently arrested by some wondrous narration, as from the lips of Him who "spake as never man spake," which has left its impress upon every lineament of the countenance, imparting to it the light of high and solemn thought, and rendering it a "study" of much pictorial interest.

OBITUARY.

MR. WILLES MADDOX.

WE find the death of this well-known painter announced in the public papers; he died, on June 26th, at Pera, Constantinople, where he had taken up a temporary residence, for the purpose of painting several portraits of the sultan. We shall be able next month, we trust, to furnish our readers with an authentic biography of Mr. Maddox.

CORRESPONDENCE.

PICTURE CLEANING.*

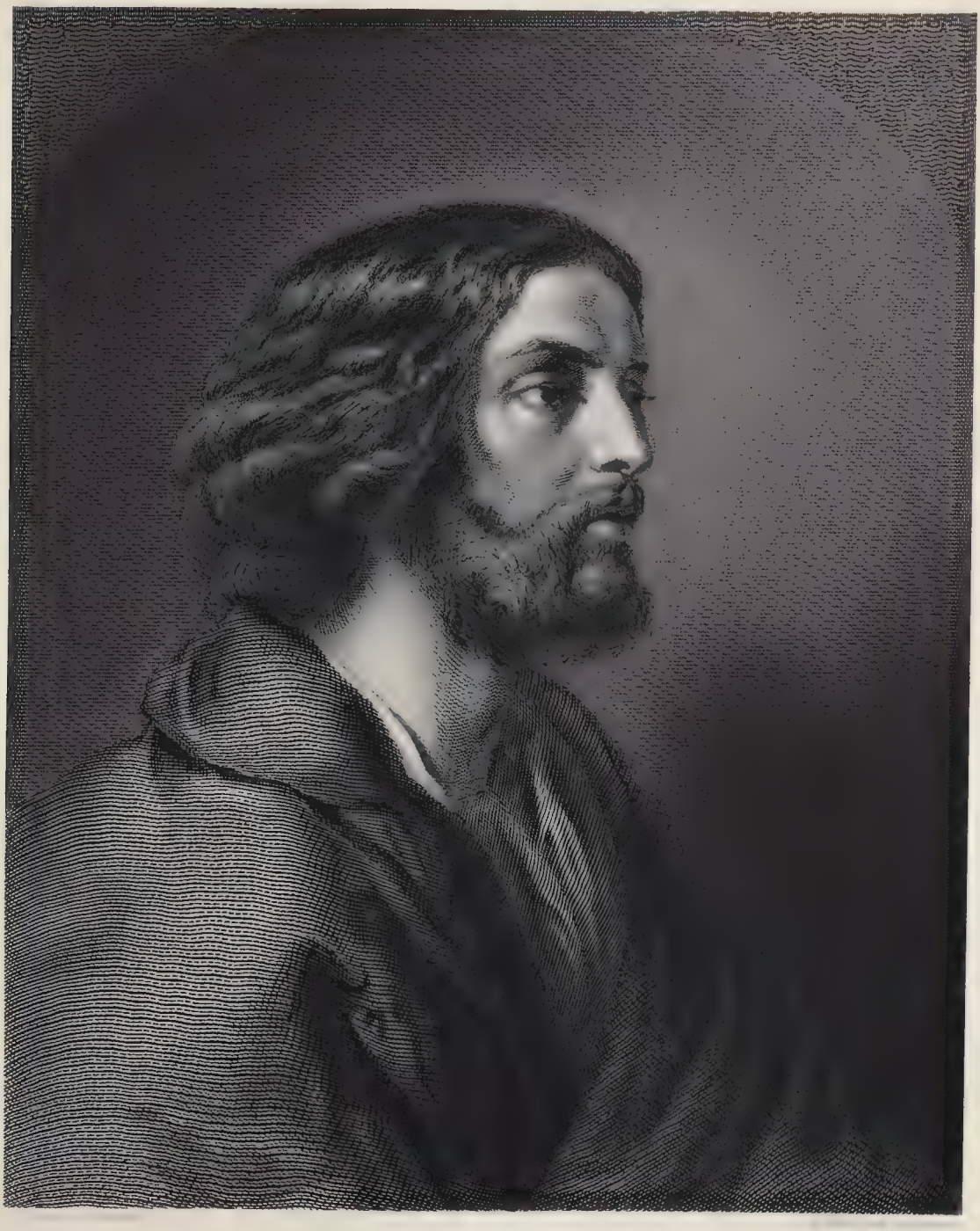
DEAR SIR,—The pamphlet bearing the appended title is one of the offsprings of the inquiry by the Parliamentary Committee into the affairs of the National Gallery; and as the writer has chosen to make free with my name in reference to a trifling handbook I wrote some time since on picture cleaning, I hope I may be allowed to say a few words relative thereto in the columns of your *Journal*. In the first instance the writer complains that I have made no acknowledgment to Mr. Buchanan for a portion of the information contained in the appendix to Vol. I. of this gentleman's interesting work entitled "Memoirs of Painting." As I have enjoyed the friendly acquaintance of Mr. Buchanan for some years previous to my handbook being published, I can safely aver that Mr. Buchanan, being quite cognisant of it, has never required any public acknowledgment from me for the portion I interpolated. Next succeeds a quotation from my pamphlet, and Mr. Rodd says it contains some entertaining and original ideas; it is as follows:—"The pecuniary value of the works of the ancient masters is almost fabulous, but this applies to works so rarely attainable, that during a human life the opportunity may never occur to obtain a genuine work of Raffaelle, Leonardo da Vinci, or Coreggio, even by the sacrifice of a sum of money amounting in itself to a small fortune. The whole mass of inferior pictures is hastening to decay, already faded in colour, darkened, and perhaps covered with ugly patches by unskilful restorers. Their value goes on decreasing rapidly, and will so continue until they become valueless. Independently of this, they afford no true enjoyment by their presence in our houses,—*they only hang there to typify the total absence of taste and learning in Art of their possessors.* All these decayed and decaying fragments of mediocre execution can only harmonise with dirty walls and hangings, broken china, and threadbare carpets; they besides too frequently indicate a blinded belief of an imaginary property, *proofs alike of avarice, ignorance, and delusion.*" Mr. Rodd is pleased to call this "intemperate language," and has the hardihood to say that it applies to *every* gentleman who has a love for ancient paintings. But if he would refer to the first part of the above paragraph, he would see that it refers only to the inferior and mediocre trash which abounds in obscure sale rooms and in petty dealers' shops. Scarcely more than a week ago I was urged to see a collection belonging to a private gentleman, comprising the greatest names that have illustrated Art, including two Raffaelles, a Leonardo, and a Coreggio, the auction value of the four together being barely ten pounds. And if I were to detail the consequence of avarice and delusion I have lately witnessed in a country gentleman who made a visit to London this season from his cottage in the Isle of Wight, it would, I fancy, prove neither entertaining nor original to the auction man, his son-in-law, or the attorney engaged in the transaction. Mr. Rodd says: "Take one more passage:—'Who will question that a picture by Raffaelle may have an injury safely restored by the hands of an Eastlake, or a fine Claude by the magical pencil of a Danby, if they would so employ their abilities.'" Although the author of this *brochure* presumes to say he greatly doubts the abilities of these eminent artists to restore such a damage, it so happens that Sir Charles Eastlake did actually restore a damage in the back of the Venus in Rubens' picture in the National Gallery of the "Judgment of Paris," and this restoration had never been discovered by the scrutinising eyes of the professional restorers, with all the amount of lynx-eyed observation they boast of possessing. The gist of the pamphlet is to proclaim the acquirements requisite to complete a trustworthy "restorer." Thus, the picture cleaner is to have an intimate acquaintance with the colours and vehicles used by the old masters, their methods of using them, and the variously composed grounds upon which they painted. Good eyesight and a chaste and classical idea of Art are indispensable. All very true, and no doubt Mr. Rodd is of opinion that he possesses all the requisites, as in the last page he advertises himself for the purpose of cleaning and restoring pictures, and kindly insinuates that for a small outlay he will instruct gentlemen in the art of restoring, and give lessons on the use of the colours and vehicles employed!

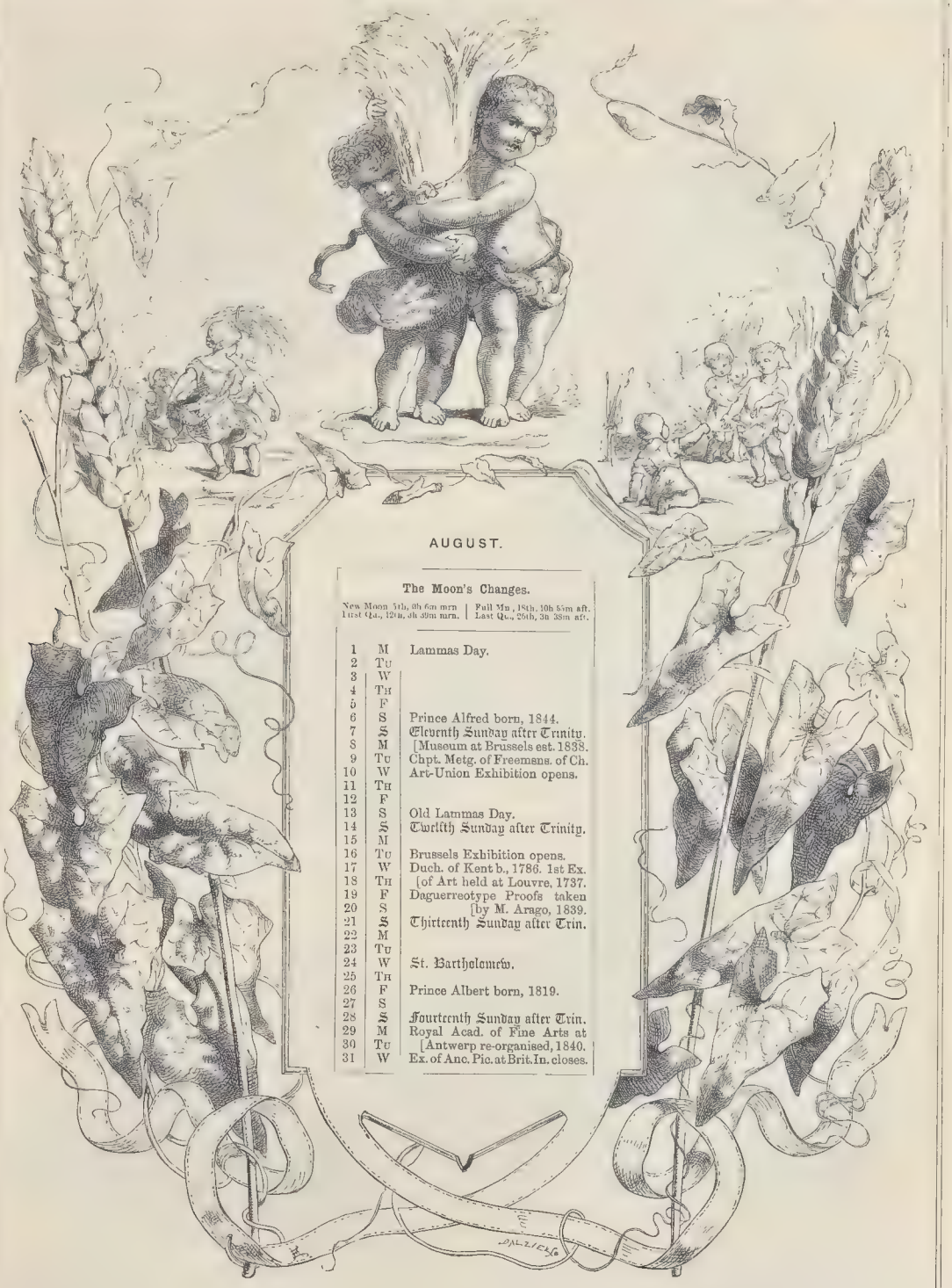
HENRY MOGFORD.

July 15, 1853.

* REMARKS ON THE PICTURES IN THE NATIONAL GALLERY WHICH HAVE RECENTLY BEEN CLEANED, &c. &c., by Walter J. H. Rodd, Restorer. J. & W. Boone, Bond Street.







AUGUST.

The Moon's Changes.

New Moon 5th, 6h 6m mrn | Full Mn., 18th, 10h 55m aft.
First Qu., 12th, 5h 39m mrn. | Last Qu., 26th, 3h 38m aft.

1	M	Lammas Day.
2	Tu	
3	W	
4	Th	
5	F	
6	S	Prince Alfred born, 1844.
7	S	Eleventh Sunday after Trinity.
8	M	[Museum at Brussels est. 1838.
9	Tu	Chpt. Metg. of Freemsns. of Ch.
10	W	Art-Union Exhibition opens.
11	Th	
12	F	
13	S	Old Lammas Day.
14	S	Twelfth Sunday after Trinity.
15	M	
16	Tu	Brussels Exhibition opens.
17	W	Duch. of Kent b., 1786. 1st Ex.
18	Th	[of Art held at Louvre, 1737.
19	F	Daguerreotype Proofs taken
20	S	[by M. Arago, 1839.
21	S	Thirteenth Sunday after Trin.
22	M	
23	Tu	
24	W	St. Bartholomew.
25	Th	
26	F	Prince Albert born, 1819.
27	S	
28	S	Fourteenth Sunday after Trin.
29	M	Royal Acad. of Fine Arts at
30	Tu	[Antwerp re-organised, 1840.
31	W	Ex. of Anc. Pic. at Brit. In. closes.

Designed and Drawn on the Wood by Jane Hay.

Engraved by Dalziel Brothers

THE SCENERY OF IRELAND.*

We trust that the readers of the *Art-Journal* will not consider it necessary for us to offer an apology for introducing these recently published "Handbooks" to their notice; our columns have frequently testified to the deep interest we have ever felt in all that



GALWAY PEASANT GIRLS

relates to the country of which they treat, and to our earnest endeavours to use whatever power and influence we possess to aid any and every movement that may be made to ameliorate her condition; and, with such a motive, we hope the end will be considered to justify the



THE COTTAGE FIRE PLACE

means here adopted to direct attention to a land that has our heartiest sympathies and our most sincere desires for her prosperity.

The Industrial Exhibition, now open in Dublin, is already working out one of the results which its liberal and enterprising projector, Mr. Dargan, anticipated; it has attracted a large number of visitors from this side of the channel, and these must be considerably augmented when the London season is at an end, and the weary crowds of our huge metropolis are seeking health of body and re-



GAME OF "HURLEY."

laxation of mind from the turmoil of business. It may fairly be presumed that of the thousands who will cross the Irish sea during this and the next two months, few will be satisfied with a visit to the capital of the island only. The lakes and the



VIEW AMONG THE "TWELVE PINS."

rivers, the moor and the mountain, the scattered towns and the more isolated cabin will be explored by many, and it is to direct such travellers how they may best see



HALL OF SALMON

what Ireland has to show them that these "guide books" were compiled; what they may expect to find through the respective tours will be gathered from the

* Handbooks for Ireland. By Mr. and Mrs. S. C. Hall. Published by G. Virtue & Co., 25, Paternoster Row, and J. M'Glashan, Dublin.

numerous illustrations that embellish the publication, of which the engravings on this and the preceding page are examples.

We have selected them from a little volume—one of a series of *four* into which the whole work is divided—that



DOORWAY AT CLACKMURNAN.

treats of the "West and Connemara;" they are chosen not for any pre-eminent beauty of which that part of the country may boast over the others, but because these "Irish Highlands" are perhaps less known than the northern and southern districts. As the authors remark,



GATEWAY AT GALWAY.

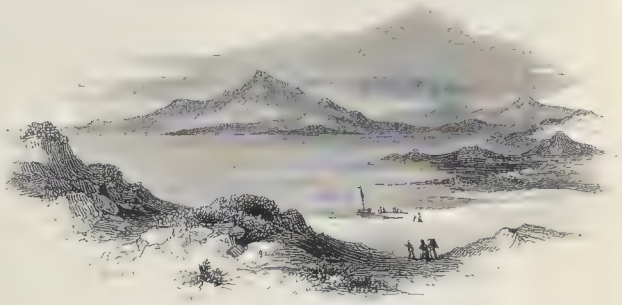
they "are peopled by a brave and hardy race, attached, as all mountaineers are, to their wild hills and glens, and retaining their original character, although civilisation has made its way where the invader could never



THE K. NOCKTA'N WELL.

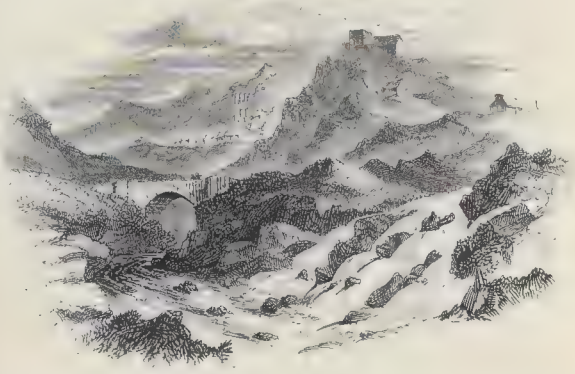
enter. Their habits and customs are comparatively as unchanged by time as their mountains, lakes, and old ocean—the natural bounds by which their 'kingdom' is encompassed."

The remaining books of this series include the "South of Ireland and Killarney," with its noble lakes and richly covered mountains; the "North," with that natural marvel the "Giant's Causeway," and the huge basaltic columns against which the Atlantic "rears its head in vain;" and "Dublin and Wicklow," a city and county that present as much to interest and please the visitor as he could possibly desire. In our day, there is scarcely a tract of the civilised world that



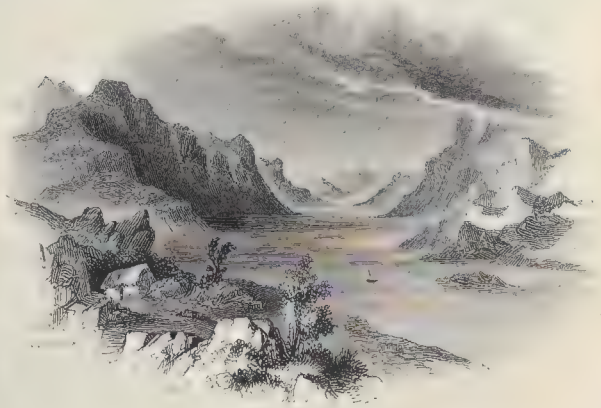
CLEW BAY.

is not sought out for novelty and adventure; men travel across oceans and over continents, for thousands of miles for these purposes, while both may be found in abundance almost at our own doors, and for a tithe of the pecuniary cost, the fatigue, and the hazard, which a foreign tour



WATERFALL AT CLIFDEN.

entails. Yet, they may journey many weary leagues, ere they find scenery surpassing in picturesque beauty, the bays and mountains of Connemara; nor in the classic regions of modern Greece and the "isles of the blest," will they encounter more expressive and more graceful forms



KILLERY BAY.

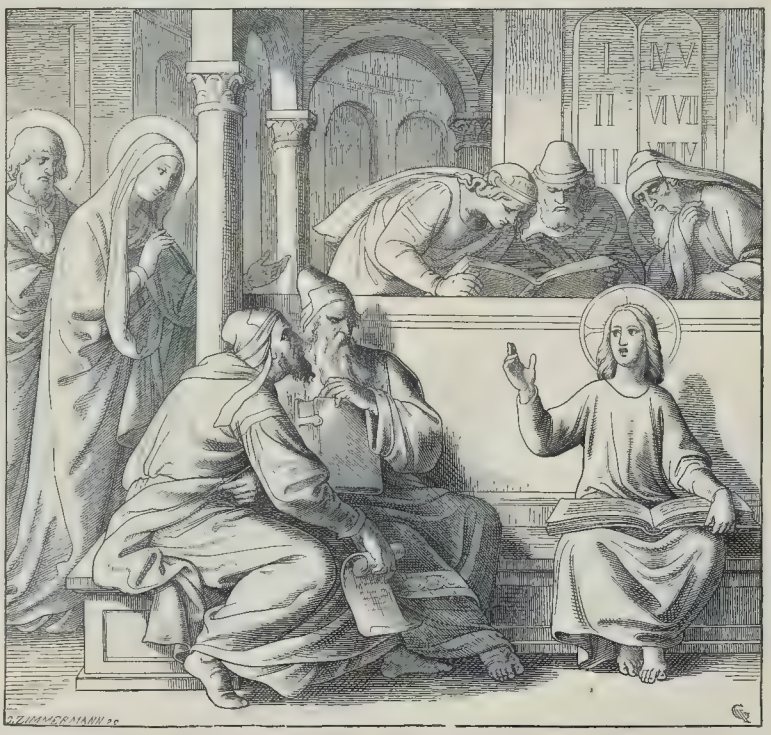
than the peasant girls of Galway can show. We will cherish a hope that our commendation may induce not a few expectant tourists to judge for themselves whether our pictures be overdrawn.

In conclusion, we would remark, that these "GUIDES" contain all requisite information for the traveller, brought down to the latest period, on every subject it concerns him to know.

EXAMPLES OF GERMAN ARTISTS.



PETER'S DENIAL OF CHRIST. G. JÄGER. St. Luke, ch. xxii., ver. 55, 56.



CHRIST ARGUING WITH THE DOCTORS IN THE TEMPLE. G. JÄGER. St. Luke, ch. ii., ver. 46.



THE SEA NYMPH.—Engraved by DALZIEL, Brothers, from a Drawing by M. RETZSCH.



Drawn by T B Aylmer. Engraved by J. and G. P Nicholls

THE LAKE OF COMO.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

THE ITALIAN LAKES.

WHILE descending the beautiful shores of the Italian lakes, one of the first surprises which must take possession of the mind of any moderately enthusiastic artist is, that such scenery should have aroused no talent among its inhabitants equal to the task of its representation; that all should be left to foreigners; and certainly it is very remarkable that the Italian nation has produced so few landscape-painters of any consideration, while the most distinguished in other countries have achieved their noblest triumphs by painting Italian scenery.

To celebrate the *actions* of illustrious men by pictorial representation is obviously a higher aim, and one more worthy the exercise of great talent, than merely giving the *scenery* in which those actions took place. But the admirers of inanimate nature are numerous, possess great intellectual attainments, and are quite equal to the most perfect enjoyment of every faithful delineation of those scenes in which they are accustomed to seek health and recreation; and now that Italy has asserted her superiority over all other countries in recording the highest class of incidents which ever happened on earth, and that the lapse of centuries has produced, not only no rival, but no imitator who could for a moment contend with her, might not her sons, who seem equally unable with foreigners to tread in the footsteps of their ancestors, turn their attention to a new branch of the art, and while administering to the tastes of a considerable circle of admirers, forget their political distresses in the hitherto unstudied beauties of the scenery which surrounds them?

A notion prevails in England that the art of landscape-painting is so easily acquired, as to be unworthy the attention of men of a high range of intellect; if we consider that of the thousands of our countrymen who annually cross the Alps, an enormous proportion are armed with a sketch-book, we might fairly conclude that the art is easily attained and that we are a nation of landscape-painters—perhaps we might be undeceived if we inspected the books on their return, but we certainly are when we examine the catalogue of the Royal Academy and count the names of those whose position is unquestionable as figure-painters, and then observe how much smaller a number among the landscape-painters we should be disposed to place in the same rank. The reviewers in periodical publications, are all ready to declare an exhibition "inferior," when the landscapes predominate, but if those landscapes were of the highest class, or were even efforts beyond the merely pastoral, I doubt if this would be so. All writers upon the Italian masters are ready to speak in high praise of their landscapes,* though they were for the most part merely accessories to the figure-subject in the foreground; with them this result is attributable rather to their exquisite sense of form and colour, than the motives that actuate ourselves, which are more readily traced to a thorough love of out-of-door life, than any particular appreciation of artistic excellence in its representation. The question as regards the ancients also, has been well considered by Mr. Howitt,† and their indifference to landscape-painting is by him assigned to their habits and tastes not leading them, as ours do, into that close intimacy with inanimate nature, which results in its description by both poets and painters. Mr. Twining ‡ considers that they had no landscape-painter at all, "nor any word in the Greek or Roman language appropriated to express exactly what we mean by a *prospect*."



PREDORA.—LAKE OF ISEA.

This last remark is certainly not applicable to the modern Italians, for wherever we go we find proofs of their sensibility to the general beauty of their lovely country. We need only recall the epithets applied to some of their cities, as "Genova la Superba,"



MALCESINA.—LAKE GARDA.

"Bella Napoli," or the proverb "Vede Napoli è poi mori;" or the names of their houses, "Bellosguardo," "Bellavista," "Bellevedere," &c.; a common peasant in the south of Sicily, at Chiaromonte, observing my admiration of the prospect from the town, told me it was called "Il Balcone di Sicilia;" and in various ways we are prevented bringing such an accusation against

* The landscape portion to Titian's "Death of Peter Martyr," is a particular instance of this desire to add another leaf to their laurels. Burnet, in his "Letters on Landscape-Painting," gives an etching of these trees, page 32. Turner is said to have bestowed his praise upon the foliage (Pre-Raphaelitism, 46), and many other writers have equally borne testimony to this unusual instance of landscape in an historical subject. The landscape portion of the "Presentation of the Virgin in the Temple" is remarkable for the richness of the colouring, and perhaps shews more emphatically how Titian would have painted an entire landscape than the other more frequently quoted example. Both are now, I believe, in the Academy at Venice, the "Peter Martyr" having been moved from the church for which it was painted, since I saw it.

† "The Rural Life of England," Vol. ii.

‡ "The Philosophy of Painting," pp. 60, 61, quoting however from an edition of Aristotle by his relative.

them. Still in the interminable catalogue of the Italian masters, almost every landscape-painter of repute is a foreigner with an Italian soubriquet, as "Tempesta" for Mulier, born at Haarlem; "Orizonte" for Van Bloemen; "Enrico di Spagna," for Heinrich Vroom, who had merely made a journey to Spain. Gaspar Vanvitel, of Utrecht, was Italianised into "Vanvitelli," and the Flemish brothers, Matthew and Paul Brill, become "gli Brilli." Yet whatever the Italians and these men did learn of landscape was from Titian, for before his time, as Lanzi says, they knew as little how to paint a landscape to their figure, as Phidias is said to have done of a throne for his god, when he had completed the figure.* Annibal Carracci gleaned his knowledge from Titian and Paul Brill, thus laying the foundation for Poussin and Claude Lorraine.† We find two landscapes also by Domenichino in the Doria Palace at Rome; and Leonardo da Vinci, who studied everything, is said to have given his attention to landscape-painting, and imparted his knowledge to Gaspar Poussin, and so on. But when we go to see an Italian collection of pictures we find the room of landscapes filled with the works of such men as N. or G. Poussin, Vander Werf, Orizonte, Paul Brill, Breughel and Berghem — this in the Colonna palace at Rome; in the Doria palace we find large fresco, or tempera paintings by Gaspar Poussin (Dughet) with some of his best easel pictures; also pictures by Paul Brill, Both, Vanvitel, and Claude (his two most celebrated works); there are certainly some by Salvator Rosa, a veritable Italian landscape-painter, but even his reputation depends far more on his figure-painting.‡ In the Borghese collection it is the same, and indeed it is so with most other collections. We must therefore conclude either that they wholly disregarded that particular branch of their vocation, or, that from some peculiar mental organisation they were unable to attain any excellence in it. Nor are matters improving in the present age; and what is worse is, that a notion prevails both in Rome and Naples, that foreign artists degenerate after a lengthened residence there, which is wholly contrary to the experience of the fifteenth and sixteenth century. It is happily far otherwise with those of our own countrymen, who merely visit foreign lands and bring home studies for pictures to be painted on their return; and I believe a painter of perfectly English scenes, would find his powers of observation, even of them, much increased by a summer and autumn devoted to the study of Italian landscape. And nowhere could he so readily find every variety of subject in an easy ramble, as by a visit to the Italian lakes. They differ materially from the Swiss in almost every essential; they command equally fine views of Alpine scenery, while the lower range of mountains is clothed with vegetation. They have, too, in some instances at least, that great charm of lake scenery, islands, floating as it were, idly

"As a painted ship upon a painted ocean:"

and, more than all, every miniature bay or creek has its village and little fleet of rustic boats; every town or cluster of houses has a fort, or tower, or dome; and the interval between one town and another, is happily broken by villas of all proportions, while beautiful promontories, or headlands, crowned with buildings interspersed with the cypress, or pine, thrust themselves forward into the purple waters, which they dye with the reflection of their own varied hues.



BOATS OF THE ITALIAN LAKES.

The town of Como will probably be the first place in which most travellers become acquainted with the interior of a highly-decorated Italian church, made up of materials and designs of various ages and styles, containing many paintings, some really good, others merely curious. The altar-piece by Luini, a native of Luino, on the shores of the Lago Maggiore, whence his name, is considered a very fine work. There are also two distemper pictures on canvas by him, which are mentioned in



CATTLE OF THE ITALIAN LAKES.

Kugler's hand-book, frescoes by C. Procaccini, and numerous other objects of interest.* The Broletto, or town-hall, will introduce him to buildings constructed of different-coloured marbles in layers, of which he will find plenty afterwards at Genoa and Pisa, and there is a good gateway to the little piazza, erected in honour (?) of a visit from Francis I. The views of the town from the lake itself are not so

* Vol. ii. p. 227, Roscoe's translation. It is remarkable that Lanzi gives the name of but one Venetian who painted landscape as the *subject* of his picture, and he was probably an amateur, "a literary friend of Titian's, Geo. Maria Verdizzotti."

† Kugler's Handbook, by Sir C. Eastlake, 484.

‡ At the end of each epoch in the various schools of painting, Lanzi gives the name of several artists who were known as landscape, or marine, or architectural painters—known as *quadraturisti*; some merely decorating the walls in fresco or tempera, while others occasionally produced easel pictures. But scarcely one of these is known on this side the Alps: Pannini and Canaletto readily recur to the memory, but there we hesitate.

* Sir C. Eastlake's Edition, page 290.

taken the execution of the works for 365*l.* each, provided the Government would find the metal; and 747*l.* 10*s.* each if they (the defendants) were to find it. The latter tender was agreed upon. Before the works, which were to be executed in bronze, were finished off, and in a state of readiness to be put up, the Board of Works received information, as we have just stated, that the defendants were not executing the works entirely in bronze, according to their contract, but were backing, filling, and loading the casts with inferior metals, &c. The Board of Works, in consequence, despatched Mr. Fincham, Clerk of the Works, to the defendants' foundry, to investigate the matter. That gentleman on arrival at the foundry, met the defendants, and proceeded to examine the casts, each of which was to contain, according to the specifications, three tons and a half weight of bronze. In his examination he discovered portions of plaster of Paris, and on cutting through it with a knife, he discovered portions of iron and of other metals. He found the weight of bronze of one of the battles not to exceed two tons, eleven hundred and one quarter in weight. He remonstrated with the defendants, one of whom, Mr. John Moore, called him aside, and admitted that they had loaded the casts, as discovered, and stated that they could not have executed the work for the sum contracted for, had they not had recourse to such an expedient. The jury found the defendants guilty, but recommended the younger Moore to mercy. Lord Campbell sentenced the latter to one month's imprisonment, and the other two defendants to three months, in the Queen's Prison, to be confined in the compartment of the third class of misdemeanants, in consideration of the station in life they had held. This is indeed a severe punishment, but then the offence was a grave one: the judgment may not be without its use as a practical warning.

Sketching Apparatus.—Mr. John Brett, a young artist, has recently invented a very compact and neat sketching apparatus, which, for convenience and portability, surpasses, so far as our recollection serves us, all previous inventions of a similar nature. It consists of a seat, a small easel, and a case for materials, the whole of which fold up neatly together, and being light of weight, may be carried without fatigue by the sketcher from nature. The apparatus, which we understand may be purchased of any of the principal artists' colourmen, is fitted up either for oil or water-colour painting, as may be required. We should remark that it is better suited to gentlemen than to ladies, as the latter are compelled to place themselves sideways on the seat, a position both inconvenient and bad for sketching. We suggested some alterations to Mr. Brett, to make his apparatus more universally applicable, which he will endeavour to carry into effect; his apparatus will then be a valuable assistant to all who, as artists, study nature.

The Mission of St. Patrick.—Among the other attractions for strangers in Dublin just now, is one that we hope may be seen by all visitors to the Irish metropolis; it is a very large picture, by Mr. H. MacManus, Master of the Government School of Design, which represents "Saint Patrick Expounding the Trinity at Tara." Some idea of the difficulties the artist has had to encounter may be formed from the facts that the painting is 17 feet by 12;—that it is full of figures;—and that the costume and characters have been carefully studied from "the best authorities"—such authorities, that is to say, as are to be found in the Irish histories. The Saint is described as expounding the Trinity to the King of Meath, the Druids, and the assembled "court," on the far-famed Hill of Tara; and, according to the well-known legend, he employed on that occasion, to illustrate his doctrine, the shamrock, which thenceforward became the badge of Ireland. We saw the picture while in Dublin; but at that time it was unfinished, and not hung in the spacious room which Mr. MacManus has since erected to receive it. The effort is a bold one, but the attempt has been justified by the result. The work has very considerable merit; the grouping and general arrangement of the picture call for high praise; the colouring is by no means glaring; but on the whole the treatment is judicious, and, certainly, characteristic. The story is told with force and effect; and, as an illustration of one of the most remarkable events in the history of Ireland, the production deserves the patronage it will, no doubt, receive. Probably it will ultimately find its way—as it ought to do—into some public building of the country; perhaps into the "great room" of some metropolitan railway station, of which there are many—worthy of it, and of which it would be worthy.

The Illustrated Catalogue of the Dublin Industrial Exhibition.—We have been requested to correct an error which appeared in our last number having reference to this exhibition. The mace manufactured by Messrs. West and Son, of Dublin, was designed and made for the "King and Queen's College of Physicians in Ireland," and not for the "Royal College of Surgeons," as we stated it to be. We may remark, while speaking of this mace, that it was designed by a clever water-colour artist in Dublin, Mr. F. W. Burton, the painter of the "Blind Girl at the Holy Well."

Photographs from Burmah.—Amongst the numerous advantages which we are deriving from the progressive improvement of photography, there are few of a more striking character than the facility it affords of securing representations of places and people in remote regions of the earth. We have recently received from Rangoon some well-executed views of the Burmese Pagodas, and portraits of the natives. In these photographic pictures we have a most striking realisation of the elaborate architecture of this remarkable people. The portraits consist of a dancing girl, a Burmese carpenter, and some native youth, and they are such as an ethnologist would delight to study. While on this subject we may remark that the French government have nearly completed arrangements for securing a series of ethnological portraits from all parts of the world. Such a series of illustrations will show the physiognomical relations of the races of man in a remarkable manner, and prove of the greatest value to the student of natural history.

Picture Sales.—A few capital pictures, principally by Sir E. Landseer, belonging to the late Dowager Duchess of Bedford, were recently sold by auction, at her residence in Kensington. Those by Landseer were "Dead Game," purchased by Mr. Agnew, of Manchester, for 1200 guineas, an enormous sum for so small a work, and justified only, as we presume, by the originality of the subject from the hands of this master; "The Highland Cabin," 770 guineas; "The Three Dogs," suggested by a poem by Bridgman, 225 guineas; "A River View in Scotland," 198 guineas; "The Hermit," 100 guineas. Wilkie's "Highland Toilet," sold for 540 guineas; a "Landscape," by Nasmyth, for 400 guineas; "Coast Scenery," by Bonington, 220 guineas; "The Tower of the Cathedral of St. Rombald, Mechlin," by D. Roberts, R.A., 110 guineas; a "Fruit-Piece," by Lance, 100 guineas; "Glen-Fishie," by F. R. Lee, R.A., 105 guineas; "Peasants of Rome," by Penry Williams, 109 guineas; and the "Port of London," by Deane, 82 guineas.

French Varnishes for Pictures.—Having received from several correspondents, communications asking for further information respecting the varnishes, manufactured by Messrs. Svehnée, Frerés, in Paris, which were casually mentioned in our January number, we have made some enquiries respecting them. It appears these varnishes have been used for more than twenty years by many of the most distinguished artists on the continent, as well as by some of our own, and the inventors have obtained medals for them, from various scientific Societies, &c. The varnishes differ entirely from those of any other manufacturer, and their chief merit is that while they render colours more brilliant, they likewise make them permanent. Messrs. Svehnée have also invented a composition to fix drawings in crayons, pastels, &c. and a varnish to preserve plaster casts, as well as other kinds for photographic pictures of every sort, and for the conservation of gilding. Their address is Cité du Waux-hall, No. 8, Rue des Marais St. Martin. We are not aware of their having any agent in England.

REVIEWS.

The Stones of Venice. Vol. II. The Sea Stories. By John Ruskin. Published by Smith, Elder, & Co., London.

The contributions of Mr. Ruskin are among the most valuable of the Art-literature of the day; and although, in the major portion of his writings, he deals with specialities of Art, in which, perhaps, we take less interest than in some others, it is a pleasure to know that so gifted a mind as his can engage itself with any subject that, however near or remote, influences our feelings. There is a well of deep thought in his observations, an earnest seeking after truth, an enthusiasm—sobered, however, by judgment—an eloquence of language, and, far above all, a high-toned spirituality of meaning, which must charm those whom his reasonings fail to convince. He writes as if assured that Art, in its true and legitimate sense, is a divine emanation, and he would have others so esteem it.

The present volume is a sequel to his former, which treats of the "Foundations" of Venice. Any one who has made himself acquainted, from the author's preceding writings, with the character of his mind, may readily conceive how enraptured it would feel with the vision of the "City of the Sea," and how it would linger around every fragment of architectural beauty and grandeur which time and man have hitherto spared. In his own eloquent and expressive words, "it was no marvel that the mind should be so deeply entranced by the visionary charm of a scene so beautiful and so strange as to forget the darker truths of its history and its being. Well might it seem that such a city had owed her existence rather to the rod of the enchanter, than the fear of the fugitive; that the waters which encircled her had been chosen for the mirror of her state, rather than the shelter of her nakedness; and that all which in nature was wild and merciless,—Time and Decay, as well as the waves and tempests,—had been won to adorn her instead of to destroy, and might still spare, for ages to come, that beauty which seemed to have fixed for its throne the sands of the hour-glass as well as of the sea. * * * They, at least, are little to be envied, in whose hearts the great charities of the imagination lie dead, and for whom the fancy has no power to repress the importunity of painful impressions," (with reference to the present comparative desolation of the city,) "or to raise what is ignoble, and disguise what is discordant, in a scene so rich in its remembrances, so surpassing in its beauty."

Mr. Ruskin's book is divided into two parts, or periods, of the architectural history of Venice;—the first, or Byzantine period; and the second, or Gothic period. These again are subdivided into chapters under the title of the Throne, Torcello, Murano, St. Mark's, Byzantine Palaces; all referring to the first section. Those of the second are headed respectively, the Nature of Gothic, Gothic Palaces, and the Ducal Palace. These subjects are discussed with extreme minuteness; there is not a fragment of sculpture, nor a piece of painted ornament deserving of notice, that escapes his observation, and which he does not adduce in support of some theory or principle it was the builder's design to carry out. The Oriental character of the Byzantine style, that had its rise in Eastern magnificence, solemn, reposing, and gorgeous, offers a wide scope for the rich and imaginative descriptions that illuminate the author's pages; while the variety, power, and graceful expression of the Gothic style offer themes more discursive but not less beautiful.

Feeling our inadequacy, from the narrow limits within which the "review" department of a monthly publication like ours is necessarily proscribed, to do full justice to this most thoughtful and instructive volume, by analysing its contents, and confirming our favourable opinion of it by copious extracts, we can only speak in general terms of the impression it has made upon us. But the time cannot be very far distant when we shall feel it a duty to consider the writings of Mr. Ruskin in a manner their importance demands; we believe that, notwithstanding certain predilections in which we do not entirely concur, he is rendering a most essential service to Art—one not surpassed, if equalled, by that of any modern author; he is aiding to develop the power and influence which Art possesses to render us wiser and better; he would elevate it from a mere profession into a faith, while he inculcates the principle that it is "the expression of man's delight in God's work," (as we have seen it remarked somewhere;) and he feels it to be not only one of our greatest and purest enjoyments now, but he recognises in it the types and foreshadowings of more glorious things which are among the promises of

man's immortality; and thus reading us "sermons from stones,"—not dry and lethargic homilies, but pure and living truths,—he is a preacher who deserves to be listened to and appreciated in proportion to the fidelity of his teachings, the strength of his reasoning, and the beauty of his language. The volume is embellished with some beautiful engravings of bits of Venetian architecture, from Mr. Ruskin's own sketches.

L'Œuvres de Rembrandt, Reproduit par la Photographie, Decrit et Commenté par M. Charles Blanc. Published by Gide & J. Baudry, Paris; Gambart & Co., Barthes & Lowell, London.

It requires no far-seeing prophecy to predict that, ere long, photography must work a strange revolution in Art; already it is aiding the landscape painter, the artist in portraits and miniatures, and even the historical painter in his representations of dress, and in the arrangement of light and shade; while to the engraver the "sun picture" is of incalculable advantage in the translation of colour into black and white. There is a class of individuals however, who will scarcely regard this new scientific discovery with favourable eyes after they have seen the publication now before us; we mean the collectors of and dealers in old engravings, valuable chiefly for their rarity; these gentlemen will now find their occupation lessened, if not entirely gone, when by the photographic process, copies not to be distinguished from the originals can be had for a comparative trifle. True, they may say, we have the originals and will take care of them; but time and circumstances will one day, in all probability, separate the owner and the treasure, when the latter must be committed to the common fate. The etchings of Rembrandt are well suited to test the applicability of photography to the reproduction of engraved works, though we may have our own opinion as to whether or not they possess sufficient beauty, as pictures, to make them generally popular. The great Dutch painter used the etching needle with wonderful power, and oftentimes with much delicacy; there is not a line in any of his subjects without its use, while his effects are brilliant to a degree. The engravings which have been reproduced in the first portion of M. Charles Blanc's work are, "A Cottage surrounded with palings on the bank of a Stream;" "Abraham entertaining the Angels;" "Abraham sending away Hagar;" "Joseph relating his Dream;" "A Cottage with a large Tree;" "The Little Tomb;" "Portrait of James Cats;" "A Group of Beggars at the Door of a House;" "The Descent from the Cross by Torchlight," and the "Portrait of Rembrandt with a Sabre in his hand," of which only three original impressions are, we believe, in existence. These are all such perfect fac-similes of the originals, even to the discoloured tints of the paper, as, we should imagine, would defy the detection of the most consummate connoisseur. M. Blanc's comments on the prints, and their history, are both learned and curious; his work will place, at a moderate charge, in the hands of those who interest themselves in such matters, what they could not procure, oftentimes, for almost any sum; it will thus be valued in proportion.

The Domestic Architecture of France, from the Accession of Charles VI. to the Demise of Louis XII. By Henry Clutton, Architect. Published by Day & Son, London.

We have an especial reverence for old buildings—to look at, we should add, rather than to inhabit—not only for any beauty they possess, but they stand before us as so many "footprints on the sands of time," in which we trace back much that is interesting and instructive in the habits, customs, and manners of those who have preceded us. With such feelings we are grateful to any one who brings before us what we are not permitted to visit ourselves. And it is astonishing how much of real beauty lies hidden in places where none is generally presumed to exist, which is only discovered and brought to light by the most diligent, persevering search, and which, moreover, as time rolls on, is only handed down to posterity in such works as that of Mr. Clutton's. France is particularly rich in examples of domestic architecture of the fifteenth century, with its deep, irregular-sized gables, and pointed roofs, and elevated *tourelles*, and ornamental carvings. To show us some of these, and to offer a brief outline of the general history of the architecture of the period, is what the author of this volume has essayed to do, and has done most artistically and pleasantly. His book contains sixteen lithographic plates of a goodly size, with sundry well-executed woodcuts. It will not be considered necessary for us to enter upon a professional criticism of these several edifices, which possess more or less picturesque beauty. The most remarkable for this quality, are the "Court of the Hôtel de la Chaussée, at Bourges," with deep bay-windows, and decorated *tourelles*, or staircases, projecting from the front; the "Gateway of the Palace of Blois," full of rich ornament; the "Staircase" of the same edifice; the "Court of the Hôtel Dieu," at Beaune, with its long low roof occupying about two-thirds of the entire height of the building, and its extended wooden gallery; and the "Interior of an Apartment in the ancient Hôtel de Ville, at Bourges," scarcely to be surpassed in enrichments by any room to be found in the Low Countries. A few of the plates exhibit only "bits," such as epis or girouettes, weathercocks of elegant iron-work, sculptures over doorways, foliage, and metal knockers, which, however, are not without much value as studies and examples. What Messrs. Joseph Nash and Richardson have done for the ancient architecture of England, and Mr. Louis Haghe for that of Belgium, Mr. Clutton has effected, though not to an equal extent, for what yet remains in France; he has done what he has so well, we only regret there is not more of it. The drawings are carefully lithographed by Mr. Bedford, and the author acknowledges his obligations to Mr. W. Burgess for his aid in working out the original sketches.

Some Account of Domestic Architecture in England, from the Time of Edward I. to Richard II., with Notices of Foreign Examples, and Numerous Illustrations of Existing Remains, from Original Drawings. By the Editor of "The Glossary of Architecture." Published by J. H. Parker, Oxford.

Although this fresh emanation from the stock of materials which Mr. Parker has so long and so judiciously collected in England and France, for the elucidation of the characteristics of mediæval architecture, is chiefly valuable to the architectural antiquary and the historian of the domestic life of our ancestors, it also presents to the practical architect, and to every other artist, the means of deducing lessons which may be turned to much account in the future of English Art. It is not that our *dilettanti* may again lapse into dreamy notions of the reproduction of any of the Arts as they existed at particular periods, that we recommend the perusal of such works as Mr. Parker's, and the late Mr. Turner's "Account of the Architecture of the Twelfth and Thirteenth Centuries," of which the book now before us is a continuation. Yet, even for the generation in the mind of the *painter*, of those images which lead to the production on the canvas of subjects from our national history, which belong to the highest class of Art, such works should not be without value. Here, the author shows us the condition of the country in the time of the Edwards, the state of armed truce which had to be maintained even when there was no civil war, and the internal economy of households. He lays before us the plans of mediæval towns, and describes the picturesque features of architecture in town and country-houses. The increased attention paid to the production of paintings in which architectural objects are introduced, especially by painters in water-colours, and the general tendency towards consistent treatment in all accessories, if only of fittings and furniture, justify us in bringing this work to the notice of the principal class of our readers. But it is for the growth among us of a national and vigorous style of architecture—one characterised neither by eccentricities nor absence of invention—that the materials so profusedly supplied by previous ages are to be gathered together. With accurate apprehension of what *has* been done, real art, that is *design*, will follow. Towards this object the present work does its part, especially, illustrated as it is, by so numerous a collection of steel and wood engravings, by the best hands, of subjects of great beauty and interest, in England and on the continent.—We should think the compiler of the work must have gathered some of his information from Mr. Wright, whose valuable papers in the *Art-Journal*, in many instances, bear on the same subject; if this were the case, we think some acknowledgment is due to our contributor.

Hints for Sketching in Water-Colours from Nature. By Thomas Hatton. Published by Winsor & Newton, London.

Messrs. Winsor and Newton have published several useful little aids to the young artist, and this is one of them. Mr. Hatton's name is new to us as an artist, but he writes as if well acquainted with the subject in hand, with a feeling for the beautiful in nature, and a knowledge how it may be expressed in colours on paper. His remarks are judicious and to the purpose.

The Patentee's Manual; being a Treatise on the Law and Practice of Letters Patent; especially intended for the use of Patentees and Inventors. By James Johnson, Esq., of the Middle Temple; and J. Henry Johnson, Solicitor and Patent Agent, Lincolns Inn Fields, and Glasgow. Published by Longman & Co, London.

It has become almost a maxim among lawyers that the best book of practice, generally speaking, is the last. So many changes are continually being made, and so numerous are the decisions in various cases, that earlier works on the same subject are diminishing in value with the lawyers every day. Another evil connected with law books is their unnecessary bulk and their high price. In reference to works on the Patent Laws, they are written for two different classes. Those intended for the profession require to be more copious. Those written for inventors, artists, and scientific men, must be concise, clear, and free from technicalities. Messrs. Johnsons' work on the Patent Law amendment act, and on patents generally, deserves the highest commendation as a treatise of practical utility. Independently of its scientific attractions, it is a remarkably *honest* book. The bulk of the volume is not swelled by unmerciful quotations or lengthy dissertations, but the reader is told in the simplest way what are the principles by which the patentee is protected, and what are the rules by which he must be guided. Where explanation is needful, the authors give it us in the *ipsissima verba* of the judges in Westminster Hall, rather than in their own. Most of the leading cases on the subject of patents are given, and many of them are interesting to the general reader. The work is divided into nine chapters. The authors treat of the nature of patentable invention, and of the incidents which must, by law, accompany it. The subjects of patent are Substances, the result of chemical or mechanical processes, Machines, and Processes. They then proceed to notice the several points of utility, novelty, public use, experiments, and the much mooted question, "who is the true and first inventor?" The treatise gives ample information as to "Who may be a Patentee," "The duration and extent of Letters Patent," the "Title," the "Specification," "Disclaimers and Alterations," "Assignments of Letters Patent and Licenses," and on the subject of "Infringements." The Statutes, the Forms, and the Rules and Regulations under the recent act, including Lord St. Leonard's Orders of October, 1852, are thrown into the appendix. The volume is one of intrinsic merit, and great usefulness. Its moderate size, its reasonable price, and its accurate information, entitle it to a place in the library of every artisan, manufacturer, and artist in the kingdom.

The Funeral Procession of F. M. the Duke of Wellington. Published by Ackerman & Co., London.

This is an interesting memorial of the great national event which must yet be fresh in the minds of thousands. On a series of sheets of paper, stretching in the aggregate to some dozen yards in length, we have a very fair representation of the sad but magnificent procession which accompanied the remains of Wellington to the tomb. The drawings have been made with much care, and the military costumes of the British army are well rendered; the whole being brilliantly and faithfully coloured, forms a gorgeous dioramic scene that must take its place among the numerous works previously published to commemorate the obsequies of the venerable hero.

Funeral of the Duke of Wellington. Lithographed from Pictures by L. Haghe. Published by Ackerman & Co., London.

A few months since we gave a short notice of three pictures, representing incidents connected with the funeral of Wellington, painted by Mr. Louis Haghe; they have now made their appearance as large prints, executed in chromo-lithography; the "Lying in State," and the "Interior of St. Paul's," lithographed by Mr. W. Simpson; and the "Procession passing Apsley House," by Mr. Picken; who have copied the originals very faithfully. These prints, which are from the well-known printing establishment of Messrs. Day and Son, are, we think, the best illustrations of the solemn and imposing ceremony that have as yet been published.

good, as the walls of the little harbour shut out many of the best features. By ascending the hills on either side, you see over these; —there is a very pretty walk leading from the road to Lecco, by the Villa Pasta, to Pliniana, which commands fine views of the town and hills, with the tower of the Baradello behind it. The drive to Lecco by Erba is very beautiful; but the Lecco branch of the lake does not furnish such good points for drawing till you get to Varenna, where you have both reaches and the promontory of Bellagio before you. The mountains behind Lecco, however, have fine forms.

Beautiful as the Lake of Como undoubtedly is, many prefer the scenery at the head of the Lago Maggiore, myself being of the number. Nothing can exceed the beauty of the views from the hills behind Baveno; the mountains take every form you can possibly desire, from the isolated Monte Laveno, to the long chain of snowy Alps stretching far away to the north and east. To one who had never seen the islands in paintings, I could imagine they would convey a notion of enchantment; but long familiarity with the appearance of the "Isola Bella," materially disturbs our enjoyment of it when actually there. I strongly advise any one of an over-critical disposition not to land there, but to walk into the chestnut-woods behind Baveno, and look at it through the trees; he may become poetical in spite of prejudice. Murray has amusingly collected the different opinions of Simond, Matthews, Saussure and Brockedon on the merits of this beautiful "folly."—*Handbook to Switzerland*, p. 183.

From Baveno, is a very celebrated walk over the Monterone to the Lake of Orta, commanding a superb view of the Alps, and having a fine descent upon the lake, with the pretty island of St. Giulio lying under the opposite hills. For the lower part of Lago Maggiore, Arona is the best resting-place. The whole of this part of Italy is so intersected with beautiful routes, it would become tedious to enumerate them, —one can scarcely go wrong; but for views of Monte Rosa, from the valleys immediately adjacent, it will be necessary to leave the Lake of Orta for Varallo.

Varese and its lakes I think very disappointing, and except some of the chapels on the Monte Sacro, I drew nothing there. The view from the hill is exceedingly grand, and I saw it first under most favourable "skyey influences," when I could see over the plain of Lombardy to the Maritime Alps. It is, however, a view for a panorama, and scarcely even that, and the lakes are in the plain. Lugano is beautiful, with more of the aspect of a Swiss lake about it; there is good forest scenery in the pass to it from Magadino, on the Lago Maggiore; and the chief point of beauty upon it is passed in the passage from Lugano to Porlezza, on your way to Cadenabbia, on the Lake of Como.

To visit the remaining lakes of Iseo, Idro, and Garda, would materially extend the tour: they have, however, many points of great attraction. Lovere, at the head of the Lago Iseo, is beautifully situated, and the view up the Val Camonica towards the Stelvio, is singularly fine; a very similar view by the riva of the lake of Garda is destroyed by a mountain having, some time or other, rolled over and broken in three pieces, which choke up the entrance of the valley.* A stream bursts from the heart of the mountain behind Lovere through an opening large enough to admit a boat, and giving one or two fine falls in its course, turning several mills, joins the lake at the town of Bisogne. The little town of Predora stands delightfully at the bend of the lake towards Sarnico; it appears so out of the world and reach of contamination, I was dreadfully shocked to hear that out of a small population of 200, exactly 150 perished by cholera in 1836-37; Lovere escaped altogether. The island, Monte Isola, is too large for the lake; you lose all notion of its being an island: there is a smaller one, St. Paolo, the site of a convent, now occupied by a silk-grower's establishment, but it has no particular recommendation. Other small villages are dotted about this part of the lake; the small town of Iseo, whence the lake derives its name, possesses no very striking features either, but here small carriages may be procured to carry you to Brescia.

From Brescia I went to Saló on the Lake of Garda by way of reaching Vestone, the best resting-place for the Lake of Idro. The drive through the Val Sabbia is very fine; richly wooded hills, studded with castles, rise out of groves of walnut, of majestic growth. The village of Nozza is remarkable for the verdant scenery which surrounds it, while the river Chiese flows from the lake a full rich stream; an hour and a half's drive on its banks brings you to Vestone, where are to be found decent lodgings for a rambler. The walk hence to the lake takes you across a ravine where the Chiese comes foaming down a slope in the most brilliant manner, leaving the lake behind as calm and undisturbed as a mirror. The mountains appear to fall into it in rude and craggy masses, but still covered with verdure. On the left, one is surmounted by the fortress called Rocca d'Anfo, and about this are the finest points of the lake; I found when too late that there is a good cross road for pedestrians from Lovere on the Lago d'Iseo to Vestone, near the Lago d'Idro, which will save much hot and dusty travelling in country carriages.*

The Lake of Garda is the high road from this part of Lombardy to the Tyrol, and by this time I presume there are daily steamers up and down: it was not so when I was there. A steamer passed up one day and down the next, and a boat with paddle-wheels—worked by six horses on deck, their task-master perched on a chair in the midst of them—supplied the service on the alternate days. Rough country boats are procurable at many points, and all have remarkable sterns and rudders, looking as if they were "stove in." On Como, there are many elegancies about the boats; the awnings are generally good and of different colours, the bows have some of the characteristics of Venetian boats, and the sails are often decorated with painted garlands or Madonnas. The stormy character of the Garda, and the more warlike aspect of its buildings, put these frivolities out of countenance. The colour of the waters of the Garda is quite different to that of the other lakes, it resembles more the colour of the Bay of Naples—an intense French blue. Seen through the fortress at Peschiera, one is reminded of poor Müller's picture of the brass gun at Smyrna, with "the dark waters of the deep blue sea" glistening through the embrasure. Sermione at the S.E., Malcesina nearer the head of the lake, and then Ponale and Riva, are the great points of attraction. The view of the valley beyond Riva, reaching to the Tyrolese Alps, is much impeded by the fall of a mountain ages ago; on the summit of a portion of this is built the fortress of Arco, whence there is a very grand view.

By the time we have arrived at the Lake of Garda we have become familiar with the beautiful gray cattle of Italy, which do the work of horses, fastened by various expedients to waggons and carts of all sorts. In the finer breeds we are charmed by their large gazelle-like eye and silken lashes, and the delicately formed nose and lip: more towards Central Italy we meet with richer colours in the darker portions of their skin, the jetty black stripe on the forehead, and the dark hue of the shoulders often being tinged with a rich tan colour, but the prevailing colour consists of shades of gray.

* Kugler mentions, "Handbook of Painting," edited by Sir C. Eastlake, pg. 220, that even here there has been an Art-Institution established by Count Tadini.

* It may be as well to say of these lakes—Iseo and Idro—that beautiful as they are, they are more properly objects of interest to the rambler than the artist: they are deficient in incident.

THE ARCHITECTURAL MUSEUM.

The Conversazione on the 22nd of June was the formal inauguration of an institution, long contemplated, which bids fair to become one of the most important aids to general advancement of Art. Without it, the great amount of beautiful design and workmanship in architectural ornament generally, must have remained inadequately known even to professional men, and it had been often urged, that were there a place of deposit, however rude, casts could be accumulated at very trifling expense. It was obviously the duty of government to have attended to this, as well as to take means for the preservation of the remains of which this country is richly possessed. The important and increasing collection, so speedily got together in Canon Row, is therefore of very great value to architects, and for the education of artist-workmen. With the collection at the Crystal Palace, the Soane Museum, the Museum of the Department of Practical Art, and that formed for the works of the Houses of Parliament, the student will shortly have more in the way of details within his reach, than he could see by years of costly travel.

Threading our way through the least promising corner of the street, we came to a large timber building, and climbed the steps to a range of lofts, which, with little expense, but with some taste and practical skill, have been converted into an extensive gallery. The space is already nearly filled, and it is in contemplation to add to it by taking the ground story. We found the principal members of the profession, and a large number of others, and several ladies. Earl de Grey took the chair, and spoke with more than usual point and appropriateness.—The specimens which are being collected consist of sculpture, effigies, mouldings and ornaments, rubbings of sepulchral brasses, tracings of stained glass and mural paintings, pavement tiles, metal-work, and seals. Original objects are very properly considered as rightly to be preserved in the buildings where they were first placed, unless the Museum would conduce to preservation. The Ecclesiological Society have contributed their books and specimens; and casts from the well-known gates at Florence are amongst the obvious essential objects in such a collection, which are not wanting. Various other additions to the Museum will, it is confidently expected, be made from time to time, in order to render it complete.

A class of students meets on three evenings in the week for the study of architectural carving, decorative painting, metal-work, and other matters; and it is intended to open the Museum on the other evenings, to enable workmen to inspect it. Arrangements are also in progress for lectures. Too much praise cannot be given to Mr. C. Bruce Allen, the curator, to whose assiduity the serious undertaking of the present institution is due, and to Mr. George G. Scott, to whom the success of the arrangements is greatly to be attributed.

THE VERNON GALLERY.

THE FIERY FURNACE.

G. Jones, Painter. J. B. Allen, Engraver.
Size of the Picture, 2 ft. 11½ in. by 2ft. 3½ in.

THE artist exhibited this picture at the Royal Academy in the year 1832. It represents the King of Babylon addressing his counsellors:—"Lo, I see four men loose, walking in the midst of the fire, and they have no hurt, and the form of the fourth is like the Son of God."

The subject is one well suited for a picture, and, difficult as it is to treat with any approximation to truth, Mr. Jones has certainly produced a most effective composition: he will think it no ill compliment, we dare affirm, when we say for force of colour and breadth of light and shade, it reminds us of some of Rembrandt's works. The figures in the foreground are also well disposed, and their general attitudes not inappropriate to the miracle of which they are witnesses. Those in the middle distance, however, seem disproportionately small, according to the base lines of the picture; they cannot be very far behind the Babylonian monarch, and yet their comparative height is infinitely less.

There are other points in the composition which we think are open to criticism. The golden image is described by the prophet as being set up in the plain of Dura, in the *province* of Babylon; we presume this plain to be therefore some distance from the city, and yet we see the head of the image elevated a little beyond the palace of the king. Nebuchadnezzar was undoubtedly present at the fiery trial, and may possibly have had his wives and treasures with him, but it is scarcely to be supposed that his royal residence was so close either to his idol or the furnace as it is here represented to be.

ART IN CONTINENTAL STATES.

PARIS.—A decree by the Emperor has recently been put forth, announcing that, "A Universal Exhibition of Fine Arts will take place in Paris simultaneously with the Universal Industrial Exhibition of 1855." The annual *Salon* of Fine Arts of 1854 will be suppressed, and united to that of the following year.—The friend and fellow labourer of Daguerre, and one of the principal creators of the diorama, M. Bouton, is just dead at an advanced age. Besides his labours at the diorama, he was the author of many very beautiful scenes, of architectural interiors, of great merit; he is much regretted as an amiable man and a good artist.—Monsieur Blondel, Member of the Institute, is also dead; he was a worthy disciple of the School of David; under the Restoration he was much employed, and his works are to be found in all the public galleries in France; he died at the age of seventy-two years, much honoured.—The *Salon* has been, as usual, shut up for a few days; the public were much surprised, at the re-opening, to find a picture exhibited (*Exposé par ordre*); the first time such a thing has happened. It represents "Napoleon I. in Heaven" surrounded by the shades of soldiers, generals, &c.; underneath the clouds are a number of cavaliers, dromedaries, pyramids, &c.; it is difficult to guess the subject, except it be a kind of apotheosis, or by whom it is painted; its execution is far below mediocrity.—Several fine Roman sculptures have been brought to light in demolishing the houses near the Hôtel de Ville; they represent cars with two horses, trophies of arms, &c., and are in excellent preservation. The direction of the Musée has given orders for excavations to be made, on a supposition that this part of Paris may have been the site of a Roman temple to Jupiter Tonans.—Among the embellishments of Paris a circular space is to be made at the Barrière of Clichy, in which will be erected an equestrian statue of Marechal Moncy.—A number of curious Roman tombs have been discovered at Rezé (Loire); this town is the ancient Baliate of the Romans.—M. A. Toussaint has just finished a large basso relievo for the principal gate of Notre Dame; the subject is the "Last Judgment."—Four bronze statues are to be placed at the corners of the Pont des Arts; the subjects Painting, Statuary, Architecture, and Music.—A statue of Marshal Suchet is to be placed in one of the public places of Lyons.

MINOR TOPICS OF THE MONTH.

THE EXHIBITIONS OF THE SEASON.—The Art-Exhibitions are now closing after a season of such unusual prosperity that but few works of striking merit, which have been fairly hung, remain unsold. Last year complaints were universal,—commissions were few,—such was the effect of the depletion of 1851. More than four thousand works of Art have this year been exhibited; and it is something that a satisfactory proportion of these has been disposed of. In the British Institution, five hundred and eighty-nine works were exhibited, of which the best were at once sold. The catalogue of the Royal Academy numbers fourteen hundred and sixty-five, of which nearly all the line-pictures were either commissioned or disposed of soon after the opening, and perhaps all the works of merit which were hung so as to be seen. The Society of British Artists exhibited seven hundred and fifty works; and the amount realised upon a proportion of which has been unusually large. The catalogue of the National Institution numbered four hundred and ten productions, of which a very large per centage was disposed of, realising a very considerable sum. It is no new event for the Society of Painters in Water-Colours to disperse all, less a fraction, of their attractive collection; such is the result of their exhibition of this season, though the returns of last year and of 1851 were very unsatisfactory. The catalogue of the New Society of Painters in Water-Colours numbers three hundred and sixty-five pictures; and here also the results have been highly satisfactory. In addition to these may be mentioned, the Winter Exhibition of Sketches, whence many productions of a high degree of merit were acquired by patrons of Art. It is not probable that such an extensive demand for pictures will be sustained at the same ratio; but these results afford a gratifying testimony of the growth of that love of Art, without which no school can be supported.

THE ROYAL ACADEMY will, as usual of late years, give their annual *soirée* at the close of the Exhibition, previous to the removal of the pictures. Among the "invited" will be all the exhibitors, many of the more distinguished purchasers, and a considerable number of the aristocracy, together with, we presume, some of the more eminent professors of science and letters. The principle is a good one; it is, on the part of the Academy, a "move" in the right direction, and cannot fail to achieve public good.

THE NEW NATIONAL GALLERY.—The Parliamentary Committee which has been sitting for some time past on matters connected with the cleaning of the national pictures, having so far completed its labours, is now instituting inquiries and examining witnesses on the subject of a New National Gallery. The first witness examined was Mr. Ferguson, who proposes to alter and add to the edifice in Trafalgar Square, at a cost of about half a million. Mr. T. Cubitt, Mr. Pennethorne, the architect of the Board of Works, and Mr. Edgar Browning, Secretary to the Commissioners of the Great Exhibition, were also examined, and gave their testimony in favour of a new building being erected at Kensington. We reserve any comments we may have to make on the subjects which have occupied the attention of the Committee, till the report is made, when we shall go into it at length; a discussion upon the evidences given would, at present, be premature, and would answer no satisfactory end.

THE NATIONAL GALLERY.—Of the pictures which have been added to the national collection, two are in the small room on the left. These are an "Adoration" by Giorgione, containing three principal figures and a bambino, and a Vernet, (not of course by Horace of that name, but Vernet the harbour-master,) the subject of which is an aquatic tournament on the Tiber near the Castel St. Angelo. The former is a large and broad picture in that free and substantial manner which revolutionised the Venetian School. The Vernet is full of small figures—an excellent field of reference for the costume of the last century—very carefully painted throughout. The Giorgione was purchased at the sale of the late Mr. Woodburn's collection, and the Vernet was a presentation. A third is of the Spanish school—a Zurbaran—hung in one of the large rooms; it presents only a single figure, that of a monk kneeling in devotion; a fourth is a Velasquez, but that is not yet placed.

THE ROYAL SCOTTISH ACADEMY has purchased the extensive and valuable collection of drawings made by Mr. J. C. Lewis, the eminent water-colour painter, from the most celebrated pictures by the old masters in the various galleries of Spain. The object of the Academy in possessing these works is to afford their pupils the opportunity of studying them; the young Scottish artist not having within his reach a National Gallery of original pictures, as the students of our schools have. The same liberal-minded body have also passed a resolution to defray the expenses of a certain number of their pupils who are to proceed, at stated times, to the Continent for improvement.

THE SCOTTISH NATIONAL GALLERY.—The *Edinburgh Guardian* speaks of the progress of this building in the following terms,—"The appearance of the building already sets at rest all the prognostications of failure indulged in from ignorance of the original plans and elevations of the architect. It is now evident, not only that the design is one of the greatest elegance, but that the choice of the site has been most judicious. If we are deprived of the view of a few yards of the Castle bank from the east end of Princes Street, we have received in exchange a work of architecture, which imparts a classic grace and dignity to the magnificent vista between the old and new towns, and by contrast heightens the effect of the venerable towers that rise beyond it. The building will contain two suites of apartments; the range on the east side containing five octagons opening upon each other, being intended for the annual Exhibitions of the Royal Academy, while the western division will be appropriated for the purposes of a permanent gallery of Art. The rooms will not be ready for the annual Exhibition till the spring of 1855. Among the contents of the National Gallery will be a collection of pictures belonging to the Marquis of Bute. This collection consists chiefly of pictures by the Dutch and Flemish masters, and we believe it is a very splendid one. It was the intention of the late Marquis to have bequeathed it to the nation, but he died without making any written bequest to that effect. His executors, however, in consideration of his having entertained such an intention, have agreed that the pictures shall be exhibited in Edinburgh until the young Marquis attains his majority."

THE WILL OF J. M. W. TURNER, R.A.—On the 16th of the last month, the first proceedings at law with respect to the pictures bequeathed to the nation by Turner, were heard before Vice-Chancellor Kindersley,—the suit being made by Trimmer *v.* Danby. The application had reference, principally, to the present condition of the pictures, and whether they ought to be suffered to remain where now located, at the artist's late residence in Queen-Anne Street, until their final destination was determined upon; inasmuch as it was alleged, they are becoming deteriorated by damp and neglect. The Vice-Chancellor thought the best way of determining this point, was to refer the matter to three competent gentlemen, who should examine the pictures and report on them accordingly; Sir C. L. Eastlake, P.R.A., Mr. C. Stanfield, R.A., and Mr. Hardwick, R.A., were then selected for this duty.

THE NELSON COLUMN.—Surely an evil genius has woven a spell round this testimonial to the hero of the Nile and Trafalgar; from the very first some baneful influence or other appears to have been at work to hinder its progress, and to prevent its entire completion; and now when we seem to be drawing nigh to the conclusion of the whole matter, an anonymous writer informs the Honourable Board of Her Majesty's Commissioners of Woods and Forests that a fraud has been practised in the manufacture of the bas reliefs on the pedestal. The Attorney-General was therefore ordered to prosecute the contractors for the castings, Messrs. Moore, Tressange, and Moore. From the evidence adduced at the trial in the Court of Queen's Bench, it appeared that defendants had under-



THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1853.

MUSEUM OF SCULPTURE AT THE NEW CRYSTAL PALACE.



SCULPTURE — one of the noblest, if not the most noble — of creative Arts—is, among the moderns, by no means so well understood, or so highly appreciated, as it was by the ancients. It is an Art of so elevated and pure a kind, that some amount of Art-education is absolutely necessary fully to feel and appreciate its beauties. With the nations of antiquity, who worshipped and lived amid statues (for of Rome it was declared there were more statues than people in it), the taste became intuitive, and every man was more or less a connoisseur according to his powers of mind, but all held the Art in deep reverence, and its successful professors took high rank among citizens. Painting by no means claimed so prominent a place, nor apparently did it deserve it, to judge by such frescoes as we possess, and which are not indicative of the power and genius, the beauty and truth, of antique sculpture. Among the moderns, the variety of colour, the beauty of drawing, and the general decorative character possessed by painting, charm the eyes of all alike, and the deep attention bestowed on the Art for many centuries by the most accomplished men of all schools, has combined, with a larger amount of patronage than sculpture could obtain, to make its professors more numerous, and to leave the care of the sister Art to a few wealthy connoisseurs. It must, indeed, not be forgotten that the comparative cheapness of picture-painting brings it more within the scope of modern purchasers, who chiefly desire to decorate dwelling-rooms.

The distinction, then, between the ancients and the moderns in their tastes may be thus defined,—Sculpture with the ancients reigned paramount, and Painting does so with the moderns. The Greeks were passionately fond of sculpture, and made the contemplation of beautiful forms a sort of moral instruction. This in some degree resulted from the peculiarities of their public life, when athletic exercises, pyrrhic dances, and a general tendency to preserve and cherish beautiful living forms were abiding features of the people. Müller has said,* with great philosophical justice, that a deep cause for this general love of sculpturesque Art "lay in the progressive development of Grecian life itself. Epic poetry, which put the field of mythology into a state of cultivation for the plastic art, had well nigh exhausted its subject about the fiftieth Olympiad. Out of it grew up lyric and dramatic poetry, side by side with sculpture, gymnastics, and orchestics, arts which were exercised with the greatest zeal, but which the Homeric age knew not yet in that state of improvement to which they were carried by the Doric race, who had reached their zenith about the fiftieth Olympiad; they left behind, on the one hand, a lively enthusiasm for the beautiful and significant in the human form; and, on the other, awakened the desire to perpetuate by statues the remembrance especially of the strength and valour of victorious combatants." The same deep thinking and laborious author observes, "religion will be the more artistic, and, in particular, the more plastic, the more its conceptions are representable in an adequate manner in the forms of the organic world. A religion in which the life of deity is blended with that which exists in nature, and finds its consummation in man (as the Greek religion did), is doubtless especially favourable to the plastic art." In looking upon the works of Phidias, his countrymen beheld the Olympian Jove, or their protectress, Minerva, face to face—"to see them was a *nepenthes;* not to have seen them before death was almost as great a calamity as to die uninitiated into the sacred mysteries." When a sculptor wished to model the divine upon the highest human form, the youths and maidens of the noblest families would cheerfully become his models, that he might, by a selection of the finest-developed limbs, achieve the delineation of a more than human excellence. So greatly were the Greeks imbued with this love of graceful form, that "contests of beauty" were occasionally held. "Every beautiful person sought to become known to the whole nation by this endowment, and especially to the artists, because they decreed the prize of beauty; and for this very reason, they had opportunities of seeing beauty daily. Beauty was an excellence which led to fame, for we find that the Greek histories make mention of those who were distinguished for it. Some persons were even characterised by a particular name, borrowed from some beautiful portion of the body; thus, Demetrius Poliorcetes was named, from the beauty of his eye-lids, χαριτοβλέφαρος, that is to say, 'on whose lids the Graces dwell.' At Sparta and at Lesbos, in the temple of Juno, and among the citizens of Parrhasia, the women contended for the prize of beauty." * Imbued with this love of the beautiful, as we thus know this ancient people to have been, we can fully understand the assertion of Cicero, that they were able to bear any calamity better than the loss of their sculptures. The great works of Phidias, his Jupiter at Elis, and his Minerva at Athens, were visited by Art-pilgrims from all quarters, long after Greece submitted to the Roman yoke; but the people never submitted to the loss of their statues, for Cicero asks,† "what remuneration could compensate the Rhegians, now Roman citizens, for the loss of their marble Venus?—what the Thespians for their statue of Cupid, to see which strangers crowd to Thespia?"

The great distinction between the ancients and the moderns in their taste for Art, depends greatly on the want of the religious fervour the former people connected therewith. With them a statue was not only a thing of beauty, but a sacred impersonation. What its effect upon their minds must have been we may judge by what is still felt in Catholic countries for some figure of a saint, or some picture of a sacred event, which may be looked upon with a deep reverence for some pious reason, although as a work of Art it may be below mediocrity.

To appreciate and enjoy sculpture in modern times, as we have already observed, some amount of Art-education is absolutely necessary. It is unaided by colour; in England it is unfamiliar—cold—and has the inherent objection of ignorance to conquer. With the vulgar mind a bust is a *caput mortuum;* a full-length figure, if nude, *indelicate;* if draped, a *memento mori*. That this is no exaggeration we have abundant proof. When the "Penny Magazine" was in the zenith of its popularity, its conductors were very properly anxious to cultivate true taste by the publication of a series of the finest antique statues. Several were given, but the complaints were so general that the idea was abandoned. We may also instance our own early career, and the alarm which some of our friends expressed for the safety of our Journal, when we first proposed the engraving of a series of statues—an alarm not without foundation, inasmuch as we frequently received notes of indignant remonstrance from correspondents. We persevered, through "good and evil report," until at last we achieved a victory, inasmuch as we find our series of statue-plates the most attractive part of our Journal; and from America, as well as at home, if we have a complaint now made on the subject, it is only when we omit a statue-plate in our monthly number, to give another from a picture.* By this perseverance we feel that we have done good service to the Art of sculpture, and have in no mean degree fostered and cultivated a general taste for the Art, and vindicated its products from the objective errors of ignorance.

There is one other point connected with sculpture, at which we have already hinted as a bar to its general patronage — the straitened character of a modern dwelling—together with the cost of statuary. With regard to the former, we are convinced, however, that the taste only wants generating, inasmuch as our gardens, verandahs, and particularly greenhouses,† are admirable situations for sculpture. The cost

* "Ancient Art and its Remains."

* Winckelmann, "History of Ancient Art among the Greeks."

† In his oration against Verres.

* We have had such frequent instances of this, that we cannot detail them, nor is it necessary to our argument to do so. We may, however, instance one. When we published the elaborate steel engraving of the Nelson column, in lieu of a statue, we received several complaints, although that plate cost nearly double the price of a statuary plate.

† The latter are particularly suited to the purpose, inasmuch as the statues are constantly protected from the external air of our changeable climate, especially from frosts, while their effect is considerably enhanced by the approximation of plants and flowers. We write now with the vivid remembrance of a conservatory of the kind, attached to a suburban residence. The garden wall, previously an unsightly object, has been made into a series of niches, or to act as a foil to pedestals, upon which casts of fine sculpture are placed; by taking in a slip of the garden, and throwing up an iron framework and skylight, a conservatory has been formed at a comparatively cheap rate, for iron and glass are now (thanks to Sir Robert Peel) popular and cheap commodities. By filling the beds with flowers, hanging a few ornamental flower-pots from the roof, and obtaining *casts* of a few choice statues, an effect has been obtained of a singularly beautiful character at a comparatively trifling cost—not more, in fact, than has been paid for a single fine picture. The conservatory is entered from the drawing-room. The dead wall is covered with *bas-reliefs*, neatly sloped off, as it were, by plaster; the flooring is formed of the tiles manufactured by Messrs. Minton. Passifloræ, and other "climbers," have been trained to cover the roof, and by judiciously placing flower-pots on pillars between the statues, the effect of both is considerably enhanced in value. Thus a cool lounge is obtained in summer, and a warm walk in winter. The statues consist of about a dozen casts from the works of modern sculptors, principally British; thus, the eye at the termination of the conservatory, falls upon the "Bacchus and Ino" of Foley, over which a vine has been trained; while casts from the productions of Gibson, Macdowell, Calder Marshall, &c., &c., grace the walk. All this has been effected at comparatively little cost, and may easily be copied by any gentleman of limited income. We are in condition to procure for any persons desirous to see such a work with a view to one of a similar character, the means of examining the structure

may be met by doing what the Crystal Palace Company have done — obtaining casts where originals are unobtainable, which may be readily procured, and at a moderate rate.

The collection made by the Crystal Palace Company is in every way remarkable. It is the most extensive as well as the most instructive gathering of examples of fine sculpture of all ages and countries which has been hitherto brought together in one building. It will be the most perfect history of the Art we possess, inasmuch as it presents specimens of all schools in all ages, commencing with its dawn in that cradle of antique Art, ancient Egypt; continuing throughout the Greek, Roman, and mediæval period, down to the Renaissance, and so onward to our own time.

The visitor to the British Museum has been generally struck by the immensity and simple grandeur of the colossal figures from Egypt, particularly the great heads of kings which are there placed over doorways, and which first gave the metropolitan visitors a true idea of the gigantic character of Egyptian sculpture. But a more perfect and overpowering effect has been reserved for Sydenham, for here they are constructing an entire figure of a seated colossus, whose proportions are so enormous that the artist we saw working upon it, barely covered the knee. The vast columnar halls with the elaborated chiselled detail shadowing forth the mysterious religious belief of this primitive people, will be reproduced here so perfectly, that though on a scale inferior to the originals, they will yet give a very perfect idea of their grandeur and peculiarity.

Assyria has risen from the grave of centuries, within our own period, to add its important *quota* to the history of sculpture, and form the connecting link between Egypt and early Greece. Less formal than the former, we see in these monuments a greater approach to the pure and easy delineation of nature. Thanks to our persevering countryman, Layard, we are sufficiently familiar with the Arts of ancient Babylon, and may probably in our own British Museum be again looking on the sculptured slabs, upon which the eye of the prophet may have rested who described "the chambers of imagery" of which they formed a part. From thence we may pass to the contemplation of the early works of the most elevated of all Art-practisers, the Greeks. It is singularly instructive to study the early archaic forms visible in their most primitive sculpture, and trace therein the rigid feeling visible in their prototypes of Egypt. The innate love of the beautiful and natural speedily showed itself in their works, which ultimately shook off every trammel and produced a Phidias and a Praxiteles. The eye reverts with ever-renewed pleasure to the friezes of the Parthenon, to see again beauties which fill the mind with gratification, and which present constantly new fields of thought to the Art-student. A wondrous people were the Ancient Greeks, who perfected the divine Art of sculpture, and have left all the world since their remote era, mere students in the Art they so triumphantly practised.

Pass we on to Rome! Here the practical mind of that ambitious people is visible in the Art of the nation. Less have we of grace and beauty, more of the rigid portraiture of life. The statues speak of the senate, the forum, the dwelling-place. How well does the grand and somewhat imperious character of that people show itself in the dignified bearing of its portrait-sculpture. What marked individuality of feature in the busts! How indicative of the conquerors of the world! What calm determined dignity in the statues, equally characteristic of the men who trod the Eternal City and ruled the civilised earth. If the Greek sculpture is the perfect ideal, the Roman sculpture is the triumph of the real in Art, the consummation of poetic elevation of the world and man as he then was.

And now a dark cloud falls over the fair field of Art — a cloud of deepest barbarism. Upon what must our eye now rest as we trace sculpture in its onward course towards our own time? Is it on those grim Byzantine figures of a grotesque and over-elaborated style? Alas! it was all the ability that remained to the Art-world; this small power of thus delineating kings and people by an indextrous manual labour, mistaking work for genius, blundering forth crude misrepresentations of ungraceful humanity. Yet let us not despise them, they are the earnest work of men who still kept alive the almost extinguished spark, which after many centuries of labour will blaze forth afresh. Let us rather trace carefully the progress made century after century until sculpture again rivals old Rome. It is a worthy task and may be readily done in our Crystal Palace.

The very early bas-reliefs from Chichester Cathedral, delineating sacred scenes from the life of the Saviour, are exceedingly curious and favourable specimens of Byzantine Art, as it influenced the sculpture of Europe in the eleventh and twelfth centuries. Its grotesque character was not felt at that time by those who gazed upon it, for with them, as with the ancient classic nations, the *intention* was more felt than the *treatment* of sculptured history. There was a simple faith in delineation, a trusting belief in a pictured attempt at reality, which we cannot now feel or appreciate. Hence the rude representing of the raising of Lazarus here seen, and now scarcely to be looked upon without a smile, became with them a calm contemplative scene, at which it would be irreverent to look in any other than a grave light. Yet did the sculptor occasionally try for grace, but his ideas were darkly formed, unaided by a study of the great works of foregone schools. He sought delicacy in attenuation; hence the gaunt Norman figures from Wells Cathedral, starved representations of humanity, whose misery is meant to be poetic, and whose contortions are spasmodic heavings toward *grace*. If we would see sculpture now in its best phase, let us rather look through the series of monumental effigies, brought together from many of our churches and cathedrals, or imported from continental ones. Here we shall occasionally find a beauty of repose, combined with a singular truthfulness of detail, which again asserts for sculpture its noble rank in the arts. Look at that Crusader in his heavy armour, you see the grim feature half developed from the helmet; the powerful limb and determined attitude of the hero of Ascalon. Such figures bear the impress of truth, you feel they are the counterparts of the men who followed Richard against the Paynim; who possessed the wild enthusiasm which gave an undying character of romance to the Crusades.

The calm repose and simple grandeur of many of these monumental figures, particularly those of kings, ecclesiastics, and ladies, are very striking; the effect of them when heightened by polychromy (as in those of the Bishops of Trèves) is gorgeous as an illuminated missal. The student of antique costume may here find scope for study, and glean much information in a manner not to be found elsewhere. Every detail of dress is given with a truthfulness, and on a scale so natural and large, that we see again the hero of the past "in his habit, as he lived," represented by the hand of a contemporary.

The elaboration and beauty of Gothic architecture may also be successfully studied in the details of the altar-tombs, canopies, and fonts, which are scattered through the sculpture galleries at Sydenham. What can be more beautiful than these foliations and enrichments. How abundantly they display the great inventive powers of the sculptors of the middle ages; with what delicacy and beauty do they enwreath their pinnacles with leaves and flowers, frequently as charmingly sculptured as felicitously designed.

Art has struggled onward through the middle ages; the fifteenth century has dawned—and brought us the *Renaissance*—the "new birth" of Art; resulting from a study of the pure models of antiquity. The revival came from the *literati* of the age. Dante and Petrarch were enthusiastic students of the classic relics. They collected medals as the means of studying history by the aid of her own monuments; they directed attention to sculpture as to the vivid realisation of past times. The friend of Petrarch, Cola di Rienzi, was animated with similar enthusiasm. He collected the works of the ancients, and descanted upon the magnificence and grandeur of ancient Rome, in thoughts and words commensurate with the loftiness and sublimity of the subject. The spark ignited to a flame: the Academy of St. Luke was founded. Lorenzo di Medici, properly called "the Magnificent," founded the Florentine School, from whence issued a band of artists who re-awakened the world to fine Art.

Raffaelle and Michel-Angelo, by their study in the same school, achieved a great part of their fame. The former gave in his early works too many traces of the bad style of his master Pietro Perugino. He saw that the glory of early Art depended on its poetic transcript of the truly beautiful in nature, and in his enthusiasm he formed the idea of excavating the whole of Rome. His celebrated arabesque in the Vatican originated in the study of the paintings discovered in his day in the Baths of Titus. Their prototypes may still be seen at Pompeii. They passed through his mind to appear anew; their freshness and beauty charmed the world, and "a new birth" awaited Art.

In a similar manner an antique *torso* became the worshipped treasure of Michel-Angelo: its vigour, truth, and beauty determined his powerful mind in its course. What the power of that mind guiding that hand really was, we may see at Sydenham in the noble figures he designed and executed. We may trace his vigorous work in the unfinished sculptures by him, also among the number. Nothing can show determination and power more clearly.

The minds of these great men controlled the minor minds around them, and hence we see the fruits in many ways appear. Sculpture became based on the classic, and we find in the noble monument of the Cardinal d'Amboise from Rouen Cathedral, the way in which monumental sculpture

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to which our observations apply. And we hope for the day when every gentleman who builds a drawing-room (intended to contain pictures) will add to it such a conservatory leading from it, to be adorned with sculpture, from which he may derive all the enjoyment capable of being received from fine examples of the (elder) sister Art.

had varied under its influence. In the remarkable series of bas-reliefs from the Loggia at the Hotel Bourgetheroulde, also in Rouen, we trace it in its decline, when sumptuous decoration took the place of purer taste, and elaboration conquered simplicity.*

Passing from the contemplation of antique Art we see in the Crystal Palace an equally large collection of the works of the modern school of sculpture at home and abroad. Here we have casts of the colossal head of Bavaria, which for size may rival the works of the ancient Egyptian, and for beauty challenge the Greek. Rauch's noble and original equestrian statue of Frederick the Great, with its admirable historic pedestal. The finest works of Thorwaldsen, Schwanthaler, Canova, and the great European masters are here. Here, too, are the noble imaginings of many of our best sculptors, men whose works it has been our privilege and pleasure to place before our readers month by month, and whose originals may now be studied in "the People's Palace" by the people themselves.

It would be useless to swell our pages with a catalogue of all these; they are world-renowned and must be studied, as they no doubt will be, repeatedly in the colossal building at Sydenham. There has been no such perfect collection hitherto formed for the purpose of analysis or comparison; for here we have in juxta-position the Art in all stages; an exhibition of its progress over three thousand years. It is recorded of Raffaelle that he frequently formed new designs by spreading a series of isolated sketches from nature before him, and selecting such figures or parts as suited the composition he was then about to embody, the very study helping him to novelty not unfrequently by suggesting its very opposite. In this way the grand collection of sculpture formed at Sydenham may be the fertile parent of new compositions. It cannot fail to improve and elevate general taste, while to the artists it will be invaluable as a source of sound study. It is this high ground taken by the Crystal Palace Company that we especially admire, and which elevates their undertaking far above all other exhibitions. It is not a mere show, or a garden of pleasure only, but while it will be the most attractive of modern sights, it will be one pregnant with instruction; one which continually teaches—and that in the garb of gaiety, "wooing to instruct"—and able as well to afford food, as relaxation, to the philosophic mind who may pore over its treasures with advantage; while to the uninitiated it is a mine of unexplored wealth, and one which cannot fail to be pleasant in the working.

We have said thus much of the collection solely as a School of Sculpture, and feeling that instruction on this particular branch of Art is needed by the English public more generally, and that the want will be admirably supplied by the exhibition of so large and well-selected a series of works as the Crystal Palace will contain: we have devoted our present notice to that portion only of the grand scheme which the entire project embraces.

* It is now more than ten years ago since we impressed upon our countrymen the historic interest of these sculptures, and recommended casts of them for our Museum. They represent with singular and minute truthfulness the meeting of Henry VIII. and Francis I. on the Field of the Cloth of Gold—an event noted by Shakspeare, and intimately connected with our history. Our advocacy has been disregarded thus long, but we are happy now to record the fact, that a private company has had the taste and judgment to do what our government ought to have done.

DRESS AS A FINE ART.

By Mrs. Merrifield.

PART VII.—ORNAMENT—ECONOMY. (*Conclusion*).

Ornament, although not an integral part of dress, is so intimately connected with it, that we must devote a few words to the subject.

Under the general term of ornament we shall include bows of ribbon, artificial flowers, feathers, jewels, lace, fringes, and trimmings of all kinds. Some of these articles appear to be suited to one period of life, some to another. Jewels, for instance, though suitable to middle age, seem misplaced on youth, which should always be characterised by simplicity of apparel; while flowers, which are so peculiarly adapted to youth, are unbecoming to those advanced in years: in the latter case there is contrast without harmony; it is like uniting May with December.

The great principle to be observed with regard to ornament is, that it should be appropriate, and appear designed to answer some useful purpose. A brooch, or a bow of ribbon, for instance, should fasten some part of the dress; a gold chain should support a watch or an eye-glass. Trimmings are useful to mark the borders or edges of the different parts of the dress, and in this light they add to the variety, while by their repetition they conduce to the regularity of the ornamentation.

Ornament is so much a matter of fashion, that beyond the above remarks it scarcely comes within the scope of our subject. There is one point, however, to which the present encouragement of works of design induces us to draw the attention of our readers. We have already borrowed from the beautiful work of M. de Stackelberg, some of the female figures in illustration of our views with regard to dress, we have now to call the attention of our readers to the patterns embroidered on the dresses. These are mostly of classic origin, and prove that the descendants of the Greeks have still sufficient good taste to appreciate and adopt the designs of their glorious ancestors. The figures in our woodcuts being too small to show the patterns, we have enlarged some of them from the original work in order to show the style of design still cultivated among the peasants of Greece, and also because we think the designs may be applied to other materials beside dress. Some of them appear not inappropriate to iron-work. When will our peasants be able to show designs of such elegance? Fig. 1. is an enlarged copy

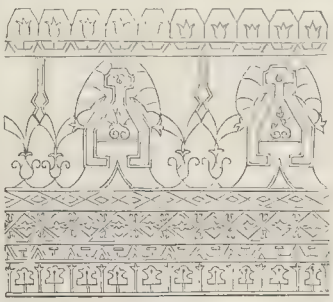


Fig. 1.

of the embroidery on the robe of the peasant from the environs of Athens (ante, p. 42.) It extends, as will be seen, halfway up the skirt. Fig. 2 is from the sleeve of the same dress. Fig 3, the sleeve of the pelisse. Fig 4 is the pattern embroidered from the waist to the hem of the skirt of an Athenian peasant's (ante, p. 43) dress. Fig. 5 is the border of the shawl. Fig. 6 is the sleeve of the last mentioned dress. Fig. 7 the design on the apron of the Arcadian peasant (ante,



Fig. 2.

p. 42.) Fig. 8 is the border of the same dress. Fig. 9, is the pattern round the hem of the long under dress of the Athenian peasant, (ante, p. 43.) Fig. 10, the border of a shawl or something of the kind. Fig. 11 is another example. The brocade dress of Sancta Victoria, (ante, p. 105), offers a

Fig. 3.

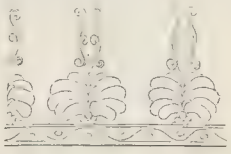
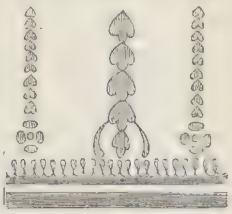


Fig. 4.



striking contrast to the simple elegance of the Greek designs. It is too large for the purpose to which it is employed, and not sufficiently distinct, and although it possesses much variety, it is deficient in regularity; and one of the elements of beauty in ornamental design, namely, repetition, appears to be entirely wanting.

Fig. 5.



Fig. 6.

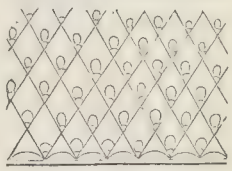


Fig. 7.



Fig. 8.



In these respects, the superiority of the Greek designs is immediately apparent. They unite at once symmetry with regularity, and variety with repetition.

The examination of these designs suggests the reflection that when we have once attained a form of dress which combines ease and elegance with convenience, we

should tax our ingenuity in inventing ornamental designs for decorating it, rather than seek to discover novel forms of dress. The endless variety of textile fabrics which our manufacturers are constantly producing, the variety also in the colours, will, with the embroidery patterns issued by our schools of design, suffice to appease the constant demand for novelty which exists in

Fig. 9.

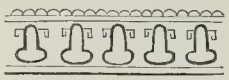
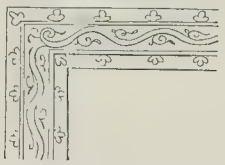


Fig. 10



Fig. 11.



an improving country, without changing the form of our costume, unless to adopt others which reason and common sense point out as superior to that in use. We are told to try all things, and to hold fast that which is good. The maxim is applicable to dress as well as to morals.

The subject of economy in dress, an essential object with many persons, now claims our attention. We venture to offer a few remarks on this head. Our first recommendation is to have but few dresses at a time, and those extremely good. If we have but few dresses, we wear them, and wear them out while they are in fashion; but if we have many dresses at once, some of them become quite old-fashioned before we have done with them. If we are rich enough to afford the sacrifice, the old-fashioned dress is got rid of; if not, we must be content to appear in a fashion that has long been superseded, and we look as if we had come out of the tombs, or as if one of our ancestors had stepped out of her picture-frame, and again walked the earth.

As to the economy of selecting the best material for dresses, we argue thus:—Every dress must be lined and made up, and we pay as much for making and lining an inferior article as we do for one of the best quality. Now a good silk or merino will wear out two bad ones, therefore one good dress, lining and making, will cost less than two inferior ones, with the expenses of lining and making them. In point of appearance, also, there is no comparison between the two, the good dress will look well to the last, while one of inferior quality will soon look shabby. When a good silk dress has become too shabby to be worn longer as a dress, it becomes, when cut up, useful for a variety of purposes, whereas an inferior silk, or one purely ornamental, is, when left off, good for nothing.

Plain dresses, that is to say, those of a single colour, and without a pattern, are more economical as well as more quiet in their appearance than those of various colours. They are also generally less expensive, because something is always paid for the novelty of the fashion; besides, coloured and figured dresses bear the date on the face of them, as plainly as if it was there in printed characters; the ages of dress fabrics are known by the pattern, therefore dresses of this description should be put on as soon as purchased, and worn out at once, or they will appear old-fashioned. There is another reason why vari-coloured dresses are less economical than others. Where there are several colours, they may not all be equally fast, and if only one of them fades, the dress will lose its beauty. Trimmings are not economical; besides their cost in the first instance, they become shabby before the dress, and, if removed, they generally leave a mark where they have been, and so spoil the appearance of the dress.

Dresses made of one kind of material only, are more durable than those composed of two, as, for instance, of cotton and silk, of cotton and worsted, or of silk and worsted. When the silk is merely thrown on the face of the material it soon wears off. This is also the case in those woollen or cotton goods which have a silken stripe.

The question of economy also extends to colours, some of which are much more durable than others. For this we can give no rule, except that drabs and other "quaker colours" as they are frequently called, are amongst the most permanent of all colours. For other colours we must take the word of the draper. There is no doubt, however, but that the most durable colours, are the cheapest in the end. In the selection of colours, the expense is not always a criterion; something must be paid for fashion and novelty, and perhaps for the cost of the dye. The newest and most expensive colours are not always those which last the longest.

It is not economical to have the dresses made in the extremity of the fashion, because such soon become remarkable, but the fashions should be followed at such a distance, that the wearer may not attract the epithet of old-fashioned.

We conclude this part of our subject with a few suggestions relative to the selection of different styles and materials of dress.

The style of dress should be adapted to the age of the wearer. As a general rule we should say that in youth the dress should be simple and elegant, the ornaments being flowers. In middle age the dress may be of rich materials and more splendid in its character; jewels are the appropriate ornaments. In the decline of life the materials of which the dress is composed may be equally rich, but with less vivacious colours, the tertiaries and broken colours are particularly suitable, and the character of the whole costume should be quiet, simple, and dignified. The French, whose taste in dress is so far in advance of our own, say that ladies who are *cinquante ans sonnés*, should neither wear gay colours, nor dresses of slight materials, flowers, feathers, or much jewellery; that they should cover their hair, wear high dresses, and long sleeves.

Tall ladies may wear flounces and tucks, but they are less appropriate for short persons. As a general rule vertical stripes make persons appear taller than they really are, but horizontal stripes have a contrary effect. The latter, Mr. Redgrave says, are not admissible in garment fabrics, "since, crossing the person, the pattern quarrels with all the motions of the human figure, as well as with the form of the long folds in the skirts of the garment. For this reason," he continues, "large and pronounced checks, however fashionable, are often in bad taste, and interfere with the graceful arrangement of drapery." Is it to show their entire contempt for the principles of design that our manufacturers introduced last year not only horizontal stripes of conspicuous colours, but checks and plaids of immense size, as autumnal fashions for dress fabrics? We had hoped that the ladies would have shown the correctness of their taste by their disapproval of these unbecoming designs, but the prevalence of the fashion at the present time is another evidence of the triumph of fashion over good taste.

A white and light-coloured dress makes the wearers appear larger, while a black or dark dress causes them to appear smaller than they actually are. A judicious person will therefore avail herself of these known effects, by adopting the style of dress most suitable to her stature.

To sum up in a few words our impressions on this subject, we should say that the best style of dress is that which being exactly adapted to the climate and the individual, is at once modest, quiet, and retiring, harmonious in colour and decoration, and of good materials.

We conclude with the following admirable extract from Tobin's "Honeymoon," which we earnestly recommend to the attention of our fair readers.

"I'll have no glittering gew-gaws stuck about you,
To stretch the gaping eyes of idiot wonder,
And make men stare upon a piece of earth,
As on the star-wrought firmament—no feathers,
To wave as streamers to your vanity—
Nor cumbrous silk, that, with its rustling sound
Makes proud the flesh that bears it. She's adorn'd
Amply, that in her husband's eye looks lovely—
The truest mirror that an honest wife
Can see her beauty in!
Julia. I shall observe, sir.
Duke. I should like well to see you in the dress
I last presented you.
Julia. The blue one, sir
Duke. No love—the white. Thus modestly attired
A half-blown rose stuck in thy braided hair,
With no more diamonds than those eyes are made of,
No deeper rubies than compose thy lips,
Nor pearls more precious than inhabit them,
With the pure red and white, which that same hand
Which blends the rainbow, mingles in thy cheeks;
This well-proportioned form (think not I flatter)
In graceful motion to harmonious sounds,
And thy free tresses dancing in the wind,
Thou'lt fix as much observance, as chaste dames
Can meet, without a blush."

We look forward hopefully to a day when Art-education will be extended to all ranks; when a knowledge of the beautiful will be added to that of the useful; when good taste, based upon real knowledge and common sense, will dictate our fashions in dress as in other things. We have schools of Art to reform our taste in pottery, hardware, and textile fabrics, not to speak of the higher walks of Art, painting, sculpture, and architecture. The handle of a jug, the stem of a wine-glass, the design for dress silks or lace veils, will form the subjects of lectures to the students of the various schools of design; disquisitions are written on the important question whether the ornamental designs should represent the real form of objects, or only give a conventional representation of them, while the study of the human figure, the masterpiece of creation, is totally neglected, except by painters and sculptors. We hope that the study of form will be more extended, that it will be universal, that it will, in fact, enter into the general scheme of education, and that we shall hereafter see as much pains bestowed in improving by appropriate costume the figure which nature has given us, as we do now in distorting it by tight stays, narrow and high-heeled shoes, and all the other deformities and eccentricities of that many-faced monster, fashion. The economy of the frame, and the means of preserving it in health and beauty, should form an integral part of education. There can be no true beauty without health, and how can we hope to secure health, if we are ignorant of the means of promoting it, or if we violate its precepts by adopting absurd and pernicious fashions?

Surely it is not too much to hope that dressmakers will hereafter attend the schools of design, to study the human form, and thence learn to appreciate its beauties, and to clothe it with appropriate dress, calculated to display its beauties to the greatest advantage, and to conceal its defects—the latter with the reservation we have already noticed. We hope, also, that the shoemaker will learn to model the shoe upon the true form of the foot.

Manufacturers are now convinced of the importance and utility of schools of design, and whether the article hereafter to be produced be a cup and saucer, a fender, a pattern for a dress or for furniture, for a service of plate, or a diamond tiara, it is thought proper that the pupil, as a preliminary course that cannot be dispensed with, should commence with the study of the human figure. Yet, is not dress an Art-manufacture as well as a cup and saucer, or a teaboard? Is there less skill and talent, less taste required to clothe the form which we are told is made after God's own image, than to furnish an apartment? Why should not dress-makers and tailors attend the schools of design as well as those artisans who are intended to be employed in what are now called Art-manufactures? Why should not shoe-makers be taught the shape and movements of the foot? If this were the case, we are satisfied that an immediate and permanent improvement would be the consequence in our style of dress. Would any person acquainted with the human form, and especially with the little round form of an infant, have sent to the Great Exhibition an infant's robe shaped like that



in our cut, which we find represented in the "Art-Journal Catalogue," p. 322. An infant with a waist growing "fine by degrees and beautifully less!" was there ever such a deformity? We believe that many portrait-painters stipulate that they should be allowed to dictate the dress, at least as regards the arrangement of the colours, of their sitters; the reason of this is, that the painter's selection of dress and colour is based upon the study of the figure and complexion of the individual, or the knowledge of the effects of contrast and harmony of lines, tissues, and colours, while the models which are presented for his imitation too frequently offer to his view a style of dress, both as regards form and colour, which set the rules of harmony at defiance. Now, only suppose that the dress-maker had the painter's knowledge of form and harmony of lines and colours, what a revolution would take place in dress? We should no longer see the tall and the short, the slender and the stout, the brown and the fair, the old and the young, dressed alike, but the dress would be adapted to the individual, and we believe that, were the plan of study we recommend generally adopted, this purpose might always be effected without the sacrifice of what is now the grand desideratum in dress,—novelty.

The reasons why the art of dressmaking has not hitherto received the attention which it deserves, are to be sought for in the constitution of society. The branches of manufacture which require a knowledge of design, such as calico-printing, silk and ribbon-weaving, porcelain and pottery, and hardware manufactures, are conducted on a large scale by men of wealth and talent, who if they would compete successfully with rival manufactures, find it necessary to study and apply to their own business, all the improvements in science with which their intercourse with society gives them an opportunity of becoming acquainted. It is quite otherwise with dressmaking. A woman is at the head of every establishment of this kind, a woman generally of limited education and attainments, from whom cannot be expected either liberality of sentiment or enlarged views, but who possibly possesses some tact and discrimination of character, which enables her to exercise a kind of dictatorial power in matters of dress over her customers; these customers are scarcely better informed on the subject than herself.

The early life of the dressmaker is spent in a daily routine of labour with the needle, and when she becomes a mistress in her turn she exacts from her assistants the same amount of daily labour that was formerly expected from herself. Work, work, work with the needle from almost childhood, in the same close room from morning to night, and not unfrequently from night to morning also, is the everlasting routine of the monotonous life of the dressmakers. They are working for bread and have no leisure to attend to the improvement of the mind, and the want of this mental cultivation is apparent in the articles they produce by their labour. When one of the young women who attends these establishments to learn the trade, thinks she has had sufficient experience, she leaves the large establishment, and sets up in business on her own account. In this new situation she works equally hard, and has therefore no time for improving her mind and taste. Of the want of this however, she is not sensible, because she can purchase for a trifle all the newest patterns, and the thought never enters her poor little head, that the same fashion may not suit all her customers. This defective education of the dressmakers, or rather their want of knowledge of the human form, is one of the great causes of the prevalence of the old fashion of tight-lacing. It is so much easier to make a closely fitting body suit over a tight stay than it is on the pliant and yielding natural form, in which if one part be drawn a little too tight or the contrary, the body of the dress is thrown out of shape. Supposing on the other hand the fit to be exact, it is so difficult to keep such a tight-fitting body in its place on the figure without securing its form by whalebones, that it is in vain to expect the stays to become obsolete until the tight-fitting boddice is also given up.

This will never take place, until not only the ladies who are to be clothed, but the dressmakers, shall make the human form their study, and direct their efforts to set off their natural advantages by attending to the points which are their characteristic beauties. A long and delicate throat, falling shoulders, not too wide from point to point, a flat back, round chest, wide hips; these are the points which should be developed by the dress. Whence it follows that every article of dress which shortens the throat, adds height or width to the shoulders, roundness to the back, or flatness to the chest, must be radically wrong in principle, and unpleasant and repulsive in effect. In the same manner whatever kind of dress adds to the height of a figure already too tall and thin, or detracts from the apparent height of the short and stout, must be avoided. These things should form the study of the dressmaker.

As society is now constituted, however, the dressmaker has not, as we have already observed, leisure to devote to studies of the necessity and importance of which she is still ignorant. The reform must be begun by the ladies themselves. They must acquire a knowledge of form, and of the principles of beauty and harmony, and so exercise a controlling influence over the dressmakers. By this means a better taste will be created, and the dressmakers will at length discover their deficiency in certain guiding principles, and will be driven at last to resort to similar studies. But in this case a startling difficulty presents itself—the poor dressmaker is at present over-worked: how can she find leisure to attend the schools of design, or even pursue, if she had the ability, the necessary studies at home? A girl is apprenticed to the trade at the age of thirteen or fourteen, she works at it all her life, rising early, and late taking rest, and what is the remuneration of her daily toil of twelve hours? Eighteenpence, or at most two shilling a day, with her board! As she reckons the value of the latter at a shilling, it follows that the earnings of a dressmaker in the best period of her life, who goes out to work, could not exceed 15*s.* or at the most 18*s.* a week, if she did not, at the hazard of her health—which, indeed, is frequently sacrificed—work at home before she begins, and after she has finished her day's work abroad. The carpenter or house-painter does not work harder, or bring to bear on his employment greater knowledge than the poor dressmaker, yet he has 4*s.* 6*d.* a day without his board, while she has only what is equivalent to 2*s.* 6*d.* or 3*s.*! What reason can be assigned why a woman's work, if equally well done, should not be as well paid as that of a man? A satisfactory reason has yet to be given; the fact however is indisputable that women are not in general so well paid for their labour as men.

Although these remarks arose naturally out of our subject, we must not digress too far. To return to the dressmaker. If the hours of labour of these white slaves who toil in the dressmaking establishments were limited to ten or twelve hours, as in large factories, two consequences would follow: the first is, that more hands would be employed, and the second that the young women would have time to attend schools and improve their minds. If they could also attend occasional lectures on the figure, and on the harmony of colour and costume with reference to dress, the best effects would follow.

Those dressmakers who are rich enough, and we may add, many ladies also, take in some book of fashions with coloured illustrations, and from this they imbibe their notions of beauty of form and elegance of costume. How is it possible, we would ask, for either the dressmakers or the ladies who employ them, to acquire just ideas of form or of suitable costume when their eyes are accustomed only to behold such deformed and

unnatural representations of the human figure as those in the accompanying woodcuts? Is it any wonder that small waists



should be admired when the books which aspire to be the handmaids and mirrors of fashion, present to their readers such libels on beauty of form? Now suppose that lithographed drawings of costumes issued occasionally from the schools of design, is it not reasonable to suppose that with the knowledge which the students have acquired of the human figure, the illustrations would be more accurate imitations of nature? An eye accustomed to the study of nature can scarcely bear to contemplate, much less to imitate, the monsters of a depraved taste which disgrace the different publications that aspire to make known the newest fashions. Many of the illustrations of these publications although ill-proportioned, are executed in a certain stylish manner which takes with the uneducated, and the mechanical execution of the figures is also good. This however, is so far from being an advantage, that it only renders them more dangerous; like the song of the Syren, they lead only to evil.

We are told that many of the first Parisian artists derive a considerable part of their income from drawing the figures in the French books of fashion and costume, and that in the early part of his career Horace Vernet, the President of the French Academy, did not disdain to employ his talents in this way. We cannot however refrain from expressing our surprise and honest indignation that artists of eminence, especially those who like the French school have a reputation for correct drawing, and who must therefore be so well acquainted with the actual as well as ideal proportions of the female figure, should so prostitute their talents as to employ them in delineating the ill-proportioned figures which appear in books of fashions. It is no small aggravation of their offence in our eyes, that the figures should be drawn in such graceful positions, and with the exception of the defective proportions, with so much skill. These beauties only make them more dangerous; the goodness of their execution misleads the unfortunate victims of their fascination. What young lady, unacquainted with the proportions of the figure, could look on these prints of costumes and go away without the belief that a small waist and foot were essential elements of beauty? So she goes home from her dressmaker's, looks in the glass, and not finding her own waist and foot as small as those in the books of fashion, gives her stay-lace an extra-tightening pull, and, regardless of corns, squeezes her feet into tight shoes, which make the instep appear swollen. Both the figures in our last woodcuts were



originally drawn and engraved by Jules David and Réville in *Le Moniteur de la Mode*, which is published at Paris, London, New York, and St. Petersburgh. Let our readers look at these figures and say, whether the most determined votary of tight lacing ever succeeded in compressing her waist into the proportions represented in these figures.

We should like to hear that lectures were given occasionally by a lady in the female school of design on the subjects of form, and of dress in its adaptation to form and to harmony of colour. We have no doubt that a lady competent to deliver these lectures will readily be found. After a course of these lectures, we do not hesitate to predict, that illustrations of fashion emanating from this source, would be, in point of taste, everything that could be desired. We venture to think that the students of the female school may be as well and as profitably employed in designing costumes, as in inventing patterns for cups and saucers, or borders for veils. Until some course, of the nature we have indicated, is adopted, we cannot hope for any permanent improvement in our costume.

THE VERNON GALLERY.

UTRECHT.

G. Jones, R.A., Painter. E. Challis, Engraver.
Size of the Picture, 3 ft. by 2 ft. 4 in.

THE four pictures by Mr. Jones in this collection are, respectively, examples of the three classes of subject which he is accustomed to represent generally; two of them we have already had, one in his "Battle of Borodino," the second in his "Fiery Furnace" and "Lady Godiva," which we put together; and his "Utrecht" constitutes the third. Mr. Jones used to be rather an extensive contributor of street scenery to the exhibitions of the Royal Academy, but of late years we have had comparatively few pictures of this description before us; this was painted in 1829.

Utrecht is second to none of the Dutch cities in picturesque beauty, and being situated on rather elevated ground, is more free from the baneful influences of the humid atmosphere of Holland. It has a very antique appearance, many of the houses being built in the Gothic style, and also possesses one of the finest malls, or walks, in Europe, more than half a mile in length, and planted with eight rows of lime trees. When Louis XIV. besieged and took the city, he expressly forbad his victorious troops from injuring this walk. A large portion of the cathedral, which forms a conspicuous object in our picture, is now in ruins; but from the summit of the tower, nearly 400 feet in height, the eye traverses a most extensive prospect, embracing a large number of towns and villages.

Like most of the Dutch cities, Utrecht is intersected by a number of canals, one of which occupies a portion of the foreground in Mr. Jones's picture; on its near bank is a group of figures, who seem to be busy in buying and selling poultry, &c.; behind them is a picturesque-looking crane, used for lifting heavy goods from the canal boats. The street we presume to be the principal thoroughfare of the city; it is formed of houses of various kinds of architecture, some of them elegantly ornamented, and all composing well into a picture. The elevated building to the left, on which waves the tri-color flag, is, if we mistake not, the town-hall, a comparatively modern erection. The artist's management of light and shade in his picture has enabled the engraver to produce a very effective print.

THE ART-UNION OF LONDON.

THE seventeenth exhibition of works selected by the prizeholders of the Art-Union was opened on Saturday, the 6th of August, to private view, and on the following Monday to the public at the usual place of exhibition—the gallery of the Society of British Artists in Suffolk Street. The subscribed amount for the season just ended being 13,348*l.* shows an increase of 445*l.* on that of last season; indeed since 1849 the subscriptions have been steadily augmented, and it is to be hoped they will again rise to and pass the maximum of 1847 when the amount was upwards of 17,000*l.* The highest prize, that of 200*l.* purchases, "The City of Syracuse, from the ancient quarries where the Athenians were Imprisoned, B.C. 413," by E. Lear. The two next, of the value of 150*l.* each, are entitled "Looking up Loch Etive from Tainalt, Argyleshire," F. R. Lee, R.A.; and "The First Appearance of Columbus in Spain," F. Y. Hurlstone. Those of 100*l.* are "The Village of Bettws-y-Coed, from Pont-y-Pair, North Wales," by John Bell; "Mont Orgueil Castle, Jersey, from the Sea," J. Wilson, Jun.; "Morning — North Wales," Sidney R. Percy; "The Walk to Emmaus," Henry Warren, and "On the Thames between Reading and Sonning," Aaron Penley; the two last being selected from the New Water Colour Exhibition. It has, we think, been wisely determined to limit the higher prizes as well in number as amount, in consequence of the difficulty of procuring real value equivalent to the amount of a high prize. We see continually productions estimated by their authors at very considerable prices, which, considerable as they are, may scarcely remunerate, but they may yet be so deficient of quality as to be literally of no value. With respect to exhibited productions *really* worth hundreds of pounds, if not commissioned they are at once purchased by patrons or speculators, so leaving generally a meagre catalogue for the prizeholder. The number of prizes is this year 178, purchased at a cost of 8,001*l.* Thirty-eight of these are water-colour works, the rest being entirely in oil, without any example of sculpture, and with respect to class of subject they are prin-





cipally landscape. We are glad of an opportunity of seeing many of these pictures; as they descend in the hanging scale they rise in the estimation of the observer; thus, with a renewed and a better acquaintance, we may note a few that we have not before seen so advantageously. No. 2. "Shepherd Boy of the South," F. Y. Hurlstone, is a study of a young Italian rustic; the head, if true, would in the life be a very attractive study; the expression of the features is extremely captivating. No. 4 is the 200*l.* prize, "The City of Syracuse," by E. Lear, which presents as it were two distinct sections—the quarries and the plain above. The representation may be most veritable, but it is nathless more interesting for historic than pictorial interest. "The Prophet Daniel," J. P. Knight, R.A., is a simple study of a head painted in the usual firm manner of its author. No. 18. "Mountain Torrent, Romsdal, Norway," W. West. This is a rocky composition, almost equally bisected by a downward torrent of white foam; the rocks on both sides look as if closely imitated from nature, and every care has been exerted to realise detail and preserve breadth. We humbly submit that were the importunate foam of the water toned down in the upper section, the work would be improved. No. 20. "The Terrace, Haddon," A. O. Deacon, is very substantially painted, and very like the *locale* with its characteristic trees, but everything at Haddon has now been overdone; would it were the last time we may see the venerable name in a catalogue. No. 24. "Winter," G. A. Williams. We are glad to see again this excellent picture. No. 27. "A Fair in the Champs Elysées, Paris," W. Parrott. A closer inspection of this composition shows an extensive acquaintance on the part of the artist with the serious buffooneries of our Mercurial neighbours, even from the "*grands événements du temps de Napoleon le Grand*," to the "*bal pour les estrophies.*" No. 44. "The First Appearance of Columbus in Spain," F. Y. Hurlstone. This is the story of Columbus applying to the monks of La Rabida for food for his child. There are three figures—Columbus, his son, and the charitable Franciscan, all of the size of life. The heads alone in this work in character and expression constitute it a production of lasting interest and value. No. 53. "The Knight's Recreation," J. Morgan, is a small picture, in which appears the "Knight" teaching his son the use of the crossbow. It is a full and descriptive composition, in which the subject is amply sustained throughout. No. 58. "Mont Orgueil Castle, Jersey, from the Sea," J. Wilson, Jun. The breadth of the well painted water in this picture tells very favourably as it is here seen. No. 64. "The Old Wooden Bridge," James Peel. A small picture, simple in subject, and very agreeable in colour; other works by the same artist are equally meritorious. No. 71. "The Origin of Design," A. J. Woolmer, is a version of the old Greek story of the profile tracing on the wall—the picture has much of the best quality of the painter's feeling, but it wants somewhat of his usual breadth. No. 98. "At Abbeville," W. M. Hardwick, is a small study of the old houses flanking the river at the ends of the bridge. The little picture is very spirited in execution. No. 102. "An Autumn Evening," H. Brittan Willis. We cannot help again reverting with satisfaction to the truthful representation of the cows in this picture. No. 107. "The Arrest of Effie Deans at St. Leonard's Crags," Miss J. Mc Leod. A composition very full of figures, and on the whole a daring essay, carried out with a great measure of success, but the uniform light thrown over the agroupments had been better broken and graduated. No. 119. "Loiterers at a Spring," Bell Smith. An agreeable conception; the figures are well drawn and characteristic. No. 120. "Delight," C. Brocky. An agroupment of mother and child, especially an essay in flesh colour successful in close imitation of nature. No. 121. "Moel Siabod, North Wales," H. C. Whaite. We have already spoken of the original and independent manner of this work, it is a production of a high degree of merit. No. 126. "Scotch Kale," H. Emmerson. The subject is rendered by an old woman earnestly discussing the contents of a porringer; near her is seated a dog, the presence of which could be dispensed with, and in such case, the picture would strikingly resemble in feeling a work of the older Dutch school. No. 134. "An English Farm," J. F. Pasmore. Full of elaborately painted detail, infinitely more earnest than the works generally of this painter. No. 139. "Shepherds," W. Simmett. This is an English wooded landscape, apparently closely imitated from nature as to material, but certainly too green in the middle distance. Among the water-colour works we observe many which we have not had an opportunity of satisfactorily looking at. No. 143. "Lancaster — Evening," G. Fripp, affords a distant view of the town; it is judiciously treated. No. 146. "The Coliseum from the top of the Palatine Hill," Charles Vacher, is so emphatic as to require no title. No. 148. "At Capo d'Istria," J. H. D'Egville, presents a substantially drawn block of picturesque buildings. No. 149. "Durham," D. H. Mc Kewwan. Of this admirable drawing we have already spoken in the terms of praise which it merits. No. 152. "Glen Shee from the Devil's Elbow, Aberdeenshire, looking towards the Spital," T. M. Richardson. A drawing, in which are introduced, with much grandeur of treatment, the variously remote mountain crests of this magnificent region; the atmospheric effect here is full of poetic feeling. No. 153. "Mountain Scene—Donegal Bay—Ireland," C. Bentley. A drawing of much interest in the subject and its treatment, and remarkable for masterly manipulation. No. 155. "Conway Castle, North Wales," W. Bennett. This is very forcible in arrangement, the castle being placed in shade with excellent effect in the middle distance. No. 160. "Pompeii," A. Fripp, we have elsewhere mentioned, as also No. 160. "The Walk to Emmaus," Henry Warren. The next number is also a hundred pound prize. "On the Thames between Reading and Sonning," Aaron Penley, and of this we have also spoken. No. 163. "The Market Place, Eisenach," W. Callow. No. 164. "Attack of Gun Brigs commanded by Lord Cochrane on a Spanish Flotilla and Fort at Cape Oropesa," W. C. Smith. No. 166. "On the Mole at Leatherhead, Surrey," H. C. Pidgeon. No. 168. "Returning from Market," C. H. Weigall. No. 170. "Ulleswater looking towards Patterdale," James Fahey. No. 171. "The Road Home," J. H. Mole. "No. 175. "View of Windsor Castle from the Great Park," Copley Fielding. No. 176. "La Roque—Jersey," T. Cope, Junior, are productions of varied interest and beauty.

The works in progress intended as prizes are a sculptural work by R. Jefferson, the subject of which is "The Entry of the Duke of Wellington into Madrid;" it is now exhibited as a model in wax, but is about to be reproduced in bronze. It is a processional composition, full of figures of every degree, from the full round to the lowest relief; it is throughout extremely spirited and extremely successful in national characteristic. An engraving also of "Tilbury Fort—Wind against Tide," by J. T. Willmore, from the well-known picture by Stanfield, will also be presented to subscribers for the current year. Of this engraving it is impossible to speak too highly; it will be remembered that the movement of the water here is one of the happiest essays of the painter, and we have never seen any similar passage more felicitously rendered than this which is proposed and received as the spirit of the picture. Of the collection as a whole we think the prizeholders fortunate in obtaining so many good pictures after the unusually numerous sales which this year have been effected by every Art-institution. We again, however, record our conviction that the time has arrived when the Committee of the Art-Union may, without risk, commission certain artists, or secure certain pictures, before the opening of the several exhibitions, and award the works so obtained as prizes; or if this plan be not deemed desirable they may permit a prize-holder to delay his choice for a year. At all events, something should be done to remove the necessity of taking a picture which is by no means worth the money to be paid for it, simply because a good picture is not to be obtained at all.

OBITUARY.

MR. SAMUEL WOODBURN.

LIMITED as our space is this month, even more so than ordinary, we must yet find room for a few lines to record the death, towards the end of April, of this gentleman, so long known and respected as a connoisseur of, and dealer in, pictures and engravings. The judgment of Mr. Woodburn was rarely at fault, and his integrity was always to be relied on; hence, few transactions of any moment connected with his profession occurred without his opinion being consulted. With the purchase of pictures for the National Gallery, and of ancient prints for the British Museum, he had much to do at the request of the trustees of these institutions; and he also bought extensively for many of our aristocratic collectors. Mr. Woodburn had honourably acquired a considerable fortune, and was the owner of a pretty estate in Radnorshire, where he resided much during the latter years of his life, though still keeping on his house of business in St. Martin's Lane, and an elegant private residence in Piccadilly, in conjunction with his brothers. Both his town and country homes contain some choice examples of the "Great Masters of Art." If we are not mistaken, Mr. S. Woodburn was the companion of Wilkie on that journey to the East, which terminated the life of this distinguished artist. The death of Mr. Woodburn is a loss to the Art-intelligence of this country; for with all respect to the few trusty connoisseurs he has left behind, we know of no one who can so efficiently and worthily fill his place as an able judge and an upright dealer. Such a man therefore could be "badly spared," for it is beyond question that the business of picture-dealing is chiefly in the hands of very unprincipled persons; as we have had frequent opportunities of proving, the "trade" is generally a mode of "victimising," to which horse-dealing is comparatively an honourable calling. There are several upright "dealers," but they are the exceptions to the rule.

MR. THOMAS KERR FAIRLESS.

This artist died, on the 14th July, at Hexham, Northumberland, the place of his birth. From his childhood he displayed a taste and love for pictures, and, when not engaged in school, or other juvenile duties, was often found to have retired to his room, where he might colour and copy in private such prints or drawing studies as fell in his way, of which the vignettes, &c., of Bewick, were his especial favourites. His father, having a good appreciation of the Fine Arts, this early inclination was encouraged by his parents, who, however, thought a mercantile life more likely to procure success (in the usual acceptation of the word) for their son. After several changes, one of which was to Mr. Nicholson of Newcastle, wood engraver and pupil of Bewick, the youth being still dissatisfied, he was eventually sent to London, and commenced to study the Art, with the intention of making it his profession. Since that time his success and progress have been very decided. His branch of the Art has been landscape, and he has rendered nature in a broad, vigorous manner, with a very fine idea of colour, and exquisite feeling for the beauties of country scenery. His delight was in green woods, and fields, and water, his happy combinations showing his mind to be as fresh and innocent as the pretty verdant scenes he so loved to depict. He seemed full of the feeling that "God made the country, and man made the town," and, like Cowper, his works appear the involuntary overflowings of a soul surcharged with the beauty and loveliness of nature. As is usual with artists, after the busy London season, he yearly retired to the country for a few months, and there, by sketches and study, laid up so full a store of material, that his mind became like an ever-present book of reference. After our pretty English landscapes, it was his intention to have studied the more noble and sublime scenes in the Scottish Highlands, and subsequently the varied and picturesque scenery of the Continent. Mr Fairless occasionally painted sea-views and shipping, with the varieties of which he was well acquainted. As a teacher of drawing and painting, he was well known amongst a considerable circle of the nobility and aristocracy, his system of teaching being very successful and agreeable. His premature death is a cause of much regret, as his talents gave promise of great future excellence. He is deeply lamented by a considerable body of artists and friends, by whom he was honoured and esteemed for his upright character and generous disposition, as well as rare abilities. In August, 1851, he returned to his native town, his constitution undermined by over-exertion, and lingered in a decline till July last, when he died, in his twenty-eighth year.

RAFFAELLE'S SCULPTURES.

THE works of Art by this most eminent artist, and which earned for him the name of "the divine" from his enthusiastic countrymen—a name which has been echoed by all connoisseurs—are sufficiently well known by all Art-students as far as regards his pictures, and such decorative works as he designed for the walls of the Vatican; but of his power as a sculptor we scercely find a note anywhere. It has, however, been brought before the world prominently of late in the gallery devoted to the Fine Arts of the Dublin Exhibition. We owe its resuscitation to a letter from Sir Charles Eastlake, dated April 27, 1853, addressed to the Dublin Exhibition committee, in which he said—"The committee are probably aware that a statue of a child borne by a dolphin, by the hand of Raffaelle, is in Ireland. It was brought to Ireland by the late Earl of Bristol, Bishop of Derry, and it is now in the collection at Downhill. There are but two statues which have been admitted by the best critics to have been executed wholly or in part by Raffaelle. The 'Jonah' in the church of Santa Maria del Popolo, in Rome, and the statue of the child above mentioned. A cast of the latter is preserved in the Dresden Gallery with great care, as the original is supposed to be lost."

This note came most opportunely; and the committee gladly availed themselves of the information so courteously extended to them by the learned President of our Royal Academy. The statue was inquired after, and found to be in the possession of Sir Harvey Bruce, who at once transmitted the precious relic to the committee for the Dublin Exhibition, where it has proved singularly attractive.

The subject is treated with great simplicity and grace. It represents a dead child borne by a dolphin across the waters; 'a wound, from



which a few drops of blood exude, appears beneath the right breast; the dead limbs are falling over the back of the fish who supports the body on its convolutions, as well as by holding the hair of the child's head in its mouth. The composition has evidently been studied with an idea of carrying out the utmost development of curved and undulating lines throughout. This is so far the case that every limb of the body, and movement of the fish is disposed in the most graceful manner. Seen in all positions, and studied in all its parts, this governing principle is so very conspicuous, that it requires to be turned on the pedestal constructed for that purpose to comprehend and feel its beauties. This renders a representation of the work from any single point unsatisfactory. It is a thing to be seen rather than delineated, and requires to be viewed at least from two different points to be thoroughly understood. We have chosen for our engraving two views which will best convey an idea of its general design. In it we see the same love of the simple and beautiful, which characterised all the works of Raffaelle from the earliest period of his career.

We have placed beside it a representation of the only other work of sculpture by Raffaelle known to exist. It is the figure of the prophet Jonah, alluded to by Sir Charles Eastlake. Its history may be thus detailed.

Agostino Chigi, a wealthy and powerful patrician of Rome, for whose palace Raffaelle had painted his series of frescoes illustrative of the loves of Cupid and Psyche, determined on constructing a chapel as a mausoleum for himself and his family in connection with the church of Santa Maria del Popolo. He consulted the artist on the subject, who is stated to have furnished him designs for that purpose. The chapel was commenced, and the figure of "Jonah" modelled (if not sculptured) by Raffaelle. In this statue we again trace the love of curved lines which so remarkably characterise the "Boy and Dolphin." Jonah is represented as seated on the whale, whose jaws are opened, and the prophet is apparently arraying himself in a loose garment. The subject is treated very much in the style of an antique Victory, which need not surprise us when we remember how constantly Raffaelle studied the sculpture and arts of the ancients; so far indeed as to found a style of ornament upon theirs, which has achieved much celebrity for him. Although, however, the full meed of praise may be awarded to the grace with which this figure is conceived, it can scarcely be accepted as an appropriate representation of the Prophet Jonah. The youth and nudity of the figure are both against it. It does not realise pre-conceived notions, but is rather antagonistic to them, however appropriate they may be. It is rather a *good*, than a *proper* design.

Vasari in his "Life of Raffaelle" has noted the history of his connection with Chigi, and the readiness with which the artist endeavoured to serve his patron, insomuch as to design for him the stables attached to his palace. He records



his employment on the chapel already alluded to, and adds, "He furthermore made preparations for the construction of a magnificent sepulchral monument for which he caused the Florentine sculptor, Lorenzetto, to execute two figures; these are still in his house." The two figures thus placed in Lorenzetto's hands by Raffaelle represented the prophets Elisha and Jonah, and the last editor of Vasari assures us that the "Jonah" was said to have been modelled by the hand of Raffaelle himself, though some authors go farther and say it is his own work.

When we bear in mind the variety of his powers, and the fertility of his mind, at one time painting, at another designing, studying novel modes of decoration, superintending architecture, the pottery at Urbino, and the engravings of Marc Antonio, and also turning his attention to sculpture, we may obtain a true idea of the great grasp of that mind which could originate so much, and triumph so completely in all.

THE GREAT MASTERS OF ART.

No. XXIII.—GABRIEL METSU.



G. Metsu.

THE seventeenth century was a great epoch in the history of Dutch and Flemish Art: the Netherlands had, in a great measure, thrown off the yoke to which the power of Spain, for a long time, had subjected them; and now, having



free scope for commercial enterprise, their wealth and their national strength increased in proportion to the means at command for developing the resources of the country. Their ships brought home rich argosies from all parts of the world; their armed squadrons maintained for a considerable period almost the entire mastery of the seas; for although the fleets of the English which Cromwell and his parliament sent forth under Blake to chastise the "insolence of those Dutch pedlars," effectually obeyed the command, the "pedlars" afterwards contrived to work their way into the Thames, and carry dismay even into the courtly throng of our second Charles. With the increase of political power and individual wealth is always associated a demand for the luxuries of life, and inasmuch as demand almost invariably generates a supply, a host of artists of all kinds, among others who contribute to satisfy our indulgences, arose in almost every province and town of the Low Countries to answer the call. It cannot have escaped the observation of those who study philosophically the history of mankind, how much of character and talent lie hid until circumstances require their manifestation; if opportunities do not create genius, they certainly develope it when, otherwise, it might never have appeared; the "coming man" is generally to be found when the hour demands his presence, whatever the object may be he is to aid in carrying out as a leader or follower. It is so in political matters, nor less in those of seemingly minor import; but, except in some few instances to be met with both in nations and individuals, it would appear to be an inherent principle of our nature to wait for time and circumstances rather than to forestal them. This is a wise ordination, which prevents the unnecessary expenditure of man's best faculties, and the wearing out of mind and body prematurely: he who lives before his time is as much to be pitied as he who lives after it, when he labours to produce fruit from plants growing in unprepared ground. The biographies of distinguished names furnish us with many examples of the non-adaptation of events to time and place; we will instance the case of Haydon, the painter, both because it has reference to Art, and because it has just been brought afresh to our memory by Taylor's "Life" of the artist, recently published. Had Haydon been born in Italy three hundred years since, he would probably have risen to be a "Great Master;" the soil and the period would have suited his genius: it would have ripened into maturity under the favourable influences that there and then surrounded him on all sides. Had he commenced his career, even in our own country, some fifty years later, he would have found more sympathy with the principles he enunciated, and his Art would have been far more highly appreciated: he was at least half-a-century before his time; the public did not understand him. because there was no congeniality of feeling between them and his productions; independent of the means he adopted, which, to say the least, were unwise and impolitic, to enforce conviction. But we have since then made some advance in a knowledge of Art, and if we do not see all that he required us to recognise in his "Judgment of Solomon," his "Entry into Jerusalem," his "Crucifixion," &c., we can at least give him the credit, as we do, of endeavouring to raise the character of the English school of painting by exhibiting to the world something that approximates to the highest standard of Art.

We have said that the seventeenth century formed a remarkable era in the Arts of the Low Countries; each department, recognised as essentially belonging to the Dutch and Flemish Schools, counted then in its ranks many of its most distinguished followers. When writing in a former paper of the works of Cornelius Bega, we alluded generally to a few of those which incidentally occurred to our recollection; but a classification of some of the principal may not be out of place here in support of our statement. Historical painting then could boast of Rubens, Rembrandt, Jordaens, and Janssens; *genre*-painting, as it is called,—that is, familiar and domestic scenes,—of Gerard Douw, Netscher, Mieris, Metsu, and Terburg; in humorous and low-life scenes, of the Ostades, the two Teniers, Brauwer and Van Maes; landscape, of Ruysdael, Hobbema, Ronthout, Vander Neer, and Everdingen; cattle-painting, of Cuyp, Paul Potter, Berghem, Wouwermans, Snyders, and Seghers; sea-views of the Vander Veldes, Backhuysen; interiors, of Steenwyck and Le Neef; fruits and flowers, of Huysum, Mignon, and Vander Bosch; nor must it be forgotten that many of these artists excelled no less in other branches than in those with which we have especially identified them.

What the Teniers and the Ostades, and those with whom we have associated them, were as illustrators of Dutch low-life, Metsu, Terburg, &c., did to represent the more polished society of Holland. The latter introduce us into the mansions of the wealthy *bourgeois*, which the extended commerce of the country had enriched with the luxuries gathered from all parts of the world, and had embellished with all that money could purchase, and taste,—of a peculiar order, however, it must be added,—could create. "The remotest parts of the earth," says M. Charles Blanc, "sent to him whatever could delight his domestic life, and charm away the melancholy with which the gloomy nature of his climate and its long winters infected him. Asia contributed her silks, her spices, and her diamonds; the icebergs of the poles furnished him with the costly fur which ornamented the velvet jacket that his wife or his eldest daughter had assisted him to don in the chamber of his dwelling-house. Birds, insects, shells, and minerals, all of the rarest and most costly kinds, filled his cabinets, methodically arranged under glass of the purest crystal." His gardens were laid out with almost geometrical precision, kept in the trimmest order, and garnished with the most beautiful flowers and the choicest plants that would thrive in that humid but not ungenial atmosphere. The decorations and furniture of his house were

in harmony with its external appearance: panels quaintly but delicately carved in wood of oak and walnut lined the walls of his rooms; the floors, polished to the brightness of a mirror, reflected the forms of chairs, tables, and cabinets, of the same woods, with others of a more costly description, on which the Art of the sculptor was equally well displayed: the canopy of his bedstead was supported by pillars of ebony, enveloped in rich damasks, while heavy, party-coloured tapestries on the walls assisted to exclude the damp air that would more or less find its way into the apartment; and from the centre of the ceiling the burnished chandelier with its not inelegantly twisted branches, glittered again in the mirror of Venetian glass, placed above the lofty chimney-piece; Metsu's picture of the LOVER'S VISIT shows the ordinary appearance of a wealthy Dutchman's chamber at the period when he lived; and answering to the above description was the general character of his home which, kept with the greatest care and with the incessant labour of his domestics, was transmitted from father to son through generations, without undergoing those transformations that caprice and fashion in other countries seemed to render inevitable.

But it is not only as an illustrator of the domestic economy, so to speak, of the Dutch, that the pictures of this artist are to be admired: they give us also a clear insight into the manners and customs that prevailed among this people. We are apt to consider them as a cold, phlegmatic race, almost insensible to the feelings that ordinarily predominate in civilised society elsewhere; rarely moved to passion unless under the influence of potations,

"Deep as the rolling
Zuyder Zee;"

a Dutchman assuming the airs of a gallant or a courtier almost appears to be an absurdity; but Gabriel Metsu has shown he can do both, and with a grace and affectation too, that a follower of Louis XIV. or Charles II. need not be ashamed to own. There is an example of this in his picture of LES PROPOS GALANTS, which we shall find occasion to refer to more particularly hereafter; and a still more authoritative one in another entitled "The Military Gallant," in the Louvre. This latter work represents a young Dutch cavalier in the richest costume of the period, with his plumed bonnet in his hand, introducing himself into the private apartment of a youthful lady, who, by the way, is very far from a beauty; she holds in her hand a glass which a page has just presented her on a waiter, and has retired behind her chair; looking somewhat suspiciously on the visitor is the maiden's lap-dog decorated with a collar of lace or some such material. This is a very remarkable picture in the respective qualities of composition and execution; it is exquisitely finished, and exhibits a wonderful breadth of *chiar'-oscuro*; the highest light and the deepest shadow are concentrated in the dress of the female, who is seated; a robe of dark velvet, which, gathered up above the knees, discovers under it a white satin skirt falling in long folds over the feet; on her shoulders a white kerchief is tied, and her head is covered with a loose white cap: an embroidered cloth carelessly thrown across a table most effectively aids the richness of the picture.* It was estimated to be worth twenty thousand francs, when a valuation of the pictures in the Louvre was made at the Restoration of Louis XVIII., a sum less by four thousand francs than it was valued at under the Empire.



THE PIANISTE.

We are however talking about the pictures of Metsu, but have hitherto said nothing of the artist himself, and we must honestly confess we have no story to tell of him; like many other great painters whose names and works only are known, there is extant no record of his life; his pictures are his biography. All that historians have written for our information—and our own researches have gone no further—is that he was born in 1615, at Leyden, a city which, with its immediate vicinity, produced not a few of the most distinguished Dutch painters and engravers—E. W. and J. Vander Velde, Van Goyen, Rembrandt, Lievens, Gerard Douw, F. Mieris, the elder and the younger, Jan Steen, De Voys, Neveu. De Moor, J. Mieris, W. Mieris, &c. We have not been able even to ascertain under what master Metsu studied, nor when he removed to Amsterdam, where he acquired a great reputation at an early age, and where he died, according to Houbraken, in 1658, a date which is followed also by D'Argenville. But there are pictures by him bearing his own signature, and the period when they were painted, of years posterior to this, for instance the "Poulterer," in the Dresden Gallery, is dated 1662; the "Vegetable Market at Amsterdam," in the Louvre, bears a still later date — 1664, and his LES PROPOS GALANTS, also in the Dresden Gallery, is marked 1667. The probability is that his death took place in 1669, but whenever it occurred it was somewhat premature, and arose from a surgical operation of a painful nature.

D'Argenville states, but without giving his authority, that Metsu was a friend of Jan Steen, and he adds that he took great interest in the works of his young fellow townsman, whose studio he would frequently visit after dinner, and amuse himself by touching on the pictures which Steen had on his easel at the time. But the Dutch biographer, Houbraken, who enters at considerable length on the history of the latter, and says much on the intimacy subsisting between him and the elder Mieris, and who must have known both, is silent on the matter to which D'Argenville alludes. As M. Charles Blanc very justly observes, "nothing could be more probable than that two contemporaneous artists, natives of the same city, should form a friendship for each other; but may we not

* This picture is thus described in Smith's "Catalogue of Dutch and Flemish Painters;" it is numbered 79 in the list of Metsu's works, and is entitled "The Morning Visitor." "The interior of a handsome room, in which are a cavalier, a lady, and a page; the lady, dressed in a brown gown and a white satin skirt, is seated near the middle, holding a glass of wine in her right hand, and directing her attention to an officer, who appears to have just entered the apartment, and, with his hat in his hand, is bowing respectfully to the lady: his dress, which is singularly elegant, consists of a buff jerkin with yellow silk sleeves braided with silver, a steel breastplate, a scarlet sash, and a belt embossed with gold, grey hose, and buff boots. On his left is placed a table covered with a Turkey carpet, by the side of which stands a chair covered with blue velvet. The page, habited in a blue dress, is behind the lady, with a silver salver in his hand, and a brown spaniel is by the side of its mistress. This picture is remarkably brilliant in colour, and powerful in its effect. Engraved by Audoin, in the Musée Français. Valued in 1816, at 1000*l*. Size 2 feet 2 inches, by 1 foot 6 inches.

presume that D'Argenville has here confounded Metsu with Mieris? When we recollect the life Jan Steen led, that he was seldom or never in a state of sobriety, and that more ardently to indulge his vicious propensity he became a tavern-keeper, it is difficult to suppose he would have for an intimate friend this same Metsu, the painter of fashion, and who is always represented as a man of elegant manners and of refined taste; and more especially difficult is it to credit the assertion, if the remark has any truth in it, that an artist paints himself in his works, or, in other words, that his pictures are an index of his mind, and a tolerably certain guide whereby to determine his associations. One cannot readily imagine that the same man could frequent, at least willingly and pleasurably, the smoking-rooms of Steen, and the elegantly appointed and well-kept saloons of the wealthy *bourgeoisie*, where the indulgences of a similar nature were not unfrequent, but so veiled by courtesies and manners as to half lose the appearance of vice."

With such slight materials — in truth we may say with none — for a biographical sketch of this artist, we can only speak of his works generally, and give a detailed description of some few. Yet even here our subject necessarily limits itself within a very small compass, comparatively. Had we to write of the compositions of some great historical painter, the records of whose life were as scanty as those of Metsu, there would still, in all probability, be ample themes for discussion in the events he commemorates, and in his manner of illustrating them; but conversation-pieces, where a lady is pleasantly occupied in listening to her lover, a lady in her boudoir or at her toilet, or playing on a musical instrument, offer little scope for one to descant upon who would not draw too prodigally on his imaginative faculties. Neither do the other subjects in which he occasionally indulged, such as fish-stalls, women selling vegetables, fruit, and game, afford more instructive and interesting materials for descriptive writing.

But if the matter of Metsu's pictures be thus barren of amusing and edifying incident, his method of treating it and his wonderful execution, are worthy of the closest study by every artist and amateur. None of his rivals in the same class of Art excelled him in his effective management of light and shade, in accuracy of drawing, and in chasteness and harmony of colour. His style was less laboured than that of Terburg, Francis Mieris, and Gerard Douw, though his pictures are as carefully finished, and show as great regard to the minutest detail. He was no mannerist, his touch is free and vigorous, and invariably adapted to the particular object he would represent. Metsu, says an anonymous modern critic, "perhaps attained perfection in his style, and carried painting as a mere imitative art to its highest degree of excellence. The tone of his pictures is complete nature, every tint is perfectly true, and every object is accordingly in its proper place, for his drawing and linear perspective were equal to his light, and shade, and colour. Beyond this he did not go; his works exhibit nothing choice or extraordinary either in subject or arrangement, and the faithful representation of familiar life appears to have been the end of his Art, not for the sake of the scenes, but for the imitation's sake. He was essentially a materialist in Art, and this is the distinguishing characteristic of the Dutch painters generally." Bryan, in his "Dictionary of Painters and Engravers," remarks when referring to this painter,—"though he painted on so small a scale, his style may be compared to that of Vandyck, in the correct drawings of the heads and hands, the delicacy of his carnations, and the breadth and facility of his pencil. The attitudes of his figures are easy and natural, and there is a truth and *naïveté* in the expression of his heads which may be said to be peculiar to him. The works of Metsu may perhaps be justly proposed as models of perfection in the particular branch of Art in which he excelled, as combining freedom with finish, and as exhibiting a transparence and purity of colouring, which is disturbed and destroyed by the torment of extreme and laborious polishing." And, as we are giving the opinions of other critics on the works of this master, we ought not to omit that of Mr. Smith, perhaps one of those connoisseurs most learned in the pictures of the Dutch and Flemish painters: it forms a portion of his introductory remarks to the list of Metsu's in the "Catalogue" to which we have already referred. "But whatever his picture may represent, there will ever be found in it a tasteful selection of objects, disposed in the most pleasing manner, and rendered interesting and effective by a judicious choice of colouring, and a skilful management of light and shade. The superiority of Metsu over every artist in the Dutch school is chiefly observable in the chaste and beautiful drawing of his figures, accompanied by a peculiar refinement of character, and, where necessary, great elegance of manner. The dresses of his figures, whether composed of satin, silk, or meaner materials, are disposed with taste, and their various qualities accurately denoted. The handling, or execution, is at all times broad, free, and appropriate."



THE LETTER-WRITER.

Of the three principal engravings which we have introduced as serving to show the style of this master's compositions, the first is from a picture entitled THE PIANISTE; it exhibits a lady playing on a pianoforte. M. Charles Blanc, in his "*Vies des Peintres*," from which our engravings are borrowed, says,—"this is a picture of admirable quality; it formed part of the collection of M. Randon de Boisset, and was valued at the sale of this amateur's gallery, in 1777, at 4999 *livres*, 19 *sous*: it subsequently figured in the collections of MM. Beaujon, Le Brun, Greffier, Fagel, and several others; at length it passed into the hands of M. Delahaute, who disposed of it to the museum of the Louvre, where it now is."*

Our next engraving is from Metsu's celebrated picture of THE LETTER-WRITER, in the

* This can scarcely be the picture to which Mr. Smith refers, and yet there is no other in his catalogue answering to the description. No. 14 he describes as "a lady wearing a plain morning dress, seated, playing on the piano-forte;" precisely like the figure in the engraving. He adds,—"engraved in the 'Choiseul Gallery.' Painted in a free manner, *en grisaille*," that is, in black and white only, without colour; and he mentions it as having been in the galleries of M. Julienne, the Duc de Choiseul, the Prince de Conti, and M. Wattier: in that of the latter, in 1727. It was sold, according to the same authority, from the Prince de Conti, in 1779, for 110*l*. Is it possible that the picture he speaks of was the original study for that now in the Louvre? if so, it could scarcely have escaped the observation of Mr.

fine collection of Mr. Hope, of London. It represents a young gentleman in a black silk dress with a broad white collar round his neck, that tells as a relief to the sombre hue of his costume: he is seated at a table covered with richly embroidered tapestry; a silver inkstand and a wafer stamp are on the table. A picture of cattle, in a richly carved frame, hangs against the wall, and the flooring is of black and white marble. The room is brilliantly illuminated from the open casement. The individual thus represented is said to be a portrait of Paul Potter, a supposition in some degree borne out by the cattle picture, which, it may be presumed, was introduced out of compliment to the great artist of such subjects. This picture has been engraved by Mr. John Burnet, who refers to it in one of his published works on Art as an admirable example of skilful composition, and of effective arrangement of *chiar'-oscuro*. Smith speaks of it as "a production of the rarest excellence and beauty;" we also learn from him the prices it has realised during a century of years, for it was sold in 1724 from the collection of M. Bruyn, at Amsterdam, for 74*l.*; from that of M. Braamcamp, in 1771, for 468*l.*; while it is now valued, by the same writer, at 500 guineas.



THE LOVER'S VISIT

The engraving which occupies this page, we have already referred to when describing the appearance of a wealthy Dutchman's residence in the seventeenth century; THE LOVER'S VISIT, which was formerly in the Choiseul collection, and more recently in that of the Duchess de Berri, (neither M. Blanc nor Mr. Smith informs us where it now is) is, according to the latter authority, a picture of larger dimensions than Metsu generally painted, its size being thirty-one inches by twenty-five inches. Mr. Smith describes it as representing "a lady, elegantly dressed in a white satin robe, bordered with gold lace, a red corset, and a white neckerchief, standing up, washing her hands in a silver basin," &c., &c. It was sold from the collection of M. Randon de Boisset, in 1777, for 399*l.*; and from that of M. Robit, in 1801, for 180*l.* only.*

Smith. And how is it then that the two writers so entirely disagree upon the pedigree of the work, if Metsu paints badly, as well as to the prices it has realised? Whatever its history however, the easy attitude of the figure, and the accurate drawing, will not escape the observation of the connoisseur, whether it were originally painted *en grisaille*, or in brilliant colours.

* To be continued.

PHŒNICIAN AND EGYPTIAN MONUMENTS IN MALTA.

BY DR. CESARE VASSALLO.

PHŒNICIA, properly so called, may be classed, with regard to the extent of its territory, among the smallest states of ancient times, even at its most flourishing period;* but from the circumstance of its being inhabited by a pre-eminently commercial people, it grew to be one of the first in importance. It possessed many colonies, which were all self-governed, and so far independent of the mother-country and of one another. The only ties that connected them was that of their common commercial interests, their civil customs, religion, usages, the worship of their gods, and especially that of Melcarte their great national divinity.† Hence naturally arose the extraordinary pains they took to introduce this worship wherever the pursuits of commerce led them. In Memphis they erected, not far from the Temple of Proteus, a chapel to Astarte, to whom they paid divine honours.‡

Malta lying half-way between Sidon and Tyre and Cadiz, offered a convenient place of deposit for the manufactures of Tyre, the perfumes of Arabia, and the silver of Spain; it presented also a welcome refuge in the winter season, and a soil, if not of spontaneous fertility, yet such as rewarded the toil of a skilful husbandman. The Phœnicians knew all these advantages, and a colony, issuing from Tyre or Sidon, took peaceable possession of the island above fourteen centuries before Christ.§

The Phœnicians, having once set foot in Malta, appear to have conceived the idea of transforming it into a great national Pantheon, so numerous are the sacred edifices they erected, and the deities whom they worshipped there. The conception, however, of their temples is almost throughout identical; and this uniformity appears to arise from some pre-established religious law, which forbade the architect to design new models or to employ different ornaments, the edifice being intended to represent a symbolic expression, from which it was not lawful to depart. We may hereafter attempt to explain this mystery. Nevertheless, in spite of this uniformity of conception, there exists the greatest inequality of execution, which leads us to think that many years intervened between the first and last erection—namely that of Bir Zebbugia and that of Mnaidra. I shall proceed therefore to speak of these temples according to their chronological order, judging of this not so much by their present state of preservation, as by the degree of perfection in their execution.

ARCHITECTURAL MONUMENTS.

TEMPLE OF MELCARTE.‖

This temple, uncovered like all the rest, was erected on the rising-ground which commands a view of Bir-Zebbugia,¶ at a distance of about seven hundred feet from the sea-shore, north of the little church of San Giorgio: it was thus visible from afar to the pilgrims coming from distant parts to pay their vows there. Two semicircular portions, connected by a wall of about thirty feet, is all that remains of the structure. The materials are stones of an irregular polygonal form, placed one upon another, their solidity arising from their size.** The rest of the ruins, which have fallen in the course of many centuries, cover the internal area. Viewed from a little distance, these remains present the appearance of an enormous heap of stones, partly shadowed by carob trees, which have accidentally struck root here. Of the Temple, in its present state, we can say no more; but there are many circumstances that enhance the value of this precious monument, which is mentioned by Ptolemy and others.

Ascending from the sea-shore to the temple, you come half-way up to three large monoliths, forming a kind of vestibule. The stone which serves for architrave and roof, lying slightly inclined,* is 15 feet 9 inches in length;† the two upright stones are, one 11 feet 3 inches, and the other, 10 feet 7 inches tall; and I am led to think that two encompassing walls were connected with this first sacred limit, beyond which no female was permitted to pass.‡ In this case, the whole edifice would have had an area of about three hundred feet, and would partly justify the statement of Quintinus,§ who visited it three centuries ago, and assigned to it dimensions which Cluverius, who had perhaps never seen, much less measured it, considered exaggerated. This vestibule is now converted, by the owner of the soil, into a miserable shelter for animals.

The shore is traversed, almost to the level of the sea, by circular ditches, two to eight feet deep, and larger at the base than the mouth. These all bear evident traces of the action of fire, the surface being calcined to a depth of two inches. One thing is remarkable in this shore, the change of level produced by a gradual and progressive sinking in, at a period posterior to the excavation of these trenches, but so remote that there exists no tradition of them.

Abela thinks that these trenches served for reservoirs of oil, with which the presses of the country around Zeitun ‖ were filled. Ciantar repeats the same opinion,¶ and my learned friend, Professor Zerafa, does not hesitate to call them oil-cellars.** I cannot adopt this opinion, and will briefly say why. In the first place, I do not imagine that the district around Zeitun, nor any other part of the Island, was ever so rich in olive-groves as to furnish a supply of oil, sufficient to fill whole trenches, serving as a depôt. There is frequent mention of the honey of our country, of our cotton-cloths, the whiteness of our cheeses, our little dogs, and our roses; but we find no mention by the ancients of the abundance of our oil. But it may be said, that the oil of Zeitun might have served for the consumption of the Island; yet why, in that case, transport it to the bay of San Giorgio, and expose it to the open air and the humidity of the sea-coast?

But before stating my opinion as to these fosses, and other similar ones found in the valley below the temple, I may remind the reader of the obligation imposed on all Phœnician colonists, of kindling every year, in an appointed spot, large fires in honour of this their principal deity. Now, if we take into consideration the manner and place in which these fosses have been excavated and arranged, their number, and their uselessness for the object imagined by Abela and Zerafa, and lastly, the indelible trace of igneous action, I think we may be assured that they were employed as furnaces, to contain the bonfires which constituted an integral part of the religious ritual of the worshippers of Melcarte.

Houël, misled by the reasoning of Abela and Ciantar, considers the temple of the Phœnician Hercules to be situated in the bay of Marsascirocco, not far from the little church of Our Lady *ad Nives*. He has even drawn and published a wall belonging to it, 90 feet long, as the sole venerable remains, although he confesses himself unable to understand to what part of the temple such a long and isolated wall could have belonged.* It seems strange to me that such a diligent observer as Houël should not at once have recognised this as a building of an epoch very long posterior to the Phœnician; and the more so, as he might have known from Ciantar† that part of the neighbouring pavement was flagged with the marble of our country, and in part composed of monochromatic mosaic. Houël, who saw the *ruderi* of Bir-Zebbugia, and asserted them to be of the most ancient construction and Phœnician, might have reasonably concluded that these pieces of wall actually belonged to the temple of the Tyrian Hercules. I shall conclude with the words of Nidersted:‡ "Hodie dicti templi (Herculis) monumenta admiratione dignissima adhuc supersunt, apud portum, quem Marsascirocco vocant, ad Ecclesiam ibi vicinam Sancto Georgio sacram."

It is unnecessary to speak of the error into which Abela, and after him Agius fell,§ in imagining the statue of Hercules preserved in the museum of the Library to have been transported from Phœnicia, and that it was the image of the deity worshipped in the Temple by the Phœnicians. The Hercules of our Museum is that of Thebes, and not of Tyre, and is from a Greek, if not a Roman, chisel. I may add, that in the temple erected to Melcarte, there was no image but the *Flame*.

"Irrestincta focis servant altaria flamma.
Sed nulla effigies, simul octave nota Deorum." ‖

TEMPLE OF JUNO.

Of this temple there no longer exist any remains, except in the traditions handed down to us, and in the works of the ancients, to which I must recur in speaking of it. It was erected upon the promontory where now stands the Castle of St. Angelo, in the ditch of which Quintinus¶ saw immense ruins, covering a large area of ground. According to Cicero, it was of very recent origin, and held in peculiar sanctity; and the goddess might well pride herself upon it, as on that of her loved Samos.** And if this temple could not, like Carthage, boast of her arms and chariot,†† it was extremely rich, in the gifts there offered to the goddess. The large harbour which it commanded bore her name. The enemy who landed there—especially during the Punic Wars—and the pirates who sought secret shelter there in the winter season, always held it sacred and inviolable.

The captain of Masinissa's army, arriving at Malta, took from this temple some elephants' teeth of enormous size, which he sent as a present to his king; but the latter, when informed from what sacred place they had been taken, sent them back, with an inscription signifying in his language, "That the king had received them in ignorance, and anxiously sought to restore them."‡‡

At a subsequent period, the avaricious Verres, unlike the Numidian king, whom the Romans called a barbarian, sent hither the lowest of his menials to despoil the temple of its riches, and of the works in ivory, representing victories and executed with wonderful skill. The Maltese ambassadors complained loudly to the senate, and Tully repeated their just remonstrances before the judges.§§

Professor Zerafa ‖‖ is of opinion that the granite columns in the chapel of the castle of St. Angelo belonged to the temple of Juno; he has, however, not advanced any reason for this opinion, nor is it easy to imagine any use for a single granite column in an uncovered temple, which, there is reason to believe, was built of the stone of our country; for Quintinus, in speaking of it, makes no mention of marbles, and this stone furnished material exclusively for the erection of the other temples. The only

* Heeren, Historical Researches, translated from the German, vol i.
† *Ibid.*
‡ Mignet, 22 Mem. sur les Phéniciéns.
§ Diod. Siculus, 204 Marg Lat. versionis.
‖ This divinity was called by the Greeks the *Tyrian Hercules*, differing however from their Hercules, although the mythes often confound them.
¶ A small bay in the vast Port of Marsascirocco, which the ancients called "Porto Ercole."
** Many maintain that the Phœnicians were the inventors of architecture, or we should rather say those who diffused it in the West, and that they were symbolised under the names of Cyclops and Pelasgians. See Fosbroke's Encyclopædia of Antiquities. Cantù, Enciclopedia Storica, vol. Archeologia.

* There are many similar monuments of primitive architecture in Great Britain; and it was those of Tyre or Sidon which introduced there the art and the use of erecting them. The law of placing in an inclined position, the stone resting upon the others, is generally seen in them all. Gwilt, Encyclop of Architecture.
† The largest of the blocks in Kit's Cotty House in England is not longer than twelve feet, and that of the celebrated gate of the Lions in Micene, only eleven.
‡ Silius Italicus, lib. iii.
§ Descriptio Melitæ.
‖ Della Descrizione di Malta, p. 21.
¶ Malta Illustrata, p. 100.
** Istoria fisica di Malta, p. 16.

* Voyage Pittoresque, vol. iv. p. 92.
† Malta Illustrata, vol. i. p. 461.
‡ Malta Vetus et Nova. Helmstad, 1669.
§ In a MS Dissertation preserved in the Public Library.
‖ Sil. Ital. lib. iii.
¶ *Loc. cit.*
** In Verrem iv. and v.
†† Æneid, lib. i.
‡‡ Val. Max lib. i. c. 2.
§§ *Loc. cit.*
‖‖ Storia Artistica di Malta.

possible supposition is, that it may have been a votive column, like the candelabra of the temple of Melcarte, and that it perhaps escaped the notice of the plunderers sent by Verres.

TEMPLE OF ASTARTE IN THE ISLAND OF GOZZO.

This temple is best known by the name of the "Torre dei Giganti," (Tower of the Giants), which was given to it centuries ago, from its circular form, and the enormous masses surrounding it. It is a common thing with the Maltese to call any circular building, the object of which is unknown, a "tower;" thus the temple of Bir-Zebbugia is called "Torri-tal-Hud," (Tower of the Jews); a beautiful sepulchral monument not far from Gudia, is named the "Torri-giauhar," (Tower of Pearls); and the remains of the most ancient structure in the district of the same village is known by the name of "Torri-tal-ghassieui" (Tower of the Guardian).

General Alberto della Marmora, in his letter to M. Raoul Rochette, published in the *Annales Nouvelles de l'Institution Archéologique*, speaks at great length of this temple erected to Astarte, the Phœnician Venus; and Signor Mazzara had previously published some views, together with a plan, calling it the "Antediluvian Temple of the Giants."

TEMPLE OF HHAGIAR KIM.

Hhagiar-Kim (Stones of Worship) is a spot distant about a mile from the village of Krendi. From remote times, the colossal masses raised there excited the astonishment and curiosity of all who visited them; and a general desire was felt to clear the space around of the stones and rubbish which encumbered the spot, from a feeling of assurance that something interesting to the science of archæology, and which might throw light on the religious and civil history of the Maltese, would be discovered. Consequently, in November, 1839, Sir H. F. Bouverie authorised Sir V. Casolani, revenue-collector, to undertake the excavations, which lasted two months, when the remains of the Phœnician temple of Hhagiar-Kim were first discovered.

Casting a glance over the plan of the temple, two parallel spaces present themselves, of an oblong figure and unequal extent. The larger court is 105 (English) feet long, and the other 80; the width of the two taken together is 70 feet. To the first space is united two others, nearly of the same figure, but only 38 feet in length. The outer wall is constructed of colossal stones, placed for the most part vertically, as are also the walls of the internal divisions. There are various entrances, but no doubt the principal one fronted the east.

With respect to the semicircles, divided from the rest by large stones, and to the two spaces connected with the larger area, the idea was manifestly to make seven principal divisions.

At a few steps from the circumference are seen four large paving-stones, 14 to 15 feet high, and united at the lower extremity, covering a line of 27 feet; also two others, of nearly equal dimensions, and a seventh isolated one.

In one of the principal spaces is a small altar of an interesting form, square, two feet five inches high, and one foot and a half wide. In the angles are eight small pilasters, which sustain an abacus; and in the intervening fronts are represented in alto-relievo two portions of serpents, united at one point, from which springs a palm-tree, covering and adorning the whole surface with its branches. On the abacus rises to four inches high a circle above a foot in diameter. The whole surface, except the upper one of the circle, is perforated on every side.

Near this altar stands the *Sacred Slab*, set in between two large parallel and vertical stones. The whole surface of this is also, as usual, perforated; and in the middle, on two raised lines, is seen the half of the *egg* in alto-relievo. The Sacred Slab rests upon a predella, which is undoubtedly the *sacred threshold*. In the space between the two above-mentioned large stones, were found the bones of quadrupeds in large quantities, and there is reason to believe that, upon further excavation, the bone-trench will be found.

A large number of pieces of vessels of various dimensions were also discovered; some with tile ornaments, others with circles; part chiselled, part in relievo, and all baked. Three monopodes, consisting of a single stone, are still untouched, and have lain under these ruins for centuries.

In some parts of the temple were found a great many concavo-convex stones; some of a conical form, others semispherical, which if paired and joined would form either a sphere or an egg. They vary in size from five inches to three and a half in diameter.

But the most precious objects among the discoveries are undoubtedly seven statuettes of Maltese stone, of various sizes, and with the heads cut off. These are perhaps unique specimens of Phœnician art transmitted to us; two are in a sitting posture, covered with a large gown,—a distinctive mark of the female sex; a tress of hair hangs down the back of one of them to the heels. Four are in a stooping posture, quite naked; a seventh—the largest—is mutilated from the knees downwards, and covered with a girdle from the navel, half-way down the thigh. There is an obesity in them all, which renders them ludicrously similar, and involuntarily excites the spectator's laughter. In two of them, at the point where the neck joins the bust, is a concavity, and some holes bored for the purpose of fixing on a false head. The bases, formed either of the borders of the respective gowns or of the flattened limbs, are circular, and measure from 1 foot 8 inches, to 3 feet in circumference: the largest of the statuettes would stand perfectly in a circle of little more than four feet. It is to be observed that, viewed in front, they represent an external line composed of two semicircles of unequal diameter, the smaller one placed upon the larger. It appears, too, to be a leading thought, to make the circular lines predominant in every part and member.

Having thus briefly described the *ensemble* of this Temple, and the most remarkable accessories discovered, I shall proceed to speak freely my opinion of them.

The cosmogony of the Phœnicians led them naturally to the worship of the universe, to that of the Procreative Power, and to astrology. They symbolised the universe under the form of an *egg*, which, divided in two, represented the heaven and the earth; the Procreative Power, under that of one or two serpents, paired, and of two spiral lines; and the stars in the constant circular figures.*

As astrologers, they erected their temples open to the sky, that either the ardent ray of "him who enlightens the whole world," or that of the silent moon, or of the lesser stars, should enliven and beautify them; and that the gods, whom they assigned to the stars,† might be able, without the interposition of a roof, the better to receive their offerings, and lend an ear to their vows.

This worship prescribed the rule for the geometric lines of their temples; and hence is observable in them all the circular circumference, because the circle is the justest expression, and apparently the truest image of every star; and hence the conjunction of the semicircles with straight walls, to recall the conjunction of the planets at certain periods. Nor did their worship prescribe alone rules to the architect; it guided the chisel of the sculptor, and the wheel of the potter, perhaps too the pencil of the painter. In these statuettes, as I have before said, the limbs are round, the base and the contour circular. The form of the votive vases was round, the ornaments circular, or inclining to a circle. The *Sacred Slab* is moreover perforated over its whole surface, to represent myriads of stars.

Now, from the circumstances that the architectural conception is the same in all these temples—that this conception is intended to embody the expression of a secret idea—that the sacred slabs and stones, with their ornaments, are constantly repeated in them all—we may infer, without much doubt, that these temples were principally erected to the same deities, that is to say to all the stars together. I say principally, because it is certain that each was dedicated secondarily to a particular deity. Thus we see the temple of Bir-Zebbugia dedicated to Hercules, that of the great port to Juno, and that of Gozzo to Astarte.

A nation established on the shores of a sea-coast more than one hundred and fifty miles long, and deriving its wealth and splendour from navigation and commerce, must naturally have felt gratitude to those who had constructed the first ship, first ploughed the sea, and were initiated in the science of astronomy. In this point of view the Cabiri assuredly merited an apotheosis from the Phœnicians.

The Cabiri were seven in number,* all children of Sidek, a word which signifies in the language of our country, "thy lord." An eighth was added to them, named Esmun, or Esculapius, who was worshipped with especial veneration, and to whom they erected temples. Of the Cabiri, two were females, Axieros and Axiokersa, Ceres and Proserpine.†

The Cabiri, likewise, had committed to writing the theology revealed by Tot to the Phœnicians, had discovered the use of simples, the method of curing poisonous bites, and the art of incantation—that is, of restoring health by muttering mysterious words. Hence was given them the name of Kbir, which Varro and Tertullian interpret to mean "powerful." In the Maltese language, is not Kbir equivalent to "great" or "powerful?"

The worship of the Cabiri is involved in mystery, as the priests alone were permitted to enter their sanctuaries. "Cabirorum fanum solis sacerdotibus permissum." (Herod. lib. 3). The images of this divinity, likewise, were full of mystery, of a ridiculous form and appearance, resembling the Vulcan of Memphis, which excited the immoderate laughter of Cambyses. "Cabirorum simulachra erant Vulcani simulachris similia; forma nimirum et species utriusque ridicula . . . . Cambises Memphiticum Vulcani templum ingressus, statuam ejus excepit multo risu."‡

The Cabiri being deified, as we have observed, temples were dedicated to them. Among the latter, erected by the Phœnicians, may be mentioned that of Berito, of equal celebrity with the Temple of Neptune.§ They were especially erected to Esmun, and one of these was an object of admiration in the centre of Carthage.‖

It was natural that the Phœnician-Maltese colony, influenced by the same belief and the same interests, should follow the example of the rest. But this was not the sole cause for such a supposition. There are unquestionable proofs that the Phœnicians erected a temple to the seven Cabiri, and that this temple was that of Hhagiar-Kim. Its principal divisions were, as I have observed, seven in number; and seven was the number of the large stones which stand without side, on the approach to the enclosure,—a symbol of the power and number of the deities worshipped there.

The place itself where this temple stands is called Rahhal Kbir, a village which could not be termed either great or powerful *par excellence*. Duzzina in fact scarcely mentions it,¶ and Abela asserts that it did not contain above twenty houses.

A very remarkable circumstance is the analogy and perfect resemblance between the seven figures we have described, and those mentioned by Herodotus. The words *forma et species utriusque ridicula* are seemingly still applicable in our times; and I can testify that, at first sight, they have moved others to laughter besides Cambyses, from their dumpy appearance. I may add, that two of them are female,—without doubt Ceres and Proserpine. The zone which encircles the largest of the seven must be intended to symbolise the zodiac, as a sign of the great Cabiric skill in the science of the stars.

It is a matter of curiosity how these figures were found headless, whilst two of them had a

* Faber's Origin of Pagan Idolatry.
† Vico, Scienza Nuova, libro. ii. p. 331.

* Eusebii Præp. Evang. lib. i. chap. x.
† Bocharti Geogr. Sacra. col. 394.
‡ Herod. apud Bochart. col. 396.
§ Euseb. *ibidem*.
‖ Strab. xvii.
¶ Acta Visitationis, 1574.

false head. In the first place, I observe that most of the antique statues which have been preserved to us are broken, and deprived of some member, of which the most celebrated museums will furnish proofs. In this Maltese group, the most beautiful statue found in Gozzo, and now preserved in the library of the garrison, and the Roman statue fixed beneath the gate of the Medina, and the statue of the Theban Hercules, have all had the heads cut off; and although the Hercules has the head, this was placed upon it by the chisel of Casha.

The causes of these mutilations are so obvious that there is no need to repeat them: among the rest may be included religious aversion and animosity. The Christians, on coming out of the catacombs, and freed from the daily persecutions which they willingly underwent in testimony of their faith, may not improbably have broken a head and struck off the nose of some of the innumerable crowd of deities which had eyes, and saw not, and ears, yet heard not.

The employment therefore of these false heads seems to have been common among the ancients, —a custom which they probably derived from the Phœnicians. Suetonius* relates, that instead of breaking the statues of the Emperors of odious memory, they decapitated them, and substituted the heads of others to whom they were attached. In the year 1761, some imperial statuettes were discovered on the Piacentine Hills at Velleja, in good preservation, and entire, with false heads, which were taken off and replaced on the body at will. Each head terminated in a cone, which entered a hole made in the neck of the statuette.†

No head of the Cabiric statuettes, however, has been discovered; and I am of opinion that, either, being of a more fragile material than the stone, they have been destroyed by one of the large stones falling upon them, or, being of a precious material they have excited the cupidity of those who lacked faith in the power of the divinity they represented.

The altar we have described was not improbably dedicated to the sacrifices to Hecate. It will be remembered, that in the cave sacred to the Cabiri in Samothrace, dogs were immolated to this goddess; as the barking of dogs, according to Sophronius, put to flight spectres.‡ And perhaps the cells formed by three monoliths, which are seen in some parts of the temple, may have served as receptacles for the dogs to be sacrificed. The palm tree which adorns this altar recalls the religious importance which the Phœnicians attributed to the palm branch: they held it as a mark of high respect, and they covered their faces with a branch of it when offering up their prayers to their gods.§

The monopodes probably served as pedestals for vases, fragments of which were found scattered over a large space of ground, and which were perhaps used in the mysterious initiations.

We must not pass unnoticed the cranium discovered in excavating this temple, together with the rest of the skeleton, which is preserved in the Museum of the Public Library. Its size and antiquity have given rise to much diversity of opinion: I shall here mention one of the numerous observations published on this subject by my learned friend Professor Galland.‖ "This cranium," he says, "is evidently that of an adult, probably a male aged 30 to 40 years. It is very interesting, whether regarded as a mere accidental monstrosity, or as an indication of the existence of a race, or variety of a race, at that remote period. It presents a facial angle much more acute¶ than any hitherto found (if we are not much mistaken) in the human species." In another place Dr. Galland thus speaks of the epoch assignable to the skull. "This is an interesting question, but not easy of solution, from the difficulty of ascertaining how long a time bones can last. Many circumstances have to be considered; the age of the individual, the mode of his burial, the nature of the soil, &c., cause the duration of the preservation of bones to vary." The learned Professor is of opinion that if the person who superintended the excavation had noted the position in which the skeleton lay, how the face was turned, whether, and in what, it was wrapped up, &c., these data might have assisted in determining the age of this skull.

Having fulfilled their duty to the Seven Cabiri, it remained for the Phœnicians to dedicate a temple to the especial worship of Esnum, the eighth brother, and they accordingly erected to him the

TEMPLE OF MNAIDRA,

distant a mile from that of the brothers; the two thus standing in sight of one another, and as if for mutual protection. This temple is in a better state of preservation than any of the rest, and from its elegance appears to have been erected at a period when architecture was in the greatest perfection among the Phœnicians. It had remained unnoticed from its remoteness, and was thus secured from devastation until the excavation of Hhagiar-Kim, when the large stones rising gigantically from the ruins suggested the idea that they were perhaps the circuit of a temple. Consequently, in May, 1840, the task of excavation was undertaken, and this interesting monument came to light.

Like the temple of Astarte, in Gozzo, this might also be regarded as two contiguous temples, with no communication. The plan, in fact, exhibits two distinct areas, each consisting of two elongated parallel circles, of unequal dimensions, and accessible by a wide aperture in the wall which separates them. The smaller area, which appears to have been the temple properly so-called, has a magnificent and gigantic entrance facing the south-east, which seems as if the work of yesterday.

At the right of this entrance are observable some repositories, or small low rooms, which there is reason to believe were built to contain the dogs that guarded the temple —a custom religiously observed in all the temples to Æsculapius.* The entrance aperture of the larger area is somewhat narrow, and fronts the south. From the well-known confidence the Phœnicians had in the curative power of this deity, and the number of infirm persons brought to his temple, where a place was assigned them, it is not unreasonable to suppose that they used this space as an infirmary, covering it as occasion required with an awning, to shelter from the sun and rain the sick persons brought there to be cured.

It occurs to me here to suggest that if this temple and that of Hhagiar-Kim were disencumbered of the mass of stones which choke them, and a passage were made to the subterranean parts which have been ascertained to exist there, some monumental object might perhaps be discovered, throwing light on historical facts hitherto buried in mystery.

I cannot conclude this account of the religious edifices of the Phœnicians without mentioning the one which stands unobserved on the hill of Corradino. A small portion only of it was excavated in 1840, to about five feet in depth; when two beautiful entrances were discovered, leading to the usual semicircles, and with the same disposition of large stones. There is no doubt that, upon clearing out the interior, indicated by large masses on the surface which invite excavation, an entire edifice would be discovered, not inferior in interest to the others already excavated.

OTHER STRUCTURES.

The reservoir of water in the district of Meduiet is an interesting monument, both from its proximity to the temple of Melcarte (apparently connecting it with the religious ritual of this people), as well as from the structure itself. It is a parallelopipedon in form, having a base 33 feet square, and visibly 13 feet high; I say visibly, because it is so encumbered with huge stones, that its exact height could not be ascertained without great difficulty, and some expense in clearing it. It is divided by twelve large isolated pillars, without capitals, and arranged in three rows: one of these pillars is formed of two stones 8 feet 8 inches in circumference; all the others of three. No cement or mortar unites these stones, but the surface at their junction is perfectly smoothed, and the lines of junction run in straight lines: some pieces of bitumen still adhere to the walls, which it is very difficult to detach. Five large stones extend along each of these rows, and form an imposing architrave. Enormous flat stones of considerable thickness rest, one side upon these architraves, and the other in the opposite wall, presenting a smooth entablature, the only practicable one known to the Phœnicians and the Egyptians.

The construction of the reservoir and the huge stones have given it the name of "Ghar-el-giganti" (Cave of the Giants); and "Giganteja" (Country of the Giants) is still the name to the plain above them, from the large masses of stone, some polygonal and others square, which are seen there. In this neighbourhood no doubt lived, either in caverns now closed, or in buildings now in ruins, those who were entrusted with the care of the temple, and who perhaps provided this supply of water for its service.

I may mention here the wall of Mesrah Ghonok, in Hhal-Dmiehh, in the neighbourhood of Musta, drawn and illustrated by Signor Grognet, an excellent architect and archæologist, who persists in maintaining them to be Atlantic, and the work of giants. I cannot go this length, and am content to regard them as the work of ordinary men—those, in short, who erected the huge stone-work of Hhagiar-Kim and Mnaidra.

In speaking of Phœnician walls, I must not omit to mention the one erected in 1834 in the villa of Lord Hamilton Chichester, in the Pietà, apparently intended to centre in one point of view, and contrast, the light forms of the Grecian with the heavy forms of the Phœnician architecture. This wall at once recalls the temple of Mnaidra.

HYPOGEA (SUBTERRANEAN CAVERNS).

The Phœnicians united piety to their deities with a similar sentiment towards the dead. They were not accustomed either to burn or bury their dead, but placed them in small cells, cut in stone, in caves excavated for this purpose, and outside the city.* Their country abounds with these sepulchres, and at three hours' journey from Sidon are the celebrated rock tombs. Amongst the numerous hypogea excavated in Malta, that of Ben-Gemma deserves the first mention.

The mountain of Ben-Gemma rises in a delightful part of the island. The valleys around are covered with luxuriant orange-groves and pomegranates, and the streams with which they are watered abundantly make the inhabitants gardeners. The summit of the mountain presents a vast plain, commanding one of the most beautiful tracts of country in the island. The side facing the little church of "Nostra Donna della Lettera," is perforated irregularly with caverns, more than sixty in number, which are, for the most part, easy of access, and of a surpassing finish and perfection, both in conception and execution. Their internal structure varies, some being very simple, and others subdivided. In most of them a large ante-chamber is lengthened out into a narrow corridor, flanked by cells, (*edicole*) to contain a dead body, formed in the manner of funereal beds, at the extremities of which are two projections, one to support the head in a hollowed space, the other the feet. The same form is observed in the beds for children as for adults. All these *edicole*, it appears, were closed with a broad stone, set into a hollow made on purpose at each opening.

In this beautiful necropolis are seen, repeated in various caverns, small semicircular chambers, which lead to the inference that they were

* Vitæ XII. Cæs.

† Dell' Architettura Egiziana, dissertazione, Parma, Bodoni, 1786, p. 98.

‡ Bochart, *loc. cit.* p. 397.

§ Hist. de l'Acad. des Inscriptions, vol. xxxiv. p. 90.

‖ Il Portafoglio Maltese, Nos. 81 and 82.

¶ Not more than 62 degrees, or rather between 60 and 61.

* Hist. de l'Acad. des Inscriptions, vol. xxxvi. p. 81.

* Hist. de l'Acad. des Inscript, vol. xlii. pp. 55, 87.

destined for some religious ceremony. It has been imagined * that these caverns served as a habitation to the Essenes, the famous Jewish sect, who lived far apart from populous cities, dwelling in villages, and engaged in agricultural and other innocent pursuits.† This opinion has, perhaps, arisen from the fact that these caves were, and still are, called by the country-people "Ghirien-el-Lhud" (grottos of the Jews). But it is to be recollected, that among these country-people, the name of Lhud is applied to all non-believers, and to those whose faith is unknown. Thus they called, and still call, by the name of "Torri-ta-Lhud" (tower of the Jews) the temple of Melcarte, in Bir-Zebbugia, from its being erected to a false god by unbelievers.

But the structure of these caves of Ben-Gemma show sufficiently that they could, at most, have served as a temporary retreat during the times of persecution, as the catacombs did, of which Milizia says, ‡ that, first constructed for the dead, they served to preserve the living, with that which they held most precious."

Passing over the more celebrated and numerous hypogea of Melleha and Benghisa, we must mention the hitherto unnoticed one in the district called "Tal Ghzira." It is not more than two hundred paces from the bridge which unites Fort Manoel with the land, and within a stone's throw of the new villa of the Cavalier Giacomo Tagliaferro. It is entered by a small gate, about three feet high, which was closed, and perhaps concealed, by a stone. On descending some steps, you enter a short corridor, opening on the left into a semicircular chamber, in the wall of which is hollowed a cell, to contain a dead body. On the right of the corridor, and in front of the little chamber, are two *conditorj* of unequal size. The interior of the larger one is ornamented with tiles, a form of decoration much adopted by the Phœnicians.

I must not omit to notice the other sepulchre of Gharghercluf, in the island of Gozzo, about a mile and a half distant from the Rabbato. It is now, with a spirit of Vandalism, reduced to a mere quarry; few of the little chambers and the *conditorj* remain, and even these have suffered from the repeated blows of the workmen.

MONUMENTS OF SCULPTURE AND PLASTIC ART.

1. Among the remains of Phœnician sculpture preserved to us, the Cabiric statuettes, of which we have already spoken, occupy undoubtedly the first place; next come the two marble Cippi, or candelabra, 3 feet 2 inches tall, and broken at the top. It is not precisely known when these were discovered, but Ciantar certainly erred in saying that they were dug up in 1732, Costanzo having mentioned them in a letter dated December, 1694, given in the fourth collection of the "Lettere Memorabili," (1697).

These remains are votive, and, according to the Greek inscription upon the pedestal, were offered to Hercules, by Dionysius and Serapion, sons of Serapion of Tyre. The value however of these candelabra does not consist so much in the work of the chisel, although their form is light and gracefully executed, as in the Greek inscription upon the pedestal, a masterpiece of Phœnician epigraphy; Barthelemy, Swinton, Perez Bayer, Fabricius and Gesenius have all laboured at its interpretation. In the Phœnician inscription the two brothers are called Abdasar and Aserchemor, sons of Aserchemor of Tyre; but this diversity of names in the two languages is not surprising, as we know that the Orientals, especially after Alexander's conquests, used to appropriate a Greek name, and add it to the Oriental one. § Hercules is usually called Melkart, lord or king of the earth. The Grand Master Rohan sent one of these cippi as a present to the King of France in 1780, which M. Brest saw in 1797 in the library of the Mazzarine College. The other is preserved in the Museum of the Library at Malta.

2. A Mask of clay, admirably modelled. It is supposed (and with probability) to represent Esmun, from the long beard, and the usual ornament of little rings arranged in the manner of a pretty necklace.

3. A clay Vase, dug up in 1767. It is an *Epichysis*, of beautiful form, admirably executed, and in good preservation. It is supposed to have been used for some religious purpose. Castelli,* in the print of it which he published, gives a Phœnician inscription, cut upon the widest part of the circumference of the vase, which I have not succeeded in tracing.

4. A Bath, of terra cotta, found accidentally in the vicinity of Medina in 1779. It is worked with raised bands on a flat surface, the whole well polished and of a light red colour. It is only 5½ feet long and 4 inches wide. Three stones of the same material form a cover to it; the bottom or lower surface is remarkable, presenting at each of the internal angles a conical hole, terminating in the corresponding foot. On the supposition that this bath may have been used in the extreme ablutions, we may infer that these cavities or recipients were made to receive nitre and aromatic herbs in solution with the water. The objection raised, from its small dimensions, would quite as much apply to a sarcophagus as a bath.

5. The beautiful Amphora, preserved in the museum at Malta, is a favourable specimen of the skill attained by the Phœnicians in the art of making glass. It was found in the fosse of the Castle of St. Angelo, near the Temple of Juno, which was rich in votive gifts. It is a foot and a half tall, and measures 2 feet and 1 inch at the widest part of its circumference. It is in excellent preservation, save the loss of one of the *ansæ*: the lustre and colour of the silver patina might almost lead us to imagine it an elegant silver vase, not long from the hands of the workman.

PHŒNICIAN COINAGE.

Only five coins of the Phœnicio-Maltese money have been preserved: these are of bronze, four bearing the well-known inscription of three letters, and one having no inscription.

1. A woman's head veiled, with a diadem. *Reverse:* a divinity terminating in *erme*, escorted by two priestesses. The one preserved in the museum of the library has a small senile head, bearded and veiled.

2. A woman's head veiled, with a diadem. *Reverse:* Head of Aries.

3. The same female head. *Reverse:* a tripod, with three crowns.

4. Head of a bearded man holding a caduceus. *Reverse:* an object resembling a pomegranate in a laurel wreath, the fruit of which some have imagined to be a little bell. Many think the man's head to be that of Esmun (Æsculapius), looking at two serpents. This reptile always accompanies the health-restoring god.

5. A woman's head, veiled, with a diadem. *Reverse:* a crab. This coin is without inscription.

Monsignor Brest treats of these coins at large, and those who desire further information may consult that learned prelate's writings.

* Ciantar, vol. i. p. 240.
† Bergier, Dict. Encyclop. de Théologie.
‡ Dizionario, voc. *Catacombe.*
§ Fabricy, de l'Alfabeto de los Fenices, p. 175.

* Siciliæ Veteres Inscriptiones, p. 298.

THE VERNON GALLERY.

A MYTHOLOGICAL BATTLE.

. Stothard, R.A., Painter. G. C. Finden, Engraver.
Size of the Picture, 2 ft. 2 in. by 2 ft. 11 in.

This picture affords another example of artists indulging in subjects which are not usual with them; the painter of Arcadian scenes, such as Boccaccio sung, possessed a mind sympathising but little, as we should suppose, with the din of war, and the strife of battle.

If Stothard intended his work as a representation of some historical event, whether fabulous or otherwise, he is certainly open to the charge of palpable anachronism, for the combatants are clad in armour belonging to various periods; there is the Greek, the Roman, and the knight of the mediæval age, armed *cap-à-pie*, save that he wears no vizor to his helmet, mingled together in deadly strife; such a gathering may, indeed, be aptly called "mythological," but it appertains to no mythology with which we are acquainted. Above the heads of the combatants float hideous forms, having the appearance of demons of war, which add to the fabulous character of the composition.

Notwithstanding the incongruities we have pointed out, and the absence of all positive interest one must feel in any picture that tells us nothing beyond the artist's imagination of what he has never seen nor even read of, we can admire the skill with which Stothard has grouped his mass of incongruous figures, the vigour of his conception, and the anatomical knowledge displayed in the drawing of many of the individual forms. In the two latter qualities the picture is more entitled to commendation than many others from his hand which have passed under our notice.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

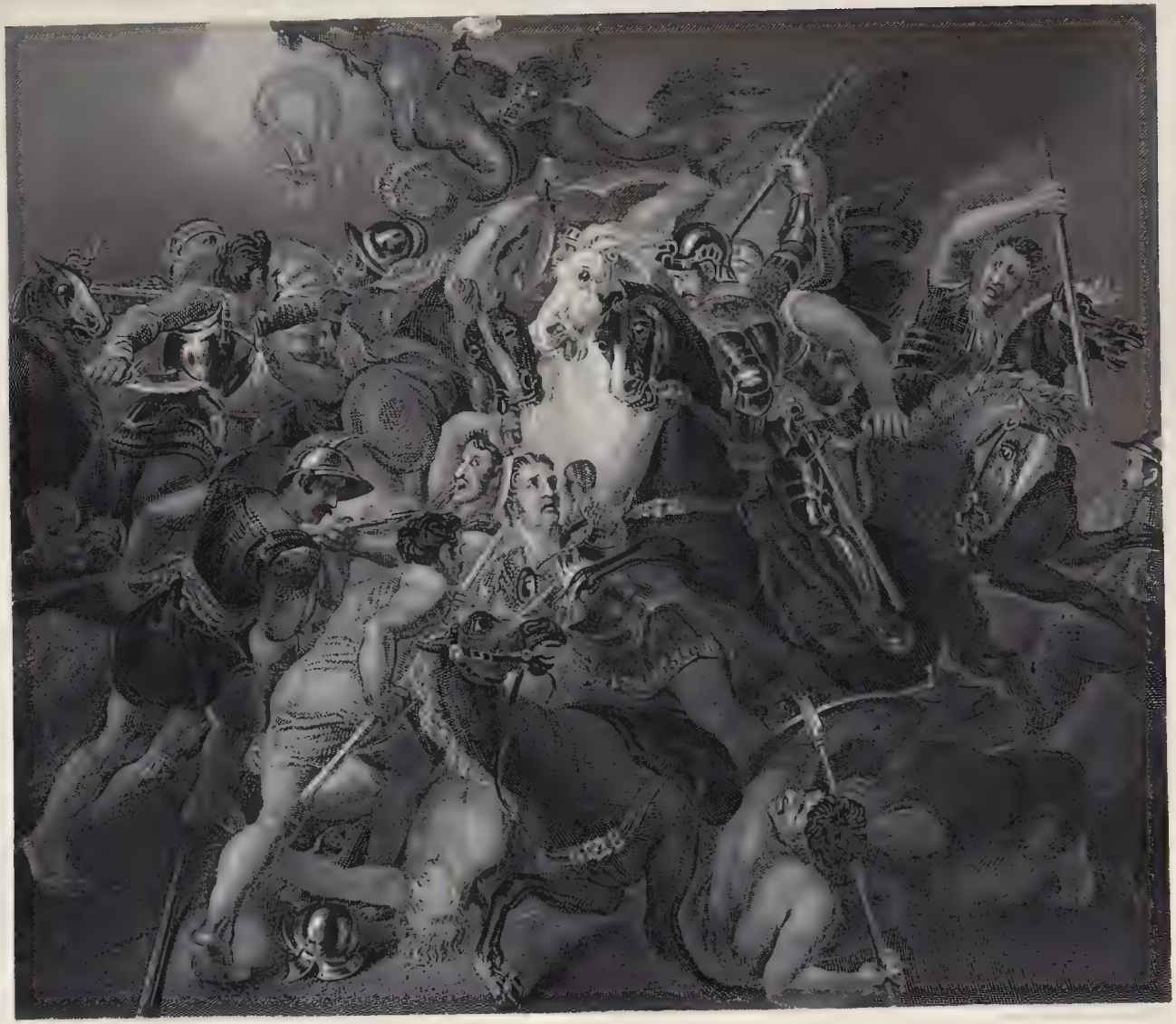
SKINNERS' HALL.

The Skinners' Company, the next in order of precedence, was incorporated by Edward III. in 1327. At that time the Skinners were divided into two brotherhoods; but these were consolidated by Richard II., and Henry VIII. in 1438, confirmed the former grants, and directed that every person admitted to the freedom should be presented to the Lord Mayor. The importance of the Company in former times may be supposed, if we recollect that furs up to the time of Elizabeth were much esteemed as marks of distinction according to the kind; and they were of very high value. Even later, we find Inigo Jones dignified with a gown of budge; and we still see that they are used in the robes of our peers and judges. The gowns of the Skinners' livery were faced with budge-fur, and Budge Row was so called from the skinners who dwelt there. In the time of Queen Elizabeth, the Skinners made a stand for the maintenance of their privileges, claiming that all skins of English breed to be exported, should first pass through the hands of some freeman of the Company; but through the opposition of the Lord Mayor, the claim was not allowed.

Mention is frequently made of their processions. Munday, the continuator of Stow, tells of one on Corpus Christi Day, in which "were borne more than one hundred torches of wax (costly garnished burning light;)" and there were "above two hundred clerks and priests in surplices and copes, singing; after which came the sheriffs' servants, the clerks of the compters, chaplains for the sheriffs, the Mayor's serjeants, the council of the City, the mayor and aldermen in scarlet, and then the Skinners in their best liveries." Moreover, the Skinners were celebrated for other exhibitions, common during the middle ages. Every year they assembled at the Skinners' well, in Clerkenwell, and "held there certain plays"—"played of holy scripture;" these continued several days, and were attended by the sovereign and nobility. Some trace of their pageantry is retained in the mode of electing the masters and wardens. On such occasions they enter the hall in procession with trumpets; three large silver vessels in the form of birds are brought in, from which they drink; they then try on caps of maintenance, until one is supposed to fit, when the wearer is hailed as master or warden.—Amongst its members, the Company has numbered six kings, five queens, nine dukes, and others. Sir Andrew Judde, Lord Mayor in 1550, was a member. He founded the grammar-school at Tunbridge, and for its support, bequeathed lands of the annual value of 56*l.* 0*s.* 4*d.*, in St. Pancras and elsewhere, to be perpetually vested in the Company. Other estates were given by his son-in-law, Sir Thomas Smith. The rental of the whole has greatly in-

* Continued from p. 195.





creased. The estate in St. Pancras was covered with houses by Mr. Burton. The name of the original benefactor is still preserved in Judd Street.

As usual, we have no means of definitely stating the income. Some of the members intimate that there is no money to spare for works of Art; by which we can only suppose an apprehension of a reduced expenditure in entertainments. Perhaps they might reconcile it to their consciences, to apply part even of the bequest of Sir Andrew Judde to the promotion of Art, if they felt with us how strictly subservient such works might be to the purposes of education; and we have before urged that schools are certainly not the least important places in which those works should be found. Brayley, in 1810, set down the disbursements for schools, alms-houses and similar objects, at between 1000*l.* and 2000*l.* But we should say that the author does not appear to be always accurate.

The present buildings may be described as two separate blocks separated from each other by a flagged court. There is a small garden-space at the back, which might form a site for a gallery of works of Art. The front next to Dowgate Hill contains the clerk's residence and offices, and was erected in 1818, from designs by Jupp. It is cemented, has pilasters and a pediment, on a basement, but is a poor production.

Passing through an arched corridor, we cross the flagged court—which might be turned to some little account as suggested in previous cases—and enter the main building by an arched doorway. From this leads a wide passage; and at the end, a corridor to the left leads to the main hall and staircase, in which are the doors to the principal rooms. In the corridor are two niches containing common plaster figures of large size, holding lights. We should be glad to see the last of substitutes for candelabra, so absurd as are all of this kind which have long been fashionable. Sculpture is degraded when employed so inconsistently, and the true principles of Art are misconceived. We are sure that the architect of the Company would advise a different contrivance for sustaining the lights, and would fill the niches in a different manner. These things are of more importance than might be at first perceived: they help to stamp the character of an entire building.

The hall and staircase, in decorative character, is not unlike that of the Mansion House, shown in a sketch in the number for September last. We have panels, square, oblong, and circular, with rich mouldings and decorations, but, in like manner, enclosing nothing. The door-cases have rich decorations, with pediments. There is a good balustrade of carved oak, the massive posts of which would be good places for figures. Those at the foot of the first flight of stairs are supposed formerly to have sustained carvings representing the supporters to the arms of the Company, and there is a bracket projecting from the top landing, which seems to have been intended for a similar purpose. The ceiling is enriched with leaf work, and rises from a plain cove. The decorative painting, which is now in light green and white, should be improved. In the upper part of the staircase is hung a large portrait of poor character. It represents Sir Thomas Pilkington, M.P. for the City of London, a Master of the Company, and who was Lord Mayor in 1689, 1690, and 1691. The picture is inscribed "Linton Pinxit, 1691."

The Hall has the usual arrangement of screen and gallery at one end, and sideboard recess at the other, and occupies the space of two stories in height. It has lately received a new roof and decorative enrichments, under the able directions of Mr. George Moore, F.R.S., the architect to the Company. The lower part of the walls is wainscoted, with upright panels in the spaces between pilasters. The mouldings and the enrichments of the pilasters are partly gilt, and the shafts are panelled, with a gilt scroll enrichment. The spaces would be very well adapted for an interesting series of portraits. No objection would be found in their coming down rather near to the floor, if a brass rail were placed at a little distance. The upper part of each of the side walls has five large segmental-headed panels, with ornamented mouldings of wainscot. These are now filled with a stencilled pattern in green colour. They have been much objected to, and doubtless the architect intended them to receive paintings; at least we have not in any of the City Halls seen such good positions for frescoes as four of the number on each side—those not interfered with by the gallery—would afford; and we might here repeat much of what we have said in the case of Goldsmiths' Hall. The light is excellent, coming from a lantern in the ceiling. The intermediate spaces have small coats of arms, with carvings of fruit and flowers hanging from them. The screen displays four columns, with shafts after the manner of *verde antico*, with white capitals and bases, the former enriched with gilding. The entablature and balustrade is painted as light veined marble with gilt mouldings, and the royal arms are in the centre. As in the case of Goldsmiths' Hall, there is a centre door instead of the usual arrangement of two side doors. It is arched, with a mirror in the head, and the panels are glazed in similar manner. In each of the two other inter-columns is an arch-headed panel, which likewise has a mirror.—The dais end of the hall in the lower part is finished like the sides, but has mirrors, and there is an arch-headed recess in the centre, for the plate, with a mirror at the back. The upper part of this end has a large window divided into three lights by Ionic columns, painted like the larger columns of the screen. It has lately been filled with stained glass, displaying the arms of the Company, of various benefactors, and of the sovereigns who gave charters.—The walls are finished with an entablature, with a frieze enriched with a scroll somewhat in the style of the Adams. The roof is, we believe, entirely new. The ceiling is divided into coffers; along the centre is a semicircular lantern light, the beams running across. The arch is divided into three spaces in the span, the side spaces being glazed. The effect of the hall would be exceedingly good, if treated as the design obviously suggests.

The Court Room is a long low room, with windows at one side. It is wainscoted in plain panels, painted in light oak colour. It has but a mean appearance, which is not obviated by such carved enrichments as there are to the chimney-piece, over which is a square panel. In this is now inserted a view of the school at Tunbridge, painted by a late master, and presented by him. There are in all but three paintings in the whole building. That one of the three remaining to be mentioned is at one end of this room. It is a portrait of Sir Andrew Judde; though not a work of very high merit, the painting is not without interest.

The mahogany table in this room, which has well carved supports, and a massive top, was presented by the New East India Company, whose courts were held here, prior to their union with the other company in 1720.

On the same floor is a small committee-room also wainscoted. In fact the Company have ample space for pictures, though one of the principal rooms, which we now proceed to, must be chiefly interesting to us for its architectural character. This is the drawing-room, on the upper floor. It is wainscoted with the red, or "odoriferous" cedar, and has been lately freed from paint and very carefully restored and enriched with gilding. It is lighted on each side by four windows with enriched architraves, and scroll-work above. In the intermediate spaces are mirrors with plain gilt mouldings, and console tables gilt, with white marble slabs, on which are placed candelabra. The cornice of the room breaks round the windows, and the curtains being hung to the soffits, that is within the openings, the architectural character is well preserved. At each end of the room are two doorcases, enriched with architraves, trusses and pediments; those opposite the entrance being filled with mirrors. At that end is a large fireplace, with enriched architrave displaying a delicately carved scroll. A narrow shelf projects on acanthus leaves. The space above has an oblong raised panel, enclosing the arms of the Company, with festoons of fruit and flowers about it. The furniture is of mahogany, the window-seats, curtains, and cushions are covered with crimson stuff, and the judicious application of the gilding must with these give the room when lighted a very good effect. The ceiling is however somewhat discordant, being in plain plaster, relieved only by a centre flower, and a few gilt mouldings. Allegorical subjects, treated with due consideration for the principles of Decorative Art, would be more appropriate. The ceiling could be raised, and a cove inserted: but this would alter the proportion of the room, which at present gives a character which is not unpleasing. On the panelled wainscot at one end, are hung two gilt and carved brackets, which support small painted figures, the history of which is not very clearly known.

There is a small room on the same floor, which does not require description. But it has a good light.

The Skinners' Company, therefore, have not only ground on which a small gallery for works of Art might be built, and the paved court which might be adapted by fitting architectural accessories for sculpture, such as we have suggested in other cases; but in the hall and premises as they are, they have positively better opportunities for consistent decorative embellishment than exist in many halls of greater importance; whilst the works which they do possess are scarcely deserving even the slight mention we have made of them. We must not however omit to give much praise to the company and to their architect for the preservation of interesting original features in the architecture of the interior of the building.

CORRESPONDENCE.

SIR,—Having lately returned from Paris where I saw the Exhibition of Modern Art, I wish to say a few words on its arrangement without entering into any criticism on the pictures and other performances it contained. The building is known as the "Salles de Menus-Plaisirs." It is situated a short distance north of the Boulevard Poissonière, and although the locality has been violently objected to by the artists, the objection appears unreasonable if its advantages be considered. Eleven halls and corridors are devoted to pictures, and seven to drawings, architecture, engraving, and sculpture. With the exception of one corridor devoted to sculpture, the whole is lighted from the roof in a way leaving nothing to be wished-for, to see perfectly every work exhibited. In the entrance halls and in the larger saloons, masses of beautiful flowers were placed; the communications were ornamented with elegant draperies or hangings of ancient tapestry, and to complete the importance and parade, dragoons were stationed at the corner of the adjoining streets to keep laden carts or other incumbrances from delaying the arrival of carriages with visitors.

The catalogue contained 1768 numbers, of which 1208 were oil pictures, and 221 sculptures; the remainder were engravings, lithographs, and architectural designs.

The number of landscapes bore a small proportion to the other works, the jury having, it is said, rejected many hundreds. Those there exhibited are objects of the most unbounded praise in the Paris journals; the following specimen which appeared in *La Presse* of July 23, signed by M. Thiophile Gaëtier, is one of the most amusing. "The French landscape painters uphold in the Exhibition of 1853 by their great talents the glory of the French school at this time without a rival in the world!"

These great men are Troyon, Rousseau, Hoguet, Legentile, &c. M. A. de Dreux, who tried to live in England for three or four years during the political derangements in France, is thus described by a Parisian critic. "M. A. de Dreux's mode of painting appears to be that of pomatum upon porcelain. Perhaps he has for ever lost his former colour by association with English high life and familiarity with the prismatic washes of the English school."

The names of the various artists in the catalogue of the Exhibition specify whose pupils they were, and the number of medals of various classes they have obtained, beside a variety of other titles. This year a recompense of 4000 francs was given for the most important work of Art exhibited and awarded to Mons. Henriquel Dupont for his engraving after the Hemicycle in the Institute painted by Paul Delaroche. M. Dupont presented the reward to various artistic institutions.

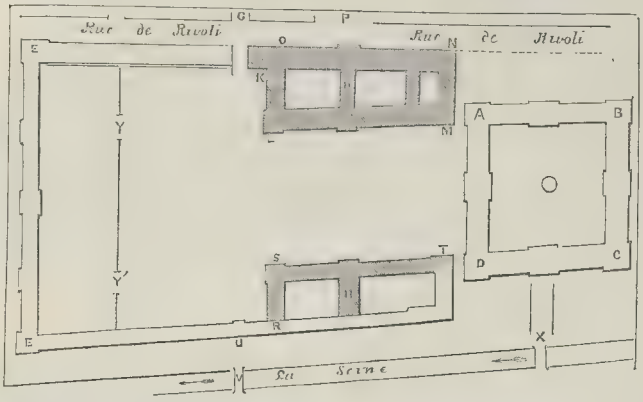
Yours faithfully, RAMBLER.

PALACE OF INDUSTRY AT PARIS.

THE edifice under the above title, intended for the "Universal Exhibition of Art and Industry in 1855," is so far advanced, that some idea may be formed of its magnitude. It is situated in the *Carré Marigny*, about half-way up the Champs Elysées on the left hand, proceeding towards the triumphal arch de l'Etoile.

The ground it will cover consists of about 110,000 superficial feet. According to the plan of Monsieur Viel, the architect, it will be an edifice about 800 feet long, 370 feet wide, and 120 feet high. These are the dimensions given of a building which, according to the journals of Paris, will be one of the greatest of all the modern architectural monuments hitherto constructed. The central hall is to be 660 feet in length, and 160 feet in width, surrounded by two stories of double galleries 70 feet in width. There will be a grand entrance in the centre of each of the four façades; four lesser entrances will be constructed in pavilions at the four angles of the building. The entire roofing will be supported on slender cast-iron columns, so that the whole of the interior may be seen at a single glance.

The outer wall of this so-called palace will be constructed of stone; it is already completed to



the first story, and is pierced by 360 arcades. The grand front, facing the Champs Elysées, advances from the main edifice, and will be decorated with all the richness that sculpture and ornament can give to architecture. This portion, or grand pavilion, is intended to be occupied by the official department of the Exhibition. All the other external portions of the edifice will be enriched with allegorical statues and the portrait busts of men celebrated either in the Fine Arts or in the Industrial Arts. It is calculated that 20,000 persons can easily be present on the occasion of any great solemnity, without inconvenience, in the Central Hall, which will, from its dimensions, be the largest existing in Europe.

Instead of the proposed great Exhibition in Paris in 1853 excluding painting, as did ours in 1851, it is intended to invite the artists of all the schools in Europe to contribute their works in conjunction with the French school.

We subjoin a slight ground plan of the immense additions now in progress to unite the Louvre and the Tuileries. They are intended to contain the Public Library at present in the ruinous edifice of the Rue Richelieu, besides other museums of Art and science. More than 2000 workmen are employed; the parallel gallery to that which now connects the two palaces in the Rue Rivoli is completed to the first story, and the foundations of all the buildings forming the five new courts are completed. A model of these additions carefully elaborated, of considerable dimensions, was exhibited by the architect in the late exhibition of modern Art. The external design is merely a continuation of the façade of the Louvre.

ART IN CONTINENTAL STATES.

PARIS.—Our ateliers are empty; every artist who can leave Paris has done so; some to scour the green fields, the ocean shore, and others the different chateaux or foreign countries; therefore there is little artistic news at this period of the year. The principal feature of the month has been the distribution of rewards to the artists who have distinguished themselves during the year; the prizes were awarded as follows. *Painting*:—Medals, 1st. Class, M. M. Daubigny (Landscape), Benouville (History), Jalabert (History). 2nd Class, M. M. Comte (Genre), Brion (ditto), Lambinet (Landscape), Knaus, Maréchal Junr., the grant of travelling at the expense of government in Germany, Italy, and Spain.—3rd. Class, M. Stevens (Genre), Valbourg, (Genre and History), Hamson, Madame Sturet, Raillet, Chavet, (Genre), Debodencq; Mathio (History), Le Gentile (Landscape) Bernard; (Genre and Animals), Aman.—*Sculpture*:—1st. Class, M. M. Maillet; Loison. 2nd. Class, Hebert, Adlascur, Montagny, Cordier. 3rd. Class, Lecourt, Ferrat, Boitel, Chabaud, Travaux, Madame Lefevre Deumier. The following Artists have been named officers of the Legion of Honor.—H. Lehmann, (Painter) Duret (Sculptor). Chevaliers of the Legion of Honor: Français, (Landscape) E. Dubuffe (Portraits and History), Chenevard, (History, Jules André, E. Hebert, Florent Wilhems, Paul Pierrard, Dieboldt, Dien (Engraver). Mademoiselle Rosa Bonheur, and Madame Herbelin are hereafter affranchised from the jury (ladies not receiving the Croix d'honneur). The honorary reward entitling the artist to receive 4000 francs has been decreed to Henriquel Dupont, who modestly refused this award, being himself on the Committee, and could only be prevailed upon to accept it by giving 2000 to the Society of Artists, and 2000 francs to be added to the money received at the gates of the Salon, for the purchase of paintings. It is announced he is to be elected an officer of the Legion of Honor.—The government has lately issued orders to have twelve plates engraved in the best style of art from paintings in the Louvre, and by the most eminent engravers in France.—The whole of the prize paintings and sculpture have been exhibited. The artists who received medals have had the honour of dining at St. Cloud with their Majesties, the Prince Napoleon, the state Minister of the Household, and the Director of the Museums.—With the prizes were exhibited twenty large cartoons, by Chenevard, which were composed for the decoration of the Pantheon; they represent the general progress of civilisation, and are of a very good character; it is to be hoped some large building may be found that they may be executed as originally intended; the turning the Pantheon into a church having rendered them useless for that building.—Several fine paintings of the 15th century, at Avignon, have been rescued from the coats of whitewash and paint which have obscured them for many years; they were discovered in the Chapel of St. Jerome, in the Church of the Celestins, and in the Chapel founded in 1431, in the Church of St. Peter of Luxembourg.—M. Visconti, architect of the Emperor, has been elected member of the Institute, Section of the Fine Arts.—The celebrated fountain in the Marché des Innocents, by Jean Gougon, is being completely restored; it is the most magnificent of the ancient fountains in Paris.

MUNICH.—August. The New Pinacotheca is approaching completion, and this year the pictures will be placed in it. The Greek landscapes by Rottmann are already begun. The exterior frescoes have given rise to some sharp discussion. Among these are the works of King Louis, and many portraits of artists. The western side shows seven large pictures, the first three of which exhibit the efforts of the painters in their own behalf, the three last their exertions in the service of the king, while in the middle the king appears as patron of the Arts. In the first picture the Graces are represented as captured and coerced by academic prejudice, which is personified by an old academy director; they are watched by a Cerberus wearing a peruke on each of his heads, while on the one side are seen contending the classics, Winckelmann, Thorwaldsen, Carstens, and Schinkel, under the protection of Minerva, and upon the other side are the chiefs of the romantic school, with Pegasus, Cornelius, Overbeck, and Veit, to whom a fourth is vainly striving to come. The second composition describes the studies of young artists in Rome, as drawing and painting from the festal scenes of the people, and after female models; among these is seen Overbeck kneeling before a capuchin, who raises a crucifix as emblematic of the Christian zeal which so many artists evinced in their secession to the church of Rome. The third picture illustrates studies of a more earnest kind after Raffaelle's cartoons, Michael Angelo's "Moses," the antique, &c.; and here is introduced a messenger from Bavaria, who announces to the artists the commissions which the king proposes to them. In the fourth, or centre picture, stands King Louis, having on his right a group with antique statues, and on the left another with impersonations of Dillis, Boisseree, Wagner, Brulliot, with pictures and engravings. In the fifth the artists are busily occupied: Cornelius in the Allerheiligen, Schrandolph at the easel, Zimmermann, and Amsterhermann; and beyond these a group of landscape painters and battle painters, as Rottmann, Bürkel, P. Hess, Adam, &c., and with them Count Racnynski, who has written the history of the new school of German art. In the next picture we see the architects Kleuze, Ziebland, Voit, and Ohlmuller on one side, and on the other Gärbner with a crowd of workmen. The seventh picture is devoted to the sculptors; in the midst is seen Schwanthaler, on the left appears Rauch modelling his statue of King Maximillian, and with him G. Schadow, Rietschel, and others; on the right side are Thorwaldsen, Eberhard, and others. On the east side are two allegorical compositions, architecture and sculpture, with casting in metals, and painting on glass and porcelain. Many talented, but at the same time coarse, satirical sketches by artists who could not otherwise declare themselves against these works, have caused Julius Schnoer to protest openly against such a falsification of the history of German art, and it must be added that many artists are of his opinion.—King Louis is about to build a magnificent gate near the Glyptotheca, after the design of the Propylæum at Athens, from drawings by Kleuze. It will have two fronts ornamented with marble groups, and as this gate is to be commemorative of the foundation of the Bavarian-Greek dynasty, the side group will be ornamented with appropriate subjects, the designs for which were made by the late Ludwig Schwanthaler, and they will be executed by his relation Xavier Schwanthaler. The first of these is ready, and it represents King Otho on the throne, strengthened by the new order of things, and surrounded by impersonations embodying the Arts, Sciences, Civilisation, Martial Power, Navigation, Agriculture, &c. The second, showing the struggle against the Turks, is begun, and the preparations for the building are advanced, insomuch that next spring the structure will be begun.—Several important works have been cast, as the statue of Birger J. Jarl, for Norway; the colossal equestrian statue of King Charles John (Bernadotte), and also that of Gustavus Adolphus, both for Sweden, and both by Fogelberg; the first casting being retained by the Heligolanders on the ground of their claim to it as wreck. For America, the statues of the Washington memorial are being proceeded with; the second, that of Jefferson, is also in progress.—King Maximillian

is busied with extensive projects for building, and for the enlargement and embellishment of his capital. He proposes founding a new and magnificent quarter immediately on the river, and in such a manner as to protect the city against inundations.—The third part of the second series of King Louis' album has appeared; thus to the subscribers have now been delivered thirty-six subjects, together with a cover. The first and second parts of this work have already been noticed in the *Art-Journal*.

THE NEW YORK EXHIBITION.

We have reason to be proud of England—not simply because we are English; or wish for the *éclat* of national glory merely—but because we find the energy, thought, perseverance and concentration of our fellow countrymen available as the guide to other nations, and acting as pioneers to much that is great and good; aiding the world in its progress, and awakening corresponding energy around. Between England and America the bond of union should be at all times perfect; that great country should never be taught by any factious spirit to look upon England in any other light than the parent, while England should always turn lovingly across the Atlantic, to the prosperous, energetic, and vigorous progeny who are partially—almost entirely—her children. We first showed the world what a grand concentration of the Art-labor of the whole universe might be made within walls of glass for the general improvement and instruction; and when it was publicly exhibited in Hyde Park the crowds from every quarter of the civilized globe, confessed that the experiment was perfect; while each nation determined to do for itself what England had done for them all. A writer in an excellent American magazine, "Putnam's Monthly," says in reference to it:—

"The first of May, 1851, then, which saw the consecration of the Crystal Palace, saw also the apotheosis of labor. The mighty multitude of all tongues and costumes which it brought together,—with its gay embroidery of queens, princes, and nobles,—were gathered to celebrate the inauguration of Art. There had been before in the history of our race other vast assemblages of men, but never before an assemblage like that! In all the pomp and variety of oriental processions, of Grecian festivals, of Roman gladiatorial shows, of German imperial coronations, of mediæval tournaments, or Fields of the Cloth of Gold, or Vienna Congresses; there was none to compare in dignity, grandeur, and significance, with the opening of the World's Fair."

America is a new country; the energies of its people have all been unceasingly directed to progress. It has had therefore the disadvantage consequent on all this, of a want of experience in the finer qualifications of Art-study, which belong to the old world and its older institutions. It is no discredit to our trans-atlantic brethren that this is the case. They have had other things to do—and well have they done them! They have had a vast territory to reclaim from savage life; a vast government to organise; a vast commercial system to ripen to maturity. They have done this work so thoroughly and well, that they have good reason to congratulate themselves and their country upon the position they hold in the world. Having effected all that commerce may require and prosperity achieve, the fine Arts will doubtless obtain a greater share of attention—without which they cannot attain maturity. Such thoughtful works as we see in the Old World may be designed in the New, but not without "the appliances and means to boot" which they have had from their cradle in Europe.

We have looked forward with much interest to the New York Exhibition as one which must be pregnant with advantage to America. If we have felt that it partook too much of the nature of a private speculation, ours was a wholesome fear. Such a great gathering should be a national work, not that of a "company," however good. We felt that all timidity should be removed from proposed contributors by a national guarantee. This has not yet been done: but the legislature has given its charter to the "Association for the Exhibition of the Industry of all Nations," and its shares are distributed into so many hands, that it has lost the character of individual "speculativeness," which at one time was its too-prevailing feature. We however still think that so important a move toward improvement in Art-Manufacture should have come from the highest quarters; for most certainly it is fully worthy the deepest consideration of any government. We have always felt that the comparatively *mediocre* show made by the Americans in the Crystal Palace was almost entirely the result of a want of some governing principle in the education of the producers; and that, having proper guides, they might easily achieve what their European brethren had done around them. They have had these facts told them with various degrees of feeling, some little creditable to the writers, some breathing all kindness. They have had the sense to see the good and shun the evil; and have set about doing the work of art-regeneration among themselves; thus, in New York has arisen a Palace of Industry which attracts the myriads of America, equally as ours did the denizens of London in 1851.

The building is situated in Reservoir Square, at the northern extremity of the City of New York. It is entirely constructed of iron and glass. The general idea of the edifice is a Greek Cross, surmounted by a dome at the intersection. Each diameter of the cross is 265 feet 5 inches long. Each entrance is 47 feet wide, and that on Sixth Avenue is approached by a flight of eight steps. Over each front is a large semi-circular fanlight, 41 feet wide and 21 feet high, answering to the arch of the nave. Each arm of the cross is, on the ground plan, 149 feet broad. This is divided into a central nave and aisles. The central portion or nave is carried up to the height of 67 feet, and the semicircular arch by which it is spanned, is 41 feet broad. There are thus in effect two arched navea crossing each other at right angles, 41 feet broad, 67 feet high to the crown of the arch, and 365 feet long; and on each side of these naves is an aisle 54 feet broad and 45 feet high. The central dome is 100 feet in diameter, 68 feet inside from the floor to the spring of the arch, and 118 feet to the crown; and on the outside, with the lantern, 149 feet. The exterior angles of the building are ingeniously filled up with a triangular "lean-to," 24 feet high, which gives the ground plan an octagonal shape, each side or face being 149 feet wide. At each angle is an octagonal tower 8 feet in diameter, and 75 feet high. Ten large, and eight winding staircases connect the principal floor with the gallery, which opens on three balconies that are situated over the entrance halls, and afford ample space for flower decorations, statues, vases, &c. The ten principal staircases consist of two flights of steps with two landing-places to each; the eight winding staircases are placed in the octagonal towers, which lead also to small balconies on the tops of the towers and to the roof of the building. The building contains, on the ground floor, 111,000 square feet of space, and in its galleries, which are 54 feet wide, 62,000 square feet more, making a total area of 173,000 square feet, for the purposes of exhibition.

The Dome is supported by 24 columns, which rise beyond the second story, and to a height of 62 feet above the principal floor. The glass is one-eighth of an inch thick. The enamel, with which the whole of it is covered, is laid upon the glass with a brush, and, after drying, is subjected to the intense heat of a kiln, by which the coating is vitrified, and rendered as durable as the glass itself. It produces an effect similar to that of ground glass, being translucent but not transparent. The sun's rays diffused by passing through it, yield an agreeable light, and are deprived of that intensity of heat and glare which belongs to them in this climate.

The rapid and unexpected increase of the applications of exhibitors induced the Association to erect a large addition to the building already described. It consists of two parts, of one and two stories respectively. Its length is 451 feet and 5 inches, and its extreme width is 75 feet. It is designed for the reception of machinery in motion, the cabinets of mining and mineralogy, and the refreshment rooms with their necessary offices. The second story, which is nearly 450 feet long, 21 feet wide, and extends the whole length, is entirely devoted to the exhibition of pictures and statuary. It is lighted from a sky-light 419 feet long and 8 feet 6 inches wide.

The distinctions or resemblances between this building and our own will be readily understood by a consideration of their details. The exterior is so coloured as to give the effect of a building constructed of bronze, with ornamental gilding; and the interior is decorated with simple positive tints, which give harmony to its parts.

The building was opened by the President of the United States in person, who was received by the President of the Association, Mr. Theodore Sedgwick, and the principal citizens of New York. The great gathering of the distinguished of all classes was conducted within its walls much in the same manner as among ourselves. Music gave its aid to add a solemnity to the scene, and words of thanksgiving and praise pealed from many voices in its domes. It was a novel day in the annals of the City, the beginning of a great future which it well behoves America to study. She has within herself an energy, a power, and a youth, which must ripen to great things in Art, as it has ripened to great achievements in the practical working of every-day requirements. She has continually shown an earnest longing after the poetic—her existence belongs to it. Such aspirations are natural and good; she has produced and is producing a new class of thinkers, belonging to, and resulting from her peculiar position in the world. She is now beyond the mere thought of "dollars and cents"; her aspirations must be grander, higher, and more ethereal. The soul has to be fed, now the body is provided for. Ugliness must be as repulsive as poverty. The wealth she may obtain must minister to improved tastes, and these tastes may be abundantly fostered, cultivated, and established by seeing what other Nations have done toward perfecting their own. We heartily wish well to all such gatherings as are now made in New York, and we feel that every step onward in the Art-education of the New World is a great gain to themselves and a bond of peaceful union with the Old World. This subject will necessarily pass under detailed review in these columns, when the materials for such remarks are in our hands.

ART IN THE PROVINCES.

Paisley.—The friends and supporters of the Government School of Design at Paisley met recently to receive the annual report of the committee of management, and to witness the distribution of prizes to the successful competitors among the pupils. The paper read on this occasion by the Honorary Secretary of the Institution, Mr. W. Martin, speaks most encouragingly of the progress made by the students during the last sessional year, and alludes in terms of congratulation,—justified, as the result shows them to be,—of the success achieved by the Paisley pupils in the general competition in London, in the month of May last, when two-thirds of the exhibitors from this school obtained rewards. There are two paragraphs from the report which we have extracted to show that the local managers of these provincial schools and those who preside over the "Department of Practical Art," in London, are not likely to agree on all points. The first is this:—

"The committee are sorry to learn that the award for the shawl designs is such as to give little satisfaction to the students themselves. The master reports that when in London he protested very strongly against this award to the Superintendent. It totally reverses the judgment the Committee gave on these same drawings last year. And your committee are of opinion that practical designs of patterns should not in future be sent, and would rather recommend the students to make original designs, for future competition, without reference to any specific manufacture, or if they send applied designs, it should be stated such are not in competition. Your committee acknowledge

the high standing of the examiners, as artists, but are of opinion that it requires something more to be able to decide justly on the merits of a shawl design."

The second is as follows, and we shall make no further comment upon it, except to say that similar notes of discontent at projected future arrangements by the heads of the "Department" have reached us from various other quarters: the matter is one requiring much consideration, if parties in the metropolis and in the country are to work harmoniously together.—

"While your directors are in a great degree ignorant of the ultimate intention of the Board of Trade in regard to the provincial Schools, they have reason to fear that, under cover of a 'more improved and self-supporting system of management,' it is intended to centralise, in a great metropolitan institution, all the art education of the country, and to convert the local schools into mere elementary drawing or preparatory ones. Your committee regard such a system as not only an unfair distribution of a public grant, but as highly detrimental to the great purpose for which these schools were originally established. And they entertain a very decided opinion that art instruction must be communicated in the locality, if it is to accomplish the object intended. Although the amount of the annual grant has not been diminished, still by the new system of management, the entire control of the grant, also the direction of the studies, and the management had been so much taken out of the hands of the local managers, that your committee fear the result will be that local committees will gradually cease to exist to take that interest in the affairs of the schools which is so desirable, and without which they would never have been organised and erected.

"Your committee have felt that it was proper to agree to that part of the regulations of the Department of Practical Art which provides that a portion of the fees should be paid to the teachers; but they have done so on the express condition that any deficiency shall be guaranteed from the grant. And they desire to record their opinion, founded on their knowledge of the locality, that no new arrangement of fees, compatible with the attendance of pupils, will ever make the school self-supporting in the sense entertained by the department in London."

The prizes awarded by the local managers at the meeting in Paisley were given to D. Urie, for a design for a carpet, coloured drawings of ornament, fruit and flowers after nature; to W. Yuill, for original designs and flowers coloured from nature; to W. Reid, for coloured ornaments and flowers painted from copies; to J. Baird, for a design for a table cover &c.; to J. Holms, for a design for a shawl; J. Broom, for coloured ornament &c.; J. M'Kechnie, for flowers coloured from copies; J. Leitch, for coloured ornament; J. M'Gregor, E. Watson, W. Hay, Misses M. Houston, Reston, and M'Donald, for drawings of various kinds.

A few days after the above meeting an exhibition, which, we understand, had its rise principally among the students themselves, was opened in the rooms of the school; it consisted of pictures, sculptures, and works of industrial art. Many of the resident collectors and amateurs assisted greatly to the fine arts contribution, so as to make the exhibition both interesting and instructive, painting and sculpture being both well represented. Our space will not allow us to enter into details; we can only give the Paisley students a word of praise for setting an example which may worthily be followed in every town where a school of design exists. The act shows their hearts are in their work.

SCENERY OF THE STAGE.

NOTHING that would merit notice has been produced at the London theatres during the last few months with one exception. Neither at the Royal Italian Opera, the Lyceum, or the St. James's Theatre has anything been produced significant of an advance in this beautiful section of Fine Art. The exception alluded to has been at the Princess's Theatre under the able and liberal direction of Mr. Charles Kean, and the greatest praise is due to him for having confided the architectural portion of the scenery in the "Macbeth" and the "Sardanapalus," to Mr. George Godwin, Junior, the highly-accomplished editor of the "Builder." This superintendence implies a reliance on the truth of the representation, and leaves an enduring impression of Nineveh in its utmost greatness; although we must be permitted to observe, that the general view of the palace from the river is not equal in picturesque beauty or peculiar elaboration, to the restorations of Assyrian palaces given in the works by Layard and Arundale. The interiors are all wonderfully gorgeous and truthful. After witnessing this representation of Sardanapalus, with the scenery and the gorgeous costumes, a visit to the marbles in the British Museum seems to startle us into a remembrance of times and circumstances that have become as familiar as any of the events of human life. Nevertheless we must be permitted to remark generally, that the mechanism of placing scenery on the stage, and the mode of throwing the light on it are still highly inefficient for artistic illusion, and have not kept pace with other improvements; indeed there has been hardly an advance at all for the last half century. The scenes are still in two slides, and where they meet in the centre the most delicately painted landscape is presented to the public eye, divided by a cutting line, which is also frequently disfigured with dirt from the handling of the scene shifters. The wings as they are termed, if applicable to perspective, are so stationed as to shock by the falsity of the lines, and are often disfigured by coarse masses of red, meant as a continuation of curtain drapery to reduce the height of the proscenium. These absurdities are certainly capable of improvement by another arrangement of the old fashioned mode still in use. Possibly at a future period we may offer some suggestions of mechanical appliances for a radical change, which will tend to making stage scenery somewhat more illusive; which is unquestionably the only intention of the art. At present, however beautifully it is painted, the illusion is frequently marred by the ill-contrivance of lighting it. In the first scene of "Sardanapalus," which is a magnificent range of architectural edifices against a clear sky, the sun is seen sinking gradually beyond the gorgeous city, and immediately the foot-lights of the stage cast black and defined shadows of the outlines of the edifices against this clear sky, being an absurd contradiction of natural phenomena, afflicting to the vision of any observer of artistic production, or natural effect. The means to obviate such a gross error are attainable without being pointed out. Again, in the last scene which represents the conflagration of the palace, the columns are seen falling down in disjointed masses, but unfortunately the masses have no solidity, and the spectators witness the tumbling over of pieces of canvas upon strainers, more like a convulsion of old pictures than the destruction of solid masonry. An opera called the "Virgin of the Sun" was produced at Covent Garden Theatre forty years ago, with a similar scene and catastrophe of the temple of the sun. The columns and walls of this temple were arranged in cubical forms, and when thrown down rolled over the stage with the illusion of solidity, leaving huge cubes piled on each other, visually illustrating the ruin of a solid architectural construction. Such omissions the increased attention of Mr. Charles Kean will not fail to rectify in future displays, and in saying so much, we do not derogate from the warmth of praise we rejoice to bestow on him for what he has already done.

The great feature of the play is certainly the dresses, which are studied with the utmost attention to the most minute details; the fringes of the robes, the bracelets, and even the earrings of each personage are as truthful as the Assyrian marbles themselves. The triumphal chariot in which Sardanapalus makes his first entry upon the stage accompanied by umbrella and fan-bearers, is so perfect a realisation of the antique that we scarcely believe ourselves looking upon actors and stage properties. The musicians with their peculiar harps and musical instruments, the soldiers in their singular armour, and the crowd of officials who surround the king, are all as remarkable for their wonderful resemblance to the antique bas-reliefs. By colouring the features and dressing the hair of every character in accordance with the antique type, so extraordinary a resemblance has been produced that we seem to recognise even the peculiar features of the antique Assyrian race in their modern representatives. The gorgeous colouring of the costumes prepared at so lavish an expense, is a striking artistic feature in the drama; and the simple beauty of the pure Greek dress, worn by the slave girl Mirrha, contrasts most happily with the profusion of gold and colour worn by the other characters. It is impossible that accuracy can be carried farther than it is in this gorgeous spectacle, which for the time resuscitates ancient Assyria from the grave of centuries, and transports the spectator to the banks of the Tigris and the halls of Nimroud with all the vivid power of perfect truthfulness. An evening passed at the "Princess's" will be most instructively spent.

VIRGINIUS.

FROM THE GROUP BY P. MAC DOWELL, R.A.

THIS group, which is in marble, constituted one of the principal objects of attraction in the sculpture-room of the Royal Academy in 1850: the catalogue bore the following quotation explanatory of the subject:—

"Virginius, pained to the heart with the sharpest sorrow, took his daughter, half-dead, in his arms, embraced her, and drawing her near to some shops which were on the side of the Forum, he snatched up a knife which lay on the shambles, and addressed his daughter,—'My dearest, lost child, this is the only way left to preserve thy honour and thy liberty.' As he said these words, he buried the weapon in her breast, then turning to the tribunal, he cried,—'By this innocent blood, I devote thee, Appius, to the infernal gods.'"

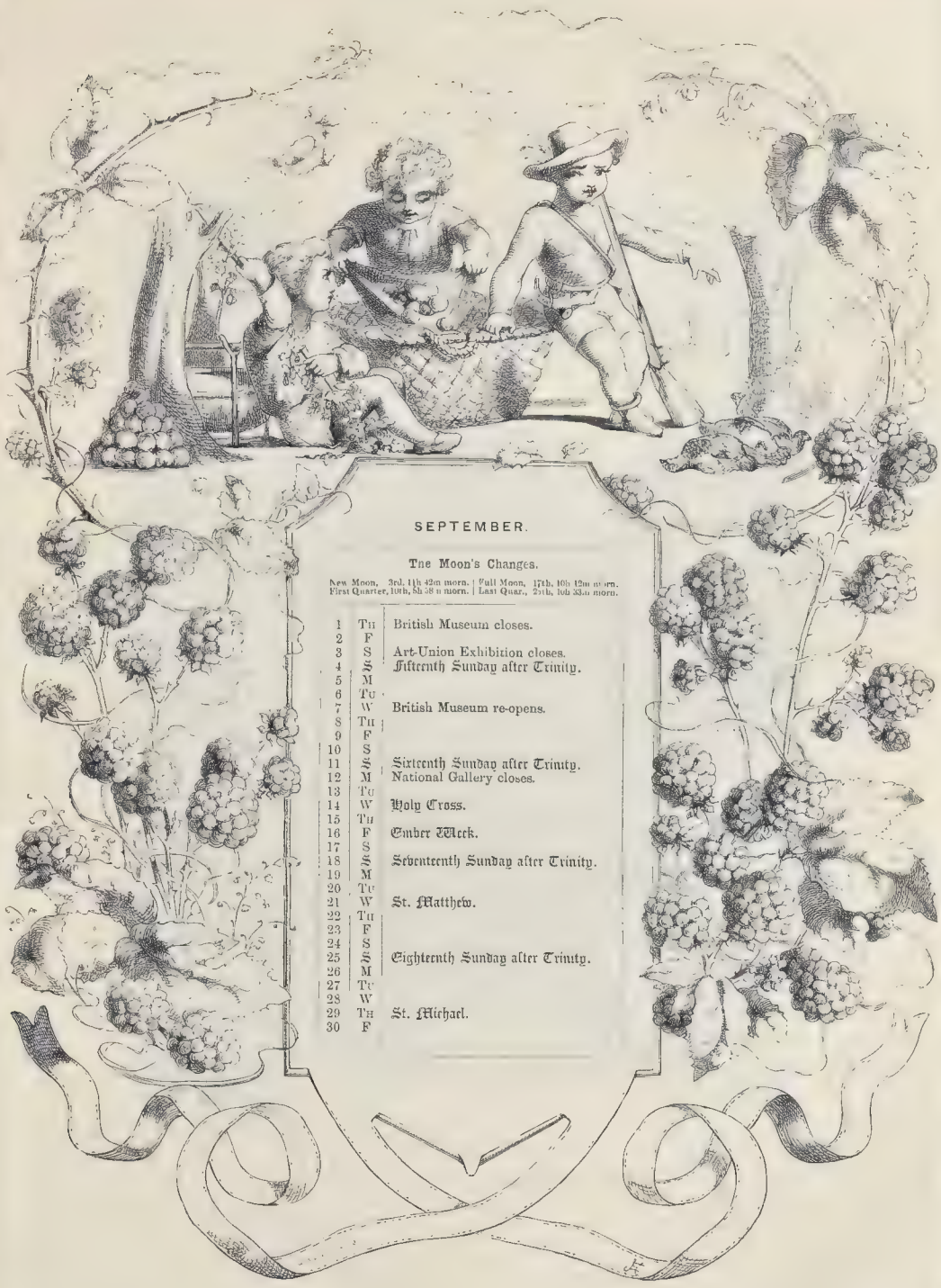
The bold and vigorous conception of this group is its distinguishing characteristic; in these qualities it forms a remarkable contrast to another fine work by the same sculptor, "Love Triumphant," which most of our readers will remember to have seen engraved in the *Art-Journal* a considerable time since, and which exhibits in no less forcible manner the qualities of grace and elegance. A comparison of these two groups will be sufficient to prove that Mr. MacDowell can treat with equal success the stern heroism of the Roman character, and the playful fancies of Grecian fable.

The story of Virginia and her father, as they appeared in the presence of Appius Claudius, is not easy to represent artistically without making it in some degree offensive to the feelings; a murder, under any circumstances, even as a sacrifice to female virtue, is not an agreeable incident to contemplate; but the sculptor has here so judiciously and delicately concealed the horrors of the tragedy, that the only sensation it excites is pity—pity for father and daughter, the priest and the victim; united, however, with disgust at the licentious decemvir whose passion instigated the deed.

Regarding the work merely as a piece of sculptured Art, we cannot avoid contrasting the slight and graceful form of the maiden with that of the Roman centurion, so firmly built, and with such strong muscular development. The latter figure is finely modelled; he looks like one of the "world's conquerors," in his iron frame and his energetic action. The position of his dead child, lying across his advanced knee, shows a far more original idea than if she had been supported on his arm, and perhaps a more natural one, though it may be doubted whether it would have occurred to any other artist so to place her; it also imparts variety to the principal lines of the composition. Our artist, in making the drawing from the group for the engraver, has chosen the point of sight which gives the best view of the group as a whole; but, in so doing, the left arm of Virginia forms a continued line with that of her father; had it been possible to avoid this, it would have been desirable, as the lengthened line catches the eye prominently and not agreeably. The group is in the possession of Mr. Beaumont, son of Mr. Mac Dowell's earliest patron, for whom it was executed.







SEPTEMBER.

The Moon's Changes.

New Moon, 3rd, 11h 42m morn. | Full Moon, 17th, 10h 12m morn.
First Quarter, 10th, 5h 58 m morn. | Last Quar., 25th, 10h 33m morn.

1	Th	British Museum closes.
2	F	
3	S	Art-Union Exhibition closes.
4	S	Fifteenth Sunday after Trinity.
5	M	
6	Tu	
7	W	British Museum re-opens.
8	Th	
9	F	
10	S	
11	S	Sixteenth Sunday after Trinity.
12	M	National Gallery closes.
13	Tu	
14	W	Holy Cross.
15	Th	
16	F	Ember Week.
17	S	
18	S	Seventeenth Sunday after Trinity.
19	M	
20	Tu	
21	W	St. Matthew.
22	Th	
23	F	
24	S	
25	S	Eighteenth Sunday after Trinity.
26	M	
27	Tu	
28	W	
29	Th	St. Michael.
30	F	

Designed and Drawn on the Wood by Jane Hay

Engraved by Dalziel, Brothers.



Drawn by T. B. Hyner

Engraved by J. and G. P. Nicholls.

TURIN, FROM THE CAPUCHIN CONVENT.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

NORTHERN ITALY.

DURING the last century "the beaten track" to Italy lay over Mount Cenis, where the road was constantly almost impassable, and always attended with difficulties trying alike to the temper and the purse. Horace Walpole and his companion Gray had "twelve men and nine mules" to carry them across, and the presence of such a host of bipeds and quadrupeds could not scare a hungry wolf from making a sudden and successful dash at his pet spaniel, and carrying it off for a meal. The military necessities of the beginning of this century, which must for ever stand conspicuous for road-making, left us at least the consolation of passing the Alps in various directions, with the simple condition of choosing a reasonable season of the year, and then abandoning ourselves to the uninterrupted enjoyment of the grandeurs of nature; and as this is the principal object with so many of us, the usual consideration in the selection of the "pass," is its greater beauty. On this account, Mount Cenis has for many years been much neglected by the general run of travellers, and with the pass, the city at its foot: for we shall find at least a hundred of our countrymen who have visited Milan, to one who knows anything of Turin. And yet the want of beauty assigned to Mount Cenis can be only relative, for at the foot of the mountain on either side, whether of Savoy or Piedmont, there are points of considerable beauty, affording plenty of occupation to the sketcher. On the one side, Lans-le-bourg and the valley of the Arc is replete with a desolate grandeur, reminding one of the views in Norway; while Susa, on the other, plunges you at once "*in medias res*," for in the centre of a range of mountains of the



BRESCIA.

sublimest proportions there is planted a miniature capital of the middle ages* on the ruins of a Roman city, of which period there is still an arch of triumph, rising beautifully above the surrounding buildings; these, insignificant and even mean in themselves, acquire an interest in the eyes of the untravelled stranger from the pains which have been taken to decorate them with frescoes, which, rude as they are, prove a love of Art inherent in the natures of a people who have lost all excellence in its practice. The effect upon most minds produced by the first sight of a Roman arch of triumph is not easily forgotten, based though it may be upon one's schoolboy recollections: and he who sees one for the first time at Susa, will still see one surrounded by the noblest adjuncts, though wholly different from those in the Roman forum, where I first beheld one. The details of the *relievi* are very bad indeed, and are presumed to have been executed by the untaught natives of the place, under the direction of their then sovereign, Julius Cottius, in honour of Augustus, to whom he had become subject: but at a distance to lose them, and retain the *ensemble* of the structure, the whole scene is surprisingly grand: so that, if true, the notion of transplanting it from the scene of its associations to Turin, is far more barbarous than carrying off the Apollo from the museum of the Vatican to the museum of the Louvre. Several excursions on the mountains here are highly spoken of, particularly that to the old convent of "San Michele," but I have no personal knowledge of any of them.

In descending from the gorge in which Susa is placed to the plains which surround Turin, the views are enchanting, and the long drive on level ground through a highly cultivated country is passed with more gratification when approaching than when leaving the city. I have before remarked that I am one of those who place the attractions of Turin very high in the list of inducements to cross the Alps; I know nothing of it as a permanent residence: in the winter I believe it is very wet and very cold; but for the sort of stay most artists make in any locality in a "ramble," Turin and its neighbourhood offer many special attractions; as a resting-place after "roughing" it in the mountains or along the coast, where lodging and diet are worse, I know none more desirable. There is a clean, quiet, well-to-do air of repose about the place, an easy access to the galleries and churches, and such charming peeps at the mountains at the end of every rectangular division of the streets, reminding you of the fatigues you have endured (without regret,) which give a very pleasurable tone to one's sensations of existence in this place, beyond many others of greater general repute.

The calamities of war, however, have fallen heavily on Turin in all ages, and with such destructive results, that every trace of its ancient origin has disappeared; what remains of its mediæval buildings is confined to two towers forming part of the Palazzo Madama. There is, therefore, nothing in the way of street scenery for the painter, whatever there may be for the architect. The cleanliness and good order, the absence of suburbs and their inhabitant beggars, the rectilinear arrangement of the streets, all adding very much to the comfort of one's existence, are not conducive to replenishing one's portfolio. To the artist, the collection of pictures in the Palazzo Madama, always accessible, will be one of the first attractions, for although of comparatively recent formation, it contains many admirable pictures, and of every school; as, if I say the two most to be remembered are, a grand scene by Paul Veronese, and the head of a Jew rabbi by Rembrandt—indeed the collection is very rich in pictures of the Dutch school—will be sufficiently evident. There is also the same painful activity in multiplying copies of them as in other Italian galleries, but without those solicitations to purchase which are so distressing in Naples. Close by is a grand collection of armour, much of it equestrian, and set off with great care on very tolerable wooden horses; the king had given a fancy-dress ball in the gallery just before I saw it: it must have had a remarkable effect. There is a copy of Marochetti's horse from the statue of Emanuel Filibert, in the Piazza San Carlo, among them, and some arms, said to have been the work of Emanuel himself. Marochetti's statue is certainly a noble production, and I wish the "Cœur de Lion" were at all comparable with it, as there is a prospect of its being erected in England.* The churches possess

* Susa was the capital of Piedmont under its Marquises.

* I have been induced to modify my remarks upon Marochetti's statue of Richard I. since they were originally committed to paper, as there has been set on foot a subscription for casting it in bronze. The proposition that it shall remain as a memorial of the Great Exhibition of 1851 will not, I conceive, be accepted; there is not, probably, much doubt that it will be cast, either in bronze, or in zinc, bronzed afterwards, as in the case of Kiss's "Amazon," particularly as the Baron has so handsomely offered to forego all idea of remuneration for himself, and as the list of subscribers contains the names of so many illustrious, not for their rank alone, but equally for their taste and knowledge of Art. Yet at present no one has authoritatively interfered to point out the numerous anachronisms in the costume of the figure; that the sword was one of the present century everybody saw; the crown, too, seemed objectionable, even to those not well informed in such matters; but it was accepted as a sketch, and it is to be hoped it may still be considered as one, open to many corrections; and authority for these are easily found, as there are two seal effigies of Richard in existence—one before he went to Palestine, and one after his return; of one of these I possess a drawing, which was copied from the seal to a deed in the possession of the

various attractions, particularly if seen when entering Italy, but many have wanted funds for their completion, and have painted architectural decorations instead of marble. About five miles from the city rises a hill surmounted by a votive church, used as a mausoleum for the royal family; it is visible for an immense distance, and from every point, so that one is seized with an uncontrollable desire to visit it; it is worth visiting for the view from it, but there are no materials for a picture.

Travelling in Lombardy implies travelling in a carriage of some sort; the long, straight, flat roads interrupt all the sentiment of rambling; you are *conveyed* from point to point, and, but that the Alps are always in sight, it would be dull enough. From Turin to Milan, unless you stay at Vercelli and Novara to see the works of L. da Vinci's pupils, Gaudenzio Ferrari and Bernardino Lanini, in the churches there, and the churches themselves; or care for rambling merely, in sight of Monte Rosa, you will probably complete your journey as quickly as possible. With the very considerable exception of the Alps, out-of-door nature here is more interesting to agriculturists than artists.

Unless recent events have cast their blighting influence over unfortunate Milan too heavily to be transient, it may have become once more, as it was when I was there, the most visibly prosperous city in Italy; you saw it in everything, but more particularly in the general bearing of the people in the streets; they did not appear so oppressively idle and dirty as in the generality of Italian cities, and there was an air of greater energy in the step of the higher class of promenaders in the Strada Orientale, or by the Arco della Pace, than one meets in the Cascine at Florence, or on the Pincian Hill at Rome. There is more activity apparent in the streets than in Turin, in part to be accounted for by its being a place of greater resort by foreigners; there are many more and much larger hotels, and every day witnessed the arrival and departure of more visitors than probably find their way to Turin in twelve months. With scarcely an exception, its attractions date no farther back than the fourteenth and fifteenth centuries; there are very few remains of its Roman history; wars and insurrections have done that for Northern Italy which convulsions of Nature have effected in the south. The gates, both ancient and mediæval, have been destroyed, but some ancient Corinthian columns still stand in the walls of the church of San Lorenzo. Of what building they originally formed a part is not agreed upon by the learned; they are dreadfully shattered and burnt by a fire which destroyed the church formerly standing on the same site, and are altogether so circumstanced as to be unavailable for sketching. I conceive it will be quite superfluous to say anything about the Duomo, or Cathedral; it is one of those superlative objects, which far exceeded all my own highly-wrought expectations; one even forgets the incongruous insertion of Palladian windows in the intense admiration of its general beauty; I must not, however, forget to urge a visit to the roof, and ascent of the cupola, where the white pinnacles and statues will afford, by their contrast with the distance, a singular opportunity for the study of colour.



VERONA.



BOLOGNA.

The next great attraction in Milan will be the wreck of Lionardo da Vinci's "Last Supper," *Il Cenacolo*, as the Italians call it. This is painted on the wall of the refectory of the convent of *Sta. Maria delle Grazie*, which is altogether worth seeing. The

Dean and Chapter of Westminster, (for which, and the confirmation of my objections to this statue, I am indebted to a friend who is singularly well informed on the subject of ancient costume and armour;) and I think it likely that Scott may have seen them, as I find, on referring to his portrait of Richard, as given in "The Talisman," that it nearly resembles the drawing now before me, in all essentials as regards the rider, but he loads the horse with armour, whereas, in the drawing, the horse is quite unprotected. But the "triangular shield," the "long, broad, double-edged falchion, with a handle formed like a cross," instead of one more like the rapier of a court-dress, (with a cruciform handle, however,) are there; the helmet, which Scott describes as of "barred steel," is, in the drawing, conical-shaped, and encircled by two crowns; but the "hood and collar of mail, which was drawn round the warrior's shoulders and throat, and filled up the vacancy between the haubergh and the head-piece," are there. The later seal has the cylindrical helmet, with the *ventail* protecting the face, and something like a crest round the top, which Sir S. Meyrick thought was meant to represent broom (*Planta genista*). When Marochetti designed his *capo d'opera* at Turin, he had within a stone's throw, the very armour his subject wore, and has been sufficiently faithful in the use he made of it. In the case of our own hero he had not the same advantages; but with sufficient inquiry he might have avoided such obvious anachronisms as he has committed, both in the sword and in the crown. The seal used before Richard went to Palestine may be found on a deed in the chapter-room at Winchester; and one or both are represented in the second volume of Meyrick's "Critical Inquiry into Ancient Armour."

history of this picture is in itself a perfect romance in Art. No human hero of the most imaginative writer ever passed through a more eventful career. Every preparation was made to insure an easy and honourable existence for it, and yet every ill that pictures are heir to has befallen it, and what remains to us, grand and instructive as it may be, can at best be received as a patched and painted *rifacimento* of the original work. We often notice in Italy that in the hope of preserving the walls of houses from pollution the inmates paint a rude cross or other holy symbol to command respect and decency; but here is an instance of one of the most interesting works of Art, devoted to the representation of one of the most memorable events in our Saviour's life, painted for a building devoted to holy purposes, yet ill-used and neglected by those who should have been its first guardians. It is idle to abuse soldiers for want of sentiment in a matter to which men devoted to sentimental religious seclusion paid no attention. Were it even true that the soldiers practised target firing at Judas's head, the crime was venial in comparison with the iniquities of the monks themselves, who cut a doorway through our Saviour's limbs. The place itself was always ill-used and neglected; it was never wanted long for the same purpose, its uses alternating between peace and war. It was originally a barrack under Sforza I., then it became a residence for friars, till in 1464 the first stone was laid for a church which took thirty years to build! Then (1493) L. da Vinci began his picture and spent sixteen years upon it. After that Francis I. wanted to carry the wall bodily to Paris; who can say on reading its ultimate history that it was fortunate the art of removing frescoes from walls had not then been discovered to enable such a man as Francis to carry off this treasure from the monks? Having cut a doorway through the picture that they might serve their soup hotter, they whitewashed it afterwards to make the room lighter. Pictures must have gone dreadfully out of fashion in Italy about this time, and soon after the convent returned to its former uses, and once more became a barrack, and so remained for years. Lady Morgan "gets up" a good picture of the cloisters when she saw them. "In one place an artillery waggon was wheeled against a broken shrine; in another a group of soldiers laughed and sang as they smoked their pipes, seated on a prostrate crucifix; a tattered shirt hung to dry upon the flayed back of St. Bartholomew, and a musket leaning on the shoulder of a virgin, gave her the air of a sentinel on his post. In a word the *gens-d'armerie* of his Imperial Majesty of Austria were placed here in quarters."* Let us hope its value can never again be forgotten, for such as it is, "we ne'er shall look upon its like again." The frescoes in the church are, the best of them, by Gaudenzio Ferrari, the pupil of L. da Vinci, while others still more injured by decay, are by Bernardo Zenale, who is said to have assisted him when painting "the Last Supper."† San Maurizio is another church to be seen, especially for the frescoes by Luini; then San Ambrogio, and some other churches are not to be forgotten even in the most hasty visit.

We now come to the great collection of pictures, which are hung, not arranged, in the rooms of the monastery or college of the Brera; the "Palazzo Brera," they call it at the hotels, but it is properly called the "*Palazzo delle Science è delle Arti.*" The collection contains very many examples by painters whose names are almost unknown in England, besides some few of great excellence by L. da Vinci, Luini, Giorgione, P. Veronese, Guercino, &c. By Raffaelle is the celebrated picture in his early manner, known as the "Sposalizio" or the Marriage of the Virgin. "Abraham dismissing Hagar," by Guercino, is the most popular picture, but a study for the head of our Saviour in crayons by L. da Vinci, for the "Last Supper," will be to many the object of greatest interest in the whole collection.

From Milan we naturally go to Venice by way of Verona; for our present purpose however, interrupted by the necessity of giving space to the London exhibitions in one month, and the Dublin great exhibition another, we must pass by a favourite haunt whether for working out of doors, or studying in the gallery, or palaces, or churches: we could not do justice to Venice and all it contains for every denomination of artist with less than one paper, so we must imagine that it is unfortunately in a state of siege with Radetzky's head-quarters in the Ducal palace, from which state may Heaven in its mercy defend it; the Austrians will not. Otherwise taking this route to Rome one contrives to include Bergamo, a town of much interest to the landscape painter. The views from the upper town towards Como, with Monte Rosa in the distance, are very grand. The Cathedral is good with a fine cupola, as is the Broglio or Town Hall, built upon arches. The church of Sta Maria Maggiore, close by this, has some early gothic work about it, which is interesting and picturesque, particularly the doorways in the "Piazza Vescovo." And on the return to the lower town, the Borgo, (the upper town being designated "La Citta") the church of San Agostino, falling into decay by neglect, has many attractive features.

From Bergamo to Brescia, by Palazzuolo, or thence to Sarnico, for a visit to Lago Iseo, is a road increasing in interest, passing many towers and castles of feudal times. Brescia itself is well worthy a visit; the views from the hills are very interesting, and there are constant discoveries of Roman antiquities of more than average value; there are many varieties of architectural ornaments, and among them a capital of the Ionic order, with *angular* volutes, thus proving that idea to be much older than is usually supposed. There are some good pictures in the churches, painted generally about the middle of the sixteenth century: they are Venetian in character, but sometimes showing a preference for Raphael over Titian. There were several artists of repute born here, though their names are little known in England. Lanzi, (Vol. II., p. 180) however, speaks of "many dilettanti going out of their way to visit Brescia, solely for the works of Alessandro Bonvicino, commonly called "Moretto of Brescia." He had a rival "Romanino," whose manner however is much bolder. Then Geronimo Savoldo (about 1540) was considered a rival of Titian himself: he was a man of fortune, and made presents of his pictures to different churches as well as to private friends. In the church of St. Francesco and in the Cathedral, are pictures by Pietro Rosa, also highly esteemed; and many other names, I think, meet the English traveller's ears for the first time at Brescia.* The churches generally are worth visiting: there is moreover a fine town-hall, the Palazzo della Loggia, with many interesting features. Many of the private houses are covered with frescoes, principally the works of Gambara; some are in tolerable preservation; and altogether, although the accommodation at hotels is, or was, very indifferent, Brescia is quite a place to spend some days in.

From Brescia the road passes through Desenzano and Peschiera, at the foot of the Lake of Garda, whence the mountain-views are very grand all the way to Verona, another city of remarkable interest to every artist. Its historical associations are endless, and the palpable remains are neither few nor inglorious; but I was mobbed to death in the streets when sketching, and left it certainly in ill-humour on my first visit. The birth-place of Paul Caliari should be a city of refuge to the humblest and latest of those who would follow any ramification of his own most glorious Art; but I suspect I might by possibility have been laughed at, had I appealed to his *manes* for protection, or what would have answered my purpose, "*a clear stage*, and no favour." There are two or three piazzas with good points, though the "Piazza delle Erbe," given in the illustration, is most attractive to the sketcher. The river scenery is nearly inaccessible, except below the town, as the buildings quite enclose it, but the bridges are picturesque. There are fine views from the hill above the town, "San Felice," but you are surrounded by fortifications, and though I was more fortunate here than in the town, "recent events" have probably made it difficult to ramble about here. (One Englishman was certainly arrested last year where I must have gone with impunity some years ago.) The amphitheatre will form a good preparative for the Colosseum and the different gates, and the Tombs of the Scaligers will afford plenty of occupation. The Cathedral and churches are filled with objects of interest, but as they are very numerous, they say about forty,† it will be necessary to make a selection; you need waste no time in drawing the tomb of "Juliet."

Vicenza is a sister city to Verona, and in some features resembles it: its attractions however are wholly architectural, and here, that means Palladian. The Piazza de' Signori is very grand, and is that feature we are most familiar with in drawings. Here stand two tall pillars with large capitals, rather *à propos* to nothing at all, such as are represented in so many Venetian views; the lion of St. Mark surmounted one of them, as at Venice: it was removed by the French, and has never been replaced.

Except that it is a dull drive of twenty miles, an excursion to Bassano would amply repay for the views of the Brenta, there, a fine mountain torrent dashing past the town, under a long-covered bridge. There are of course in the churches and in private collections several pictures by Bassano, that is, Jacopo da Ponte, and his sons. I went to see these with a very kind-hearted Bassanese gentleman who had been in England, and thought our examples of this school—for the father, his four sons, and their pupils really constitute a school—were not

* "Italy," vol. i. p. 139.

† The notion of Zenale's assisting L. da Vinci in the painting may have arisen from a story related by Lomazzo as quoted in Lanzi (Vol. ii., p. 469, Bohn's edit.). "Vinci in his Supper had endued the countenance of both the saints Giacomo with so much beauty, that, despairing to make that of the Saviour more imposing, he went to advise with Bernardo Zenale, who to console him said, "Leave the face of Christ unfinished as it is, as you will never be able to make it worthy of Christ among those apostles," and this Leonardo did. There is a counterpart to this story in Vasari's life of him. The head of Judas also was left unfinished for a long time, of which the Prior complained to the Duke Sforza, which, provoking the ire of Lionardo, he said that hitherto he had vainly sought a countenance sufficiently expressive of villainy, but that now he thought he would introduce that of the Prior who so molested him "*che maravigliosamente gli se confara.*"

* The Brescian artists are classed in the Venetian School.

† Murray's Handbook.

good ones, and that we should find better here: if this is so, they are not equal to many I had seen in Italy before arriving here. But I do not admire the school: it is I think chiefly interesting, as showing an Italian mind imbued with a Dutch taste.

The particular inducement I felt to visit Bassano was to reach Asolo and Passagno, the birthplace and, when not in Rome, the home of Canova. In the hope of beautifying his native place, he has only rendered its homeliness more apparent: he has built a rotunda, a church, on the model of the Pantheon in Rome, which, placed on the side of a wooded hill, is about as remarkable an instance of *mal à propos* as one need see; and the meanness of the village itself, with nothing in the adjacent scenery to harmonise with it, or keep it in countenance, makes it more and more conspicuous as an utter failure for the intended purpose. When standing on the flight of steps leading to this temple, you are enchanted with the views over the Euganean hills to Lombardy, but when you enter the building, you find a bald, unfinished church, with a bad altar-piece, said to be painted by Canova himself, and an indifferent bronze of a "Dead Christ" in plaster from his own design, which is very fine. One turns with impatience from this costly "folly," to his own villa with pleasure: it is the only decent house in the place, and has a large, vaulted room, built to contain the whole of the plaster-casts; many had the dotted measurements still upon them, from which the marble statues were worked: this is dignified by the name of *Gypso-theca*, a word which must surprise the natives as much as the collection would a stranger, who had not expected to find it in so out-of the-way a corner of Italy, but to the admirer or student of sculpture it is at once interesting and instructive, and a grand monument of the first sculptor of his own time, or many antecedent centuries.

* * * * *

The illustration of Bergamo is given as showing what quaint and odd points there may be about a city of even the most classical pretensions. The towers which lean so horribly here have no architectural beauty whatever, as is the case at Pisa, but are ugly brick excrescences, which may frighten, but can delight no one; whether they were so built originally, or whether the subsidence of the earth beneath them has brought them to their present position, is, I believe, still problematical: no one disputes their being hideous. These, however, are but blots in a city full of treasures, including one of the most interesting picture galleries in the world; a host of churches, not one of which would be passed by in many other cities; and numbers of the palaces of the nobility, which are highly interesting, and easily accessible to the stranger. Indeed, too many of them are thrown open in the hope of selling their contents; in the Palazzo Marescalchi the catalogue was priced, and, I believe, a vast many of the best pictures have been thus lost to the city. What belongs to the public is, however, of the highest class, and consists of works by the Caracci, Guido, Domenichino, and Guercino, with the Santa Cecilia of Raffaelle, and a perfect catalogue of other works of great repute. The Piazzas are highly interesting in tombs, or monuments; in the Piazza Maggiore, or del Gigante, is an enormous fountain of bronze, with figures by John of Bologna, of which the "Neptune" is a triumph of Art, while the buildings which surround it have all, more or less, an architectural interest attached to them.

MINOR TOPICS OF THE MONTH.

The Royal Scottish Art-Union.—The nineteenth Annual Meeting of the Royal Association for the Promotion of the Fine Arts in Scotland, has been held at Edinburgh. The prizes to be distributed among the subscribers, including Mr. Faed's drawings in illustration of "The Cottar's Saturday Night," engravings of which were to be also distributed, were hung behind and in front of the platform. The report stated that the amount of subscriptions received for the current year is 4,160*l.* being an increase over the last year's amount of 683*l.* The committee had purchased, for distribution, fifty paintings, some of a high class, and all of merit, at a cost of 1,302*l.* They had also purchased, for distribution, at a cost of eighty guineas, twenty-five statuettes of Sir Walter Scott in statuary porcelain, by Copeland, after the original marble by Mr. John Steel; and also an intaglio of Dante and Beatrice, by Mr. William Brodie, sculptor.

Crystal Palace at Birmingham.—We rejoice to learn that the Great Exhibition of 1851 is again manifesting its influence. It is in contemplation to erect a Crystal Palace, on the plan of that at Sydenham, within about six miles of Birmingham. The project has originated with Mr. S. Beale, deputy chairman of the Midland Railway Company, and the structure is intended to be placed at Sutton Coldfield. A numerous and influential meeting of magistrates, merchants, and manufacturers of the borough, at which the mayor presided, has been held, when the proposal of Mr. Beale was fully discussed and unanimously approved. It was understood that if the project was adopted by the corporations of the two towns of Birmingham and Sutton Coldfield, the Midland Railway Company would, in all probability, construct a branch line from their station at Broomford-forge, and thus provide, at nominal rates, an easy and ready access from Birmingham to Sutton. It is calculated that a rate of a halfpenny in the pound would pay the outlay, and redeem the building in twenty years; but the general opinion is, that the receipts would be more than sufficient to pay the outlay and management within that period, to say nothing of the excellent moral effect it would in the meantime produce upon the neighbouring population.

There is to be an Industrial Exhibition at Munich in 1854, to which the various nations of the world will be invited to contribute; at least so we understand our Correspondent, who refers directly to the anticipated aid from Austria. It is not likely that England will "show" in the contest, but there can be no doubt that all Germany will aim to be present at the gathering. The occasion will be favourable for those who desire to visit the capital of Bavaria—the Art-Capital of Europe. The various collections, private and public, will be of course open to strangers (indeed the greater number of them are always so), and adequate preparations will be made for their due reception. The "Great King," Louis, will we trust and believe be present to participate in the triumph of the Art-City he has created.

The King of the Belgians has conferred the Cross of the order of Leopold on Mr. Louis Haghe, the eminent painter in water-colours, by the hands of the Belgian consul in London, the Chevalier Octave Delepierre.

Genuine Pictures by Living Artists.—Every one cognisant of the London sale-rooms must know that the most eminent auctioneers who sell pictures do not scruple to place on their walls works that are bare-faced forgeries, leaving the public to judge of their authenticity, or to place reliance in default of such judgment on the names of the painters inserted in the catalogue. The grievance has long been felt and acknowledged. The London sale-rooms are literally swamped with works attributed to eminent men, who never saw the canvas thus polluted. We have long struggled in the pages of this *Journal* to point out the legal loophole practised at these auctions, the condition of sale which is always inserted—that "all lots are to be taken and paid for when knocked down, notwithstanding any *error* of description." *Error*, indeed, is a mere word substituted for "false." It is therefore with unfeigned gratification we can announce (upon the authority of a correspondent on whose information we can rely) that a gentleman of high respectability in his profession, who has wisely seen his course, proposes on the commencement of the next London season, to commence a monthly course of sales by auction of pictures by living painters only—every one of which will be guaranteed to be truly the genuine performance of the artist to whom it will be attributed in the catalogue. The pictures offered for sale in these auctions will be either received from artists' themselves, or from professors wishing to dispose of them, who are of unquestionable respectability. In the latter case they will be called upon to enter into security to guarantee the genuineness of the pictures, to the entire satisfaction of purchasers. The foregoing proposition will shortly be extensively circulated, and the undertaking will merit the support of artists in the fullest extent, and prove a real benefit to Art by giving confidence to collectors.

Improved Process of Ornamenting Glass, China, and Ceramic Manufactures generally.—Mr. Ridgway, of Cauldon Place, Staffordshire, china-manufacturer, has patented a process for ornamenting the surfaces of ceramic manufactures by means of the electro-deposition of metals. As these articles are found of a non-conducting material, they are first coated with some porous glaze, or rubbed with a mixture of equal parts of sulphate of copper and plumbago. A coating of copper is next deposited by galvanic agency, and the article, after corrosion by hydro-fluoric acid, is cleaned, and finally coated with the metal required to effect the proposed ornamentation. If silver be the metal employed for that purpose, the surface of the article previously coated with copper, is immersed in a solution of nitrate of mercury before being placed in the silvering bath, whereby the after coating of silver is rendered more firmly adherent. Gold, platinum, and other metals may in like manner be deposited on the copper coating. The process of deposition is effected by means of a galvanic battery in the manner usually practised.

Fountains in London are very different things to those usually seen in continental cities. There they are artistic groups of sculpture, combined with beautiful bits of sculpture, and *jets d'eau* of graceful contour. Among ourselves, what they are had best be left to the generally expressed definition of most London visitors. The fountains in Trafalgar Square are bad enough, but there was one opposite Buckingham Palace which for deformity surpassed any other. It resembled a water-pipe set upward and driven through three tea-boards of unequal sizes. At last it has been removed, and a very pleasant and simple display of a group of jets bursting upward from rockwork has succeeded to it. This is well so far, and we hope the example may be followed elsewhere; and that if London is to have fountains, they may at least be inoffensive to the eye, something refreshing, not repulsive. A simple jet is better than any costly abortion.

The Guildhall Library is a collection of books not generally familiar to literary men in London; it is however well worthy of their attention, inasmuch as it contains many books of exceeding rarity, peculiarly connected with metropolitan history, and therefore of general interest to denizens of London. The collection of works on ancient pageantry in the city is more perfect than that in any other library, except the Bodleian; it also possesses the rare original woodcut view of London in the reign of Elizabeth, by Agyas; an autograph of Shakspeare for which they paid 120*l.*; a singular collection of antiques found in excavating at the Royal Exchange; and some curious pictures of ancient London. With great liberality the Library Committee have recently sent free tickets to literary men, requesting them to use the library at all times; an act of graceful courtesy which does the citizens great honour, and cannot fail to be generally useful to authors.

REVIEWS.

THE ILLUSTRATED RECORD OF THE NEW YORK EXHIBITION. Published by PUTNAM & Co., New York; S. LOW, London.

We have received the first double number of this record of the transatlantic Great Exhibition. It is an exceedingly handsome work, on larger paper than our *Journal*, and got up with much taste and spirit. It is after the fashion of the catalogue we published illustrative of our own Exhibition in 1851, and like that, contains a large number of engravings of objects exhibited. There are some traces of a want of experience in the "getting-up" of the number,—such as the gaps in the letterpress left beneath some of the cuts, &c. We have no doubt, however, that improvement will occur, and our hints be received in good part. Many of the engravings are of an elaborate and clever kind, particularly the mechanical cuts, which are most carefully executed; and we may instance the section of the building on page 4, as a very excellent sample of a successful production on wood of a style of subject most difficult to render satisfactorily in that Art. The large woodcut on the cover is an elaborate example of wood-engraving; the gradation of tint in this cut has been admirably preserved, and it is designed and engraved in very good taste. The ornamental headings, &c., in the work, are also creditable to the Arts in America. The letterpress is copious, and done with great clearness and accuracy, without that tone of grandiloquence which has been too frequently assumed in works of this kind. Thus the writers say with unpretending truth, "the triumphant success of the London Exhibition gave birth and force to the idea of this. Although America achieved some of the most signal and permanently valuable results which were brought to the knowledge of mankind by the Exhibition in Hyde Park, still there was probably no American who saw our contributions in London, who did not feel some regret that they were not a more just and equally sustained exponent of our resources—industry and arts." The writer continues in the same sensible strain to declare that in properly measuring herself with other nations, "there is no humiliation in the acknowledgment that America has more to gain from such a comparison than any other nation in Christendom;" for there is not only a great market for European skill there, but new fields in the old world for American enterprise in its own peculiar walk. We are glad to find so sensible an exponent in the field, and that the New York Exhibition will be so well represented as it promises to be in this Journal. It is a spirited and elegant record of a great event, which Americans may refer to with pleasure and profit.

THE ILLUSTRATED PUBLICATIONS OF MESSRS. INGRAM, COOKE, & CO.

THE POETICAL WORKS OF ALEXANDER POPE. Edited by ROBERT CARRUTHERS. INGRAM, COOKE, & CO., London.

Messrs. Ingram, Cooke, & Co. have published a number of well selected useful books to which it is our duty to direct public attention. When the editor's design in this edition is completed, the works of Pope will be of much value to our literature. As we have only received the first volume, we can speak of it but as a work in progress, enriched with woodcuts in abundance, characteristic of the period, the persons, and the events which crowded our Augustan age. "The present volumes," says the editor, "are designed to supply what the publishers conceived to be wanting in our poetical literature—an edition of Pope that should contain the latest biographical information, and occupy a middle place, between the elaborate and expensive annotated editions of Warton, Bowles, and Roscoe, and those ordinary reprints in which no attempt is made to illustrate the text, and from which most of the author's own notes are excluded." Certainly there are facilities now to accomplish a faithful book on Pope and his times, which no previous editor could have possessed. All the recent biographies connected with the period throw new light upon the Twickenham poet and his friends, and Mr. Carruthers is a long tried and patient *litterateur*. When we add that the first volume contains fifty-four wood illustrations, it will be evident to our readers that Messrs. Ingram & Co. have spared no expense to render the work popular, and though perhaps we should have preferred a less number of engravings better executed, they undoubtedly add much to the attraction of the volume, by bringing "facts" before us.

We have also glanced rapidly over several of Mr. Ingram's books intended for educational purposes.

THE ILLUSTRATED LONDON ASTRONOMY is edited by Mr Hind, who has certainly managed to simplify his sublime subject, and give a great amount of information in a few words.

THE ILLUSTRATED LONDON DRAWING-BOOK has entered upon a second edition, and will doubtless, from its price and its simplicity, pass through many more; and it is a singular proof of the increased and increasing interest in all things appertaining to ancient Art, that MR. BONOMI'S NINEVEH AND ITS PALACES, has also achieved a second edition, notwithstanding the deserved popularity of "Layard's Nineveh." When we remember the fight poor Haydon had for the Elgin Marbles, we cannot but congratulate ourselves on our "progress." We are also indebted to the press of Messrs. Ingram for a very clever treatise on ELECTRIC SCIENCE, by Mr. F. C. BAKEWELL, we believe the inventor of the Copying Electric Telegraph; so much attention is drawn to this subject, its powers, though coeval with the creation, have been only so recently applied to facilitate communication, and we look to it so confidently for farther assistance, that there is no compendium of recent date of such value to ourselves or to our children; the explanations are singularly clear, even to the non-scientific, and the volume, dealing as it does in miracles of facts, possesses all the interest of a novel. We have also been struck by the simplicity and intelligence of another volume, avowedly for the use of the young, ELEMENTS OF EXPERIMENTAL AND NATURAL PHILOSOPHY, by JABEZ HOGG, Fellow of the Medical Society of London, and member of a number of scientific societies; this *multum in parvo* is illustrated by upwards of three hundred woodcuts! thus pouring in knowledge by means of form and construction, as well as by the old-fashioned teaching. Happy is it for this everlasting, ever-increasing "rising generation," that the *use* as well as the *beauty* of pictures has become universal.

We are pleased to see a publishing firm with such extensive means and appliances at command as Messrs. Ingram & Co. possess, employing them in the promotion of illustrated literature. As conductors and publishers of the "*Illustrated News*," their long experience, their abundant machinery of every kind for carrying out such projects, their staff of artists, engravers, &c. and the acknowledged taste and liberality they display in all their arrangements of a pictorial nature, eminently qualify them to superintend the production of such books as we have here brought under notice. We shall look forward with much interest to their future publications.

A LETTER ADDRESSED TO THE RIGHT HON. LORD JOHN RUSSELL, M.P., &c. &c. &c., ON THE FORMATION OF A NEW NATIONAL GALLERY, &c., WITH PLANS. BY AN OLD TRAVELLER. Published by CHAPMAN & HALL, London.

The press is just now rather prolific in propositions for a National Gallery of Art worthy of the country; the writer of the work, under the signature of "An Old Traveller," is fully alive to his subject, and well instructed in the constitution and the contents of foreign public galleries. Every lover of Art will cordially agree in the soundness of the views here propounded, and in the great importance of the influence a gallery illustrative of the various schools and epochs would have on public taste. Unfortunately there is but little prospect of any such desirable event being accomplished during the present generation. The inert management of our National Gallery hitherto, the war of scribblers thereon exciting an uninformed and suspicious public, and no suitable building existing that could contain a collection equal to that of other nations, make the idea a delightful vision, only to be wrecked on sober reflection. The "Old Traveller" objects to a new edifice for the purpose being erected on the land recently purchased at Kensington Gore, prophesying that this locality will in a few years become the centre of the sombre metropolis, and proposes a site about Richmond. The above named "brochure" is accompanied by two plans for a National Gallery of Fine Art—one showing the distribution of the ground-plan, mostly intended for sculpture of all ages, and casts from its most renowned productions existing elsewhere. The second plan shows the upper-floor, arranged for the collection of pictures. Our only regret is that the arrangement here enunciated would be rendered abortive by the interference of false economy or meddling incapacity, unless, as proposed in the pamphlet, the office of a director of the National Gallery should be created; and that a nobleman or commoner of rank, qualified by acknowledged taste and experience should be appointed with similar responsibilities of office as the Master of the Mint or a Minister of the Crown. To conclude, this pamphlet, issued anonymously, is written with a grasp and knowledge of the subject identifying it with a gentleman of the highest experience and taste, fully acquainted with Art and all the continental collections. As such it ought to be read and studied by every one who would add to his previous learning the sound and sensible reasoning of the writer.

EGYPTE ET NUBIE: SITES ET MONUMENTS LES PLUS INTERESSANTS POUR L'ETUDE DE L'ART ET DE L'HISTOIRE. Par FELIX TEYNARD. Published by GOUPIL & Co., Paris; GAMBART & Co., London.

A work, analogous in character to this, and bearing almost the same title, was noticed by us a month or two since, but this is an entirely new publication. The photographic pictures in the three parts now before us are on a larger scale than those that previously came into our hands, and are far more successful results of the process that created them. The views, generally, are also of more interesting subjects, speaking artistically, though to the antiquarian they may not be regarded as of less import. A "Ruined Mosque at Djirdjeh, on the banks of the Nile," presents so much architectural beauty in its lofty tower and pointed arches, as to woo the pencil of David Roberts, or our lamented friend, the late Samuel Prout, to sketch it. The "Grand Colonnade of a Temple at Luxor" we fancy to remember to have seen among the works of the former painter, and a majestic subject it is. The "Ruins of a Caravansera at Syout" surprises no less by its extent than by its structural features. The mighty pillars of the great "Theban Palace at Carnac" are presented here in all their solitary grandeur, with every mark which the finger of time has imparted to them delineated with the most marvellous identity; there is also a general view of these gigantic ruins, taken from a somewhat distant point, that shows them in a very picturesque form; and the "Court of the Palace," seen from the opposite end to that we first alluded to, tells admirably as a picture. The "Avenue of Sphynxes," backed by groups of palms and other oriental trees, composes into a very effective landscape. There are also in these numbers several other subjects scarcely less interesting than those we have indicated, exhibiting at one and the same time some of the most remarkable relics of ancient Egypt, and the perfection to which the art of photography has at present reached: if the painter can throw into his picture all the fascinations, which colour, taste in the selection of material, and judicious arrangement place at his disposal; he must yield to the photographic camera the palm of accurate and minute delineation. The light of knowledge which genius, deep study, and long practice may have given him, cannot enter into competition with the light that nature lends to aid the scientific demonstrator.

SCENERY: LANDSCAPES AND INTERIORS. BY EMINENT ENGLISH MASTERS. Part 2. Published by E. GAMBART & Co. London.

In the *Art-Journal* for the month of February of the current year, we noticed the appearance of the first part of this highly interesting work, and, to the young landscape student, one most instructive. The second part is in no way inferior to it in variety of subject or in the quality of the prints: it contains one of J. Linnell's truthful landscapes, entitled "Shallow Rivers," in which, however, the anatomical forms of the cows might be advantageously emended. "The Ford," by F. R. Lee, R.A., is a sweet bit of rustic scenery, with a strong effect of light and shade. "The Chase," by J. F. Lewis, carries us back to the olden time, when the crossbow performed the office of the modern rifle; it is a Snyders-like composition. "Low Tide," from a picture by the late S. Austin, a very clever member of the old water-colour society some five and twenty years since, but whose works are now almost forgotten except by collectors, might pass for a picture by Collins. A subject from another distinguished but deceased member of the same society, S. Prout, comes next; it is a view of the "Portico di Ottavia; at Rome," and is marked by the peculiar excellences of this admirable artist; and the part closes with a view of "Shakespeare's Cliff, Dover," after C. Stanfield, R.A., the water full of life, sparkle, and motion, and the boats and figures most effectively disposed and cleverly drawn. The first five subjects are lithographed by W. Gauci, the last one by R. Carrick, all of them well; it may therefore seem invidious, perhaps, to speak of preferences, but

there is a brilliancy of effect and a freedom of handling in Mr. Carrick's print that makes it the favourite with us. We should mention there is an edition of this work published in colours, in imitation of the original pictures; it is very carefully got up, and will make a capital book of studies for the young painter.

STUDIES OF LANDSCAPES AFTER THE MOST EMINENT ENGLISH MASTERS. Part 5. Published by E. GAMBART & Co. London.

The former parts of this pictorial series we also noticed in the same number of the *Journal* to which we have just referred; speaking of it as "less ambitious in design, but not inferior in character and quality" to Mr. Gambart's other publication. Dewint, F. Tayler, Sir A. W. Callcott, R.A., W. Collins, R.A., F. R. Lee, R.A. and Sir E. Landseer, R.A., are the artists whose pictures contribute to make up the part last issued. With the exception of the last subject, lithographed by C. Haghe, they have all been put on the stone by W. Gauci; both artists having most satisfactorily executed their tasks. The coloured impressions of this series are good, and cannot fail to be useful examples to the learner. We can most cordially recommend both this and the preceding publication to popular favour, for the studio or the drawing-room table.

"THE SPIRIT'S FLIGHT," "THE EVENING PRAYER." Painted by H. LE JEUNE. Lithographed by FAVOLI. Published by HERING & REMINGTON, London.

These two plates are pendants, but may be procured separately; the former is after a small picture which is at present in the possession of the publishers. It represents a soul conducted by an angel in its ascent to the mansions of the blessed. There is an exquisite sentiment in every incident of the composition, indeed there is so much in the little picture that we think it might have been treated with advantage as a large one. "The Evening Prayer" was exhibited this season in the Royal Academy—the subject is a Child Kneeling in Prayer before retiring to rest. Of the small picture we have spoken elsewhere, according to its high merits, and now that we have to allude to it in this form, we can only say that it is qualified with a tone, which, as a print, must sustain the interest it possesses as a picture: both of these works are extremely successful in the best qualities of lithography.

No. 1. THE MINISTRATION OF HOLY BAPTISM. No. 2. THE SOLEMNISATION OF MATRIMONY. Engraved by G. A. PHILLIPS, from the pictures by J. J. JENKINS. Published by HERING & REMINGTON, London.

These two plates are also pendants, but are treated as separate subjects. They are reproduced in mezzotinto with a success to do ample justice as well to the contrasting textures as to the extreme delicacy of character with which the female heads are characterised. The scene in each case is a section of a country church, and the principals and assistants are of corresponding simplicity in exterior appointments, but endowed with that eloquent feeling which the artist communicates to all his figures. These compositions are affecting descriptions of two of the most important rites of our Church.

THE SCOFFERS. A. RANKLEY, Engraved by H. T. RYALL, from the picture by A. RANKLEY. Published by HERING & REMINGTON.

This plate will be remembered as after the picture which was exhibited a season or two ago, illustrating a passage in Goldsmith's "Deserted Village."—Independently of the literal reference of the composition to the lines

> "Truth from his lips prevailed with double sway,
> And fools who came to scoff remained to pray,"

there is an impressive moral tone in the manner in which the evidently dissolute young men are affected by the discourse of the preacher. We have already spoken favourably of the picture, as an engraving it tells not less effectively, the oppositions are sufficiently marked but do not affect the breadth otherwise than to give importance to the points of the work. It is one of the best essays that have been produced from the poem.

SUGGESTIONS IN DESIGN. By LUKE LIMNER. Published by D. BOGUE, London.

If we recollect rightly, this work originally made its appearance as a serial, some months ago; in its completed form it contains nearly fifty plates, executed in lithography in imitation of engravings, and printed by Messrs. Leighton. Many of the designs are good in themselves, and many more may be made useful to the manufacturer by a little alteration, adapting them to his specific requirements; but a large portion of them seem to us to exhibit more of novelty than of taste and Art.

THE ENCYCLOPÆDIA BRITANNICA. Vol. II. Published by A. & C. BLACK, Edinburgh.

We gave, two or three months since, a notice of what may be termed the introductory volume of this republication; the present one really begins the Encyclopædia; it commences the letter A, and carries it down to ANATOMY. Under the heads of AGRICULTURE, AGRICULTURAL CHEMISTRY, and ANATOMY, will be found much valuable matter that has not appeared in former editions; we also observe many new words and names, whose insertion was rendered necessary from the recent date of the publication, which deserves the popularity it will doubtless have as a standard work of general information.

BLACK'S PICTURESQUE GUIDE TO THE TROSACHS, &C. Published by A. & C. BLACK, Edinburgh.

An entertaining and indispensable little book for the traveller to carry in his pocket, as he journeys through a part of the beautiful scenery of the north; the information it contains may relieve him from many disappointments and annoyances he might be subject to without it, and which frequently tend to deprive the tourist of half his anticipated enjoyment.

HIS GRACE THE DUKE OF BUCCLEUCH. Engraved by H. ROBINSON, from the Portrait by G. RICHMOND. Published by P. & D. COLNAGHI, London.

The present representative of the ducal house of the "bold Buccleuch" has found most able personal illustrators in the two artists whose joint labours have produced this work; it is in every way a most successful portrait. The head is a fine intellectual model, and the face is marked by an expression that is very pleasing. It is charmingly engraved by Mr. Robinson in a free, bold style, with sufficient refinement in those parts which require this quality.

PORTRAIT OF THE HON. C. A. MURRAY. Engraved by G. ZOBEL, from the Picture by WILLES MADDOX. Published by P. & D. COLNAGHI, London.

This is a very able portrait by the late Mr. Maddox, whose death we announced in our last number; we presume it must have been taken by the artist during his recent visit to Turkey, where he died, as the picture has an eastern character. Mr. Murray is represented as about to enjoy his "pipe of peace" *à la Turc*; a youthful black page is waiting on him with the necessaries for that luxury. The head of the principal figure is a very striking one in its expression, with perhaps a little too much of sternness to render it altogether pleasing. The drawing and easy pose are commendable.

THE MAGDALEN. Engraved by G. ZOBEL, from the Picture by H. W. PHILLIPS. Published by P. & D. COLNAGHI, London.

The composition of this work is highly poetical, and the figure most suggestive of the deepest heart-wretchedness, but the drawing seems to us defective as regards the extreme length of the arm and the breadth of the foot; we can scarcely conceive that the foot of any young woman, for such she seems to appear, would, in any position, unless it were naturally ill-shaped, present such a width. The wild and barren landscape, with the night closing over it, is a powerful adjunct to the tale of sorrow told in the attitude and expression of the mourner; the work belongs to a class of Art we are well pleased to see extending among us; and Mr. Zobel's mezzotinto engraving is quite worthy of suspension on the walls of the amateur, who will find much in the print to admire and reflect upon.

PORTRAIT OF THE LADY CONSTANCE GROSVENOR. Engraved by G. ZOBEL, from the Picture by T. GUDIN. Published by P. & D. COLNAGHI, London.

We believe, although we are not quite sure, that this print is from a picture by the distinguished French painter, Theodore Gudin; we know of no artist among us of this name, and no other abroad, and the work evidently belongs to the French school. The lady is seated on the topmost height of a rock overlooking the sea, and we only wonder how she reached her position, and how she maintains it so abstractedly, her gaze being intently fixed upon some elevated object, that does not appear in the picture, and its absence causes a vacancy in the composition which the imagination scarcely knows how to fill up satisfactorily, while it withholds the motive for the earnest expression of the face. The interest of the portrait is much enhanced by the elegant and becoming costume in which Lady C. Grosvenor is habited.

APSLEY HOUSE AND WALMER CASTLE. Illustrated by Plates and Description. Published by J. MITCHELL, and P. & D. COLNAGHI, London.

Another artistic tribute to the memory of the illustrious Wellington, consisting of a series of views, externally and internally, of the two residences in which, perhaps, he took most pleasure; at least he occupied them far more frequently than his seat at Strathfieldsaye. From Apsley House we have an outside view taken from the archway by the Green Park, which the artist, Mr. Dillon, has made to cast its shadow on the mansion, so that the statue of the Duke seems to be pointing its *baton* to the entrance of his residence; not a bad idea: the "Picture Gallery," the "Striped Drawing Room," the "Dining Room," the "Plate Room," the "Secretary's Room," the "Duke's Room," the "Duke's Bed Room" are also introduced. Walmer Castle is seen only externally from the beach, and the "Duke's Room" in the interior. The drawings were made by Messrs. F. Dillon, J. Nash, and T. Boys; they are lithographed by Messrs. Carrick, Nash, Dolby, Dibdin, and Boys, and the work is from the press of Messrs. Hanhart. The cover deserves notice, for it exhibits an appropriate and well-executed copy, in lithography, of the "Wellington Shield." The publication is on a large scale, and will serve as a fitting memorial of the Duke's domestic economy.

THE POULTRY-BOOK. By the Rev. W. WINGFIELD and G. W. JOHNSON, Esq. With coloured representations of the most Celebrated Prize Birds. Drawn from life by Mr. HARRISON WEIR. WM. S. ORR & Co.

Without any desire to rush into the poultry mania—which, as a facetious gentleman observed has inoculated so many with the "chicken pock"—we rejoice in whatever increases the knowledge of the beautful and the true. While we have no wish to pry too closely into the family secrets of the "Cochin China" (which according to the "Poultry book" it is not right to call by any name except "Shanghae"), or to enter minutely into the merits or demerits of their various relatives whether black, white, buff, or grey, we can of our own knowledge assure our readers that they deserve attention not only as "illustrious foreigners," but as good tempered excellent layers—they require little liberty, not more food, than an ordinary "barn-door fowl," and the hens are devoted mothers. For their table qualities we must refer our readers to the beautiful publication now upon our table, for we should as soon think of eating gold dust as devouring our own "Shanghaes." In an artistic point of view there can be no doubt but the "Spanish," the "Polish," and our own English game-fowl excel the "Cochins" in beauty. Mr. Harrison Weir's specimens are not only exceedingly beautiful, but very true; he is the Landseer of the poultry-yard, and we are greatly his debtors for the fidelity of his delineations of these useful creatures, who, while contributing to our comforts, yielding us the delicacy of eggs, the sustenance of food, the luxury of feathers—harmonise alike with the cottage and the palace homes of England. The work deserves the patronage of the public, even were poultry not the fashion. Mr. Weir's illustrations are worth the price of each number, but the letterpress is full of the sort of information which is of value to all who "cultivate" (if he may so say) poultry—either for amusement or profit. The first four numbers are published, and if the work continue as it has commenced, we should suggest a cheap edition, with only the woodcuts, for the benefit of the small farmer and cottager, who would thus acquire a knowledge of what is at once both simple and scientific in the management of poultry, and thus the breed of our native fowl become strengthened and enlarged, while the quantity of food consumed would be rather lessened than increased, and the benefits arising from light, cleanliness, and ventilation be fully understood.

THE ART-JOURNAL.



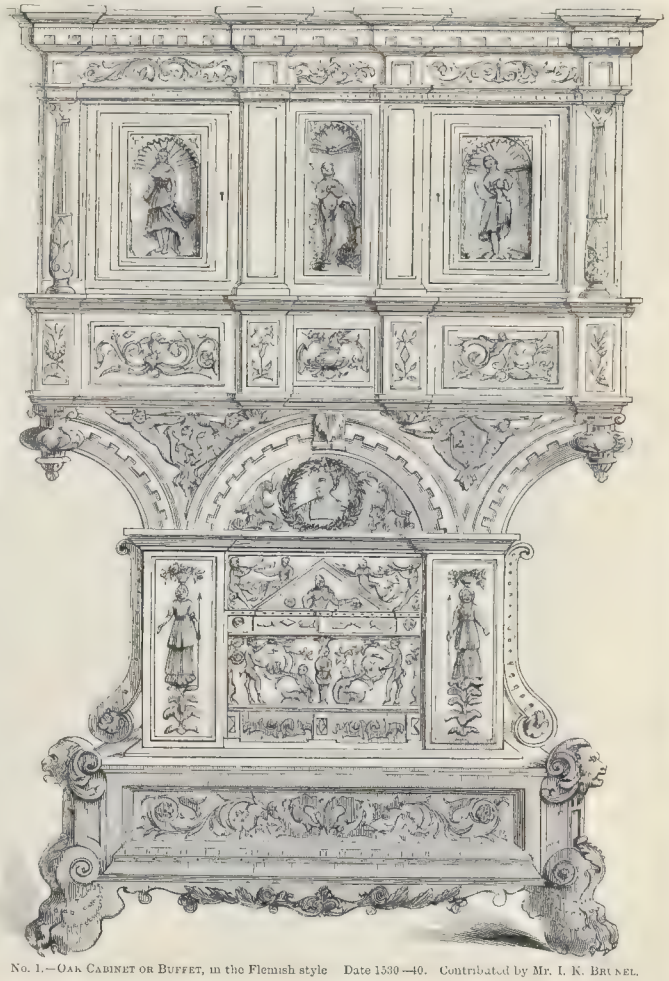
LONDON, OCTOBER 1, 1853.

THE EXHIBITION OF DECORATIVE FURNITURE AT GORE HOUSE.

CONSIDERING the Exhibition of Decorative Furniture which was recently open at Gore House as of great importance to those engaged in this branch of manufactures, as well as to many others, we have thought it desirable to offer a series of engravings of the principal objects to our readers, to most of whom they cannot fail to be interesting; and in order to combine instruction with these pictorial illustrations, we have obtained from Mr. J. C. Robinson, F. S. A., of the Department of Science and Art, the substance of a lecture on the subject delivered by him in the theatre of the Institution, at Marlborough House on June 27th; to which he has added some valuable critical remarks on the examples of furniture here introduced. From the miscellaneous nature of the collection at Gore House, a strictly methodical selection of the several objects, as well as their arrangement to adapt them to our pages, was unattainable. We have taken what we think will be most suggestive, not omitting what may be regarded as the most beautiful, and although the prints may not appear in the exact order in which they are referred to in the text, there will be little difficulty in identifying them with the descriptions. The illustrations are from drawings made expressly for us by Mr. Henry Mason.

CABINET-MAKING, or the Art of Furniture, if it may be so phrased, most frequently necessitates in its manifestations the co-operation of so many other arts, that it is difficult to treat of it otherwise than very discursively, though an investigation into the æsthetic conditions that regulate the union of utility and beauty in "cabinet work" would doubtless result in the establishment of special rules and canons enabling us to view it as a concrete subject. The exhibition at Gore House afforded ample materials for such abstract investigations as would be necessary to this end. The consideration of superadded decoration as it arises from, or is at variance with, constructional necessities—the influence of the characteristic expression of the materials employed, &c.,—these and many similar topics, fully illustrated in the extensive series of specimens there brought together, would, if clearly formularised, have a direct and practical influence in guiding the inventive powers of the modern artist into the best channel for their legitimate development. But besides the treatment here indicated, this collection offers another not less interesting aspect, namely, the historical or archæologic view, and which, as the brief limits of this essay renders an attention to concise method very necessary, would perhaps offer the best bond of connexion for our remarks.

The most convenient mode, then, will be to treat the general question of decorative furniture as the art developed itself chronologically, touching on the previous topics as they naturally arise in the gradual unfolding of the subject. In pursuance of this plan, it will be necessary to go back to a distant period in the history of art. From the earliest times there appears to have been a growing disposition to increase the quantity and variety of furniture in habitations, a tendency doubtless induced by advancing civilisation, alike the cause and the effect of increasing bodily comfort. The ancients, however, appear to have had very little furniture in their houses, and that little made of such permanent and monumental materials as seldom to need renewing; temporary fashions, which in modern times have been a great cause of the multiplication of articles of furniture, having, as might be expected, but little influence in early periods. Thus styles, materials, and prevalent methods of construction, became of traditional fixity and permanence; besides, nearly all the civilised people of antiquity were inhabitants of hot climates, consequently they lived more in the open air and in public places than the modern nations of western Europe, and so had less occasion for the various comforts and appliances which an indoor life requires. To this day in the east, carpets, cushions, and curtains, are the staple of furniture, whilst in Italy even we are struck with the nakedness of the saloons of the vast palaces, in which the furniture so thinly scattered gives an impression of beggarly paucity to English housekeepers.



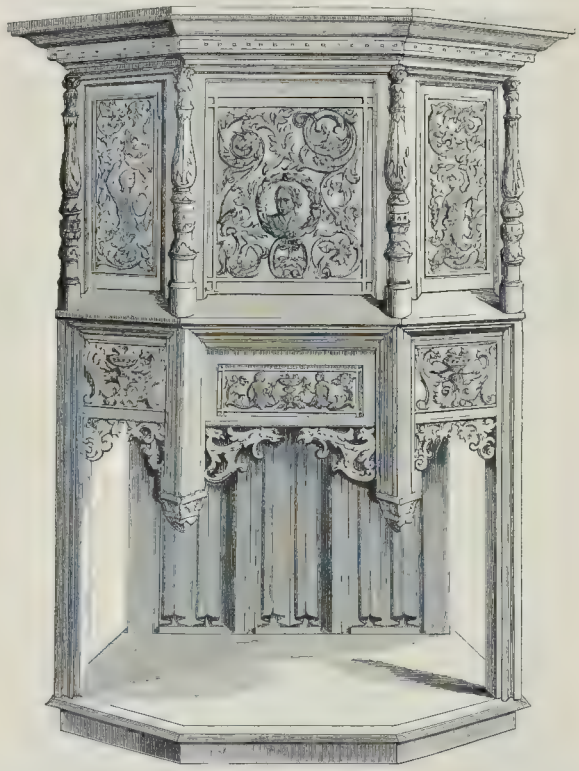
No. 1.—OAK CABINET OR BUFFET, in the Flemish style Date 1530—40. Contributed by Mr. I. K. BRUNEL.

Very scanty remains of antique furniture, have come down to us. Of works in wood, as might be expected, we possess but the barest and merest relics: metals, chiefly



No. 2.—Ornamental Details.

bronze, were however much more frequently employed than in modern periods. Benches and tables of marble, stools, chairs, and the framing of couches of bronze appear to



No. 3.—Oak Buffet, in the Flemish style. Date about 1520. Contributed by Mr. H. Farrer

have been of very frequent occurrence; of such objects many specimens are extant, whilst excavations in celebrated sites furnish abundant specimens of handles,



No. 4.—Ornamental Detail

rings, knobs, ferrules, and other appurtenances of wooden objects. Stools and chairs are of the most usual occurrence in collections and in antique authorities; of these a considerable number of actual examples are preserved in the various public collections of Europe. In the British Museum we have the fragments of



No. 5.—Italian Bellows. Date about 1587. Contributed by Mr. H. Magniac.

the bronze Nineveh thrones, perfect specimens of Egyptian chairs and stools, and a most exquisite Greek bronze stool (bisellium); whilst the fictile vases in the

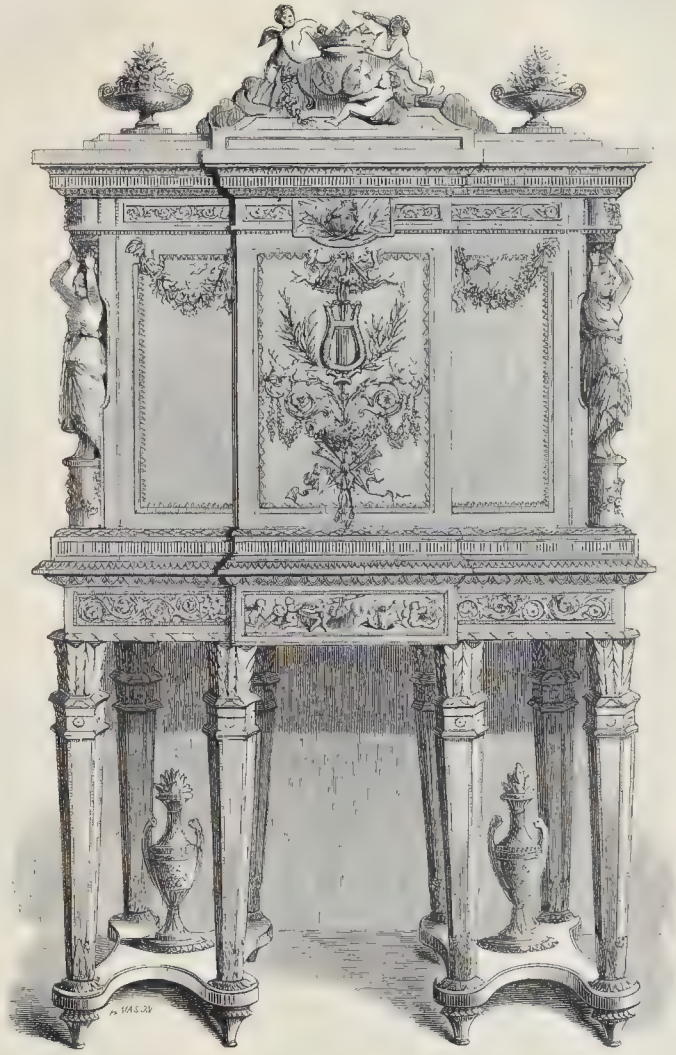


No. 6.—Or-Molu Mounting, from an Ebony German Cabinet. Date about 1630. Contributed by the Queen, from Windsor Castle.

same collection offer numerous elegant designs of articles of furniture. Judging from certain indications in the supports and rails of bronze furniture, we may, by analogy, infer that turned woodwork was much in use for chairs, the legs of tables,

couches, &c.; whilst many bronze objects exhibit a system of prominently projecting circular mouldings, which would naturally be produced by the wood turner, from whose models, indeed, they were probably cast.

Generally, in the lighter and more graceful kinds of Greek and Egyptian chairs, we see a perfectly consistent and artistic use of the material, the natural expression and tendencies of which are allowed free scope: the legs and framing are, indeed, sometimes disposed in elegant sweeping curves which at first sight may seem somewhat antagonistic to the natural rectilinear tendencies of woodwork, but these curved forms are so arranged as to conduce to bodily comfort and stability of construction, and may have been suggested by the use and capabilities of the staves or small wood of such trees as the yew or the cypress. Every one must have noticed the constant occurrence of the legs and feet of animals as supports to furniture; these are conspicuous in all antique epochs. Mr. Layard's



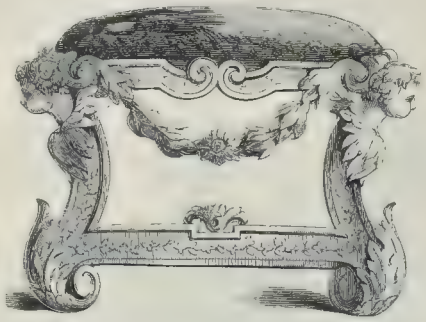
No. 7.—French Cabinet, in Mahogany and Or-Molu. Date 1770—90. Contributed by the Queen, from Windsor Castle

recent discoveries having shown us that they were favourite forms even in the ancient Assyrian empire.

With respect to the processes in use in antique times, we find metal inlaying, especially with silver and niello work, continually employed in the decoration of bronze furniture: and it is certain that the process of covering wood constructions with metal plates was very early practised, especially amongst the Greeks and Etruscans, with whom embossed metal plating or "repoussé" work appears to have been adapted, if we may institute a comparison, much on the same principles as we see developed in the curiously incrusted furniture of the seventeenth century from Knowle House, of which an illustration is subjoined.

That wooden furniture was frequently painted and gilded, we know from numerous Egyptian remains; and we have fragments of ornamental mouldings in wood, of Greek origin, in the British Museum, which likewise exhibit traces of gold and colours. Marqueterie, or wood inlaying, as is evident from many existing examples, was very popular amongst the Egyptians, and was

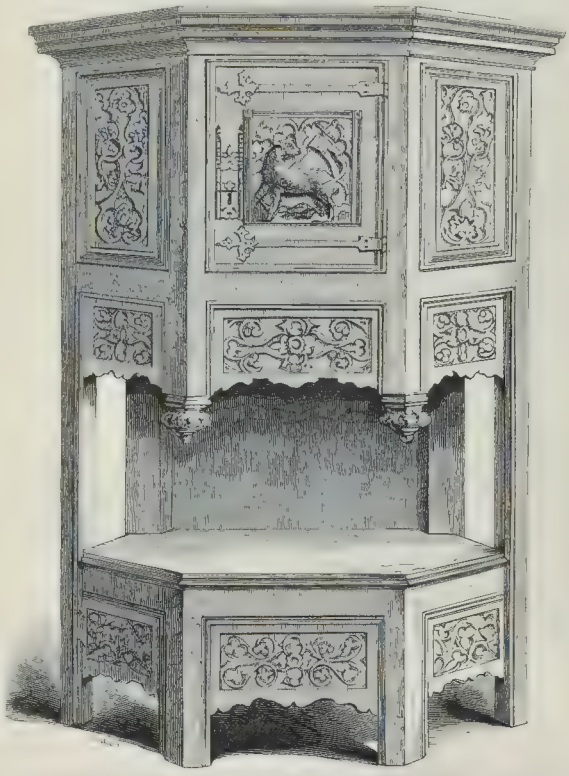
doubtless equally well known to the Greeks and Romans: in short it is highly probable that nearly every characteristic mode of decoration of furniture, which the collection at Gore House illustrates, has had its origin in antiquity. With respect to the employment of rich stuffs as cushions, hangings, &c., we have abundant evidence



No. 8.—Venetian Stool. Date about 1670. Contributed by Earl Amherst.

that their use was similar, indeed probably more universal than at the present day, for with the ancients drapery was an art, beautiful casts and dispositions being evidently admired for their own excellence.

Pursuing our historical illustrations, we come now to the mediæval periods, and here we are almost destitute of authorities: literally, no specimens of furniture have descended to us from the epochs usually



No. 9.—Oak Buffet, in the German Gothic style. Date about 1480. Contributed by Mr. Talbot Bury

designated as the "dark ages." The illuminations of manuscripts afford vague indications of the characteristic forms; but the practice of painting the figure-subjects on a gold background prevented the introduction of those interesting accessories which we see at an after period, when interiors and landscape backgrounds became popular. Doubtless in the East or Europe under the Greek empire, the traditions of antiquity lingered for a very long



No. 10.—Part of Stand to a German Cabinet. Date about 1650. Contributed by Mr. J. Levein.

period; so that till a comparatively modern epoch, Byzantine furniture would evidently be but a rude and debased imitation of the antique. From the seventh to the

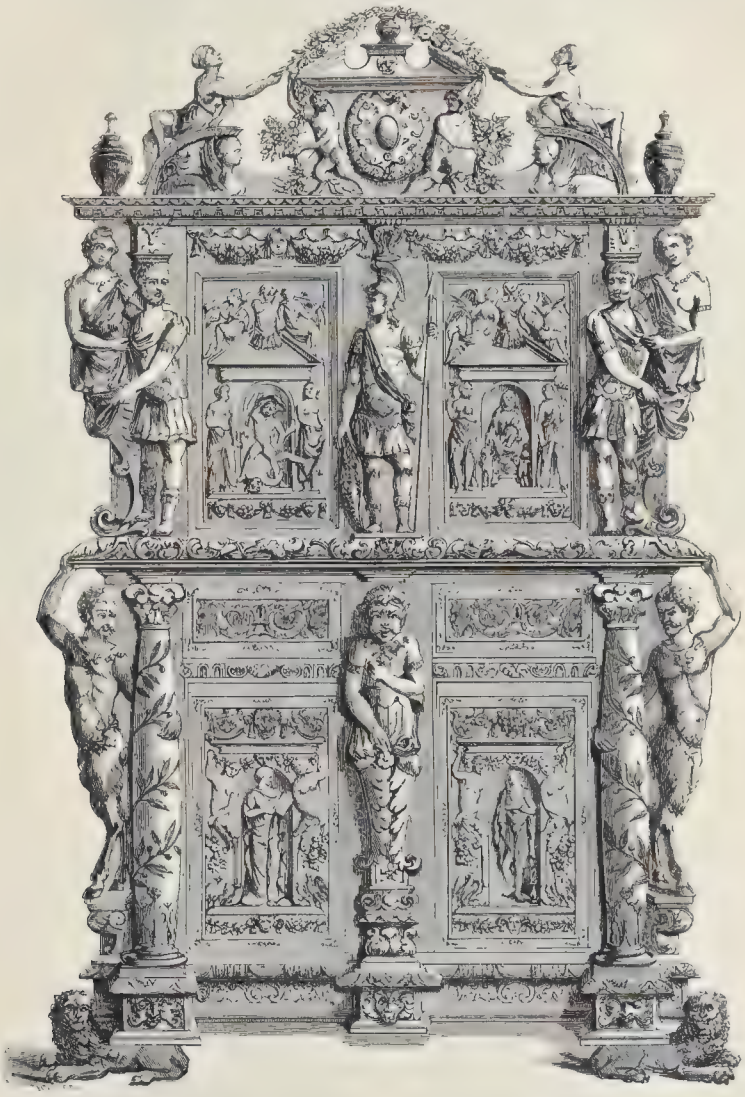


No. 11.—English Fire-Screen. Date 1580—1600 Contributed by Earl Amherst.

eleventh century, however, there is reason to believe that furniture was of the simplest and rudest description. Turned-

work in rails and supports seems to have been in vogue; and it is probable that in Italy, from the constant use of mosaic, and the connexion of that country with Constantinople, marqueterie and inlays of various kinds were still practised. Carved work, judging from analogy with stone-carving, would generally be merely surface work. In Italy and the south of France, rude imitations of classical ornamental details doubtless prevailed; the acanthus, treated in a flat stiff manner, being the staple decorative motive; whilst in the more northern countries of Europe, that peculiar interlaced fret-work called "Runic-work," zigzags, stars, and reticulations in various well-known primitive forms, which reappear in all semi-barbarous epochs, would be more characteristic.

Wooden furniture of the earlier mediæval epochs seems to have been very heavy and massive; huge tables of oaken planks fixed and immovable in their places, heavy benches or settles, and large coffers, cupboards and



No. 12.—French Cabinet, decorated with Distemper Paintings. Date from 1570 to 1590. Contributed by Baron L. Rothschild.

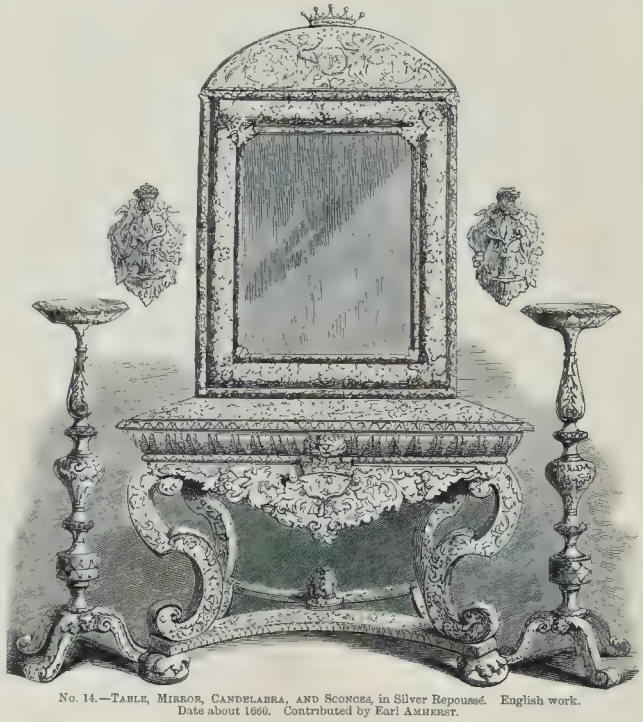
dressers, were the chief articles. The set of ivory chessmen of the eleventh or twelfth century, found on the coast of Scotland and preserved in the British Museum, exhibits excellent examples of the forms of chairs in use at that epoch; we see in them the simplest and most obvious arrangement of rectilinear massive wood-framing, the backs of the chairs being elaborately carved with runic knots, fretwork, and the characteristic interlaced dragons, or monsters with foliated tails, so familiar to us in manuscript illuminations of the period. The direct imitation of architecture now manifests itself in furniture; and we even see instances in manuscript illuminations of chairs, thrones, &c., ornamented with several ranges of intersecting arcades one above another, with their respective little shafts, bases and capitals, and other architectural members. In the thirteenth and fourteenth centuries, however, architecture is found to completely dominate over furniture; at which periods the Gothic or pointed style became a system

as complete and uniform as the ancient classical developments. The chief members of these latter styles were entirely constructional, massive, great, and special to building. In Gothic architecture, on the contrary, the leading features are made up of an aggregate of minor details; an exuberant richness and elaboration of parts veiled the necessary constructional forms, constituting, as it were, a superadded embroidery, which was as pertinent to the simplest article of furniture as to a church. Pinnacles, cusps, crockets, tracery, small buttresses, &c. &c. and all the leading decorative motives following, in their developments in furniture, precisely the same modifications and variations in style as the architecture of buildings of the several epochs. In these periods sculpture was the dominant art; consequently, ornamental furniture was generally decorated with elaborate carving, sometimes, however, enriched or picked out with gilding and colour. During this period likewise commences the more extensive employment of rich stuffs, brocades, and velvets, in the covering of surfaces. Canopies, as appurtenances of state and personal distinction, whether combined with curtains or surmounting chairs, stalls or couches, now also come prominently into use.

It is not, however, till the fifteenth century that we can proceed on certain grounds, aided by the study of existing examples. During this period, as the feudal system declined, and the arts of peace became more specially cultivated, an increasing luxury of furniture was everywhere manifested. The architect or the freemason, who, with his workmen, was in earlier times liable to be forcibly impressed by the monarch or his great barons, and required to build alike the castle, and to fashion its rude and massive furniture, was henceforth no longer the sole artist. Carvers and cabinet-makers, workers in metal, and weavers at their looms, all exercised their trades under the safe protection of their several guilds or companies, and became accustomed to co-operate in the production of elaborate works. Besides the ornate architectonic arrangements in wood-carving to which we have already alluded, the smith's or locksmith's work now became conspicuous in articles of furniture; desks, lecterns, &c. in metal, being by no means uncommon; whilst the locks, hinges, &c. of wooden furniture, were often wrought with the utmost skill and beauty. It is worthy of notice while on this subject, that the metal-work of the Gothic periods is chiefly "wrought," the hammer and file working rather than the chasing-tool, as in casting and *repoussé* work. In Italy, however, during the fifteenth century, a greater diversity of processes is seen in furniture; already in that country the *renaissance* had dawned, and various industrial arts, which had lingered on traditionally from the ancient epochs, were revived and greatly affected. Inlaid-work, ("Intarsiatura") became very popular; carved and incised ivory incrustation, veneers of rare polished woods, mosaics of glass and hard-stones, gilded and lacquered wood-work, "Damasquinerie," or metal-inlaying, and numerous other special decorative processes were now in frequent use; whilst the looms of Venice and Genoa furnished the costly upholstery stuffs for all Europe. In other countries, however, as we have seen, relief-carving in simple wood, was almost the only mode of decoration; and this simplicity of means, as a general rule, continued, indeed, till the close of the succeeding century.



No. 13.—Commode, in Buhl and Or-Molu Date about 1700. Contributed by the Duke of Hamilton.



No. 14.—Table, Mirror, Candelabra, and Sconces, in Silver Repoussé. English work. Date about 1660. Contributed by Earl Amherst.

We now enter on the sixteenth century, the great age of the "renaissance." It is difficult to formularise this great generic division of Art—clearly transitional and eclectic—it has yet all the marks of a complete Art system. The "renaissance" was in fact the grafting of all that was beautiful, and genial, and intellectual in the antique developments on the complete and well organised system of Christian Art — the expressional. From this happy union then there was no dead formalism, no tame copying of the antique, such as we see everywhere and are wearied of in modern times—precedent was the rich storehouse, not as since, the rigid controlling bar to all original expression. The "renaissance" is probably on the whole more completely developed and more distinct as a style in furniture than in architecture; we have before noticed the predominant influence of architecture on furniture, the period has now arrived when this fact is often unduly conspicuous. There can be little doubt but that the obvious and continual use of architectonic forms and arrangements in

mediæval furniture, predisposed the minds of artists to consider this alliance as a natural and legitimate one. It is needless however to say that every condition of æsthetic propriety demonstrates the contrary, especially when classical motives are



No. 15.—Detail of Oak Italian Cabinet. Date from 1520 to 1550. Contributed by Mr. J. Auldjo.

in question. In more than one specimen at Gore House we see columns, architraves, cornices, and pediments—in fact all the great constructional features of a classical order, mimicked on a small scale, and in inconsistent position in wood. In the great ebony cabinet, No. 15 (*Exhibition Catalogue*), for instance, we see columns with pedestals and entablatures complete, apparently supporting the upper part of the mass of the cabinet, which in reality are



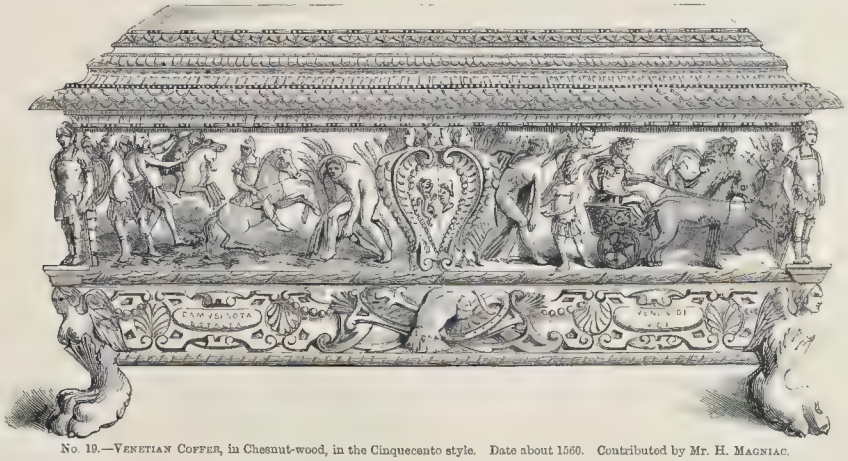
No. 16.—French Coffer and Stand, in Buhl. Date about 1700. Contributed by the Duke of Buccleuch.



No. 17.—French Encoignure, in Buhl. Date about 1740. Contributed by Mr. G. Field.



No. 18.—Venetian State Chair. Date about 1670. Contributed by the Queen, from Windsor Castle.



No. 19.—Venetian Coffer, in Chesnut-wood, in the Cinquecento style. Date about 1560. Contributed by Mr. H. Magniac.

but ornaments attached to the doors, and open out along with them. It is not however in the outset that such mistakes as these were commonly made; a reference to the collection will demonstrate that nearly all the earlier specimens of the

"renaissance" are comparatively free from these drawbacks, which are only offensively manifested in the more pedantic period of the decadence of Art in the seventeenth century.



No. 20.—Clock and Terminal Pedestal, in Buhl. Date about 1700. Contributed by the Queen, from Windsor Castle.

The Cabinet No. 1 (*No.* 24 *Catalogue*) is a good illustration of this false style.

It will be impossible in the wide-spread extension of our subject, which is manifest at this period, to do more than touch on



No. 21.—A Tulip-wood Table, inlaid with Sèvres Porcelain. Contributed by Earl Spencer.

the most salient points of the various developments that arise, and in order to characterise as far as possible sixteenth and seventeenth century work, it will perhaps be advisable to take for illustration some one of the more prominent articles of furniture in use in those periods.

The cabinet then seems best calculated to answer this end, for on this favourite article the utmost luxury of decoration was generally lavished, until indeed at last it was looked upon rather as a work for show than use. The Germans, in the early part of the seventeenth century, had even a distinct and sufficiently expressive name for the decorated cabinet, it was called "Kunstschrank" or "Art-cabinet." The cabinet, properly so-called, seems to have come into vogue in the first half of the sixteenth century; the early specimens were generally of oak, in most cases elaborately carved. The Italian Cabinet, (*marked No.* 7 *in the Catalogue of the Exhibition*) of part of which a detailed drawing of one of the panels, No. 15, is here given, is an excellent example of this phase, as likewise the one enriched with distemper paintings in the interior, No. 12, (*No.* 20 *Catalogue*). Somewhat later in date 1560-70, (*No.* 119 *Catalogue*) is a cabinet belonging to the Duke of Hamilton, also of Italian origin—here we have a different and most gorgeous development. It is of wood, encrusted with iron plates, elaborately embossed with figure subjects, and intricate arabesques, inlaid with gold, forming the process called "damasquinerie." Works of this kind, though of such very costly workmanship, were much in vogue, and were chiefly of Milanese manufacture. Another prominent fashion was that of cabinets in oak or ebony, inlaid with plaques of ivory, on which beautiful arabesques and figure subjects were engraved, the lines of the engraving being blackened as in niello work. Next, perhaps, come the works in "Pietra Dura," or cabinets inlaid with a beautiful mosaic, composed of precious stones, agates, jaspers, &c. which are chiefly of Florentine manufacture, and were more especially in vogue in the beginning of the seventeenth century. After these we have the carved ebony cabinets of Holland, Germany, and France; Mr. Holford's grand cabinet being perhaps one of the very finest existing specimens of this class, but which unfortunately is so extremely elaborate in detail as to defy representation on the small scale of our illustrations. Ivory carving and marqueterie were likewise at this period very popular, and a well characterised class of artists arose, who worked solely in these materials. Next we find metal enrichments in great vogue, generally appended to work in ebony. Her Majesty's Cabinet, (*No.* 39 *Catalogue*), the metal mountings (No. 6) of which are extremely beautiful, may be taken as a type of these.

About this period, 1630-50, we see the first dawnings of the system of "Incrustation," afterwards so popular in the well-known "Buhl-work;" at this time however a habit of unbridled profusion of all kinds of rich materials began to prevail, a fragmentary heaping together of which, although it produced a rich and gorgeous general effect, annihilated all consistency of style; in short a chaos of indiscriminate elaboration took the place of art and unity of design. Out of this, however, arose a new and original phase of things; with the reign of Louis XIV. came, as it were, another "renaissance." France superseded Italy as the country of the Arts, and Paris became the centre of fashion, and the chief source of all decorative novelties. A greater variety and an increased quantity of furniture were now required in the dwellings of the great, and the cabinet, though still a most important article, no longer retained the prominent position which it occupied at an earlier period. We now find every variety of sécretaire, commode, encoignure, coffer and stand, couches, fauteuils, clocks, guéridons, and tables of all kinds; in short, the special age of furniture has arrived. It will be necessary now briefly to allude to the reciprocal influence on each other of architecture and furniture; hitherto indeed we have seen furniture governed entirely by architecture, now however a change takes place and the contrary effect is seen. The natural expression of stone construction has hitherto more or less influenced the wooden constructions of furniture, hereafter we shall on the contrary often find the architect following in the wake of the cabinet-maker; so that what we may distinctly characterise as furniture styles arise in architecture.

As a general rule in furniture, rectilinear forms and flat surfaces are now superseded by every variety of capricious inflections of rich surfaces of marqueterie, rare polished woods and inlays; this curvature, apart from the mere desire for variety and novelty of form, being evidently prompted by the wish to display to the best advantage the rich materials employed, and to secure the general brilliant effect of the piece. The almost universal use of *appliqué* metal enrichments naturally modified all the constructional lines of the several pieces; curved and broken leading lines, salient points and undercuttings, and general ductility of appearance, constituting the natural characteristic features of metal-work. These features, it is right to say, were allowed full scope. From these causes then, the rectilinear stability and cubic formality demanded by architecture were soon entirely lost sight of, the tendency was more and more towards florid exuberance of detail. The shell and the scroll, masks, garlands, cartouche, and strap-work, were no longer confined to panels, pilasters, fascia, or the pediments of mimic architectural orders, as architectonic framework was no longer necessary. Colour, light and shade, abstract elegance of line and surface, agreeable disposition of space, and contrasts of material were aimed at, too often, it must indeed be allowed, at the expense of constructive truth, yet still with a genuine and original power of production not equalled in the present eclectic age.

The furniture of the Louis Quatorze epoch, alike French and Italian, may be briefly characterised as of three leading kinds, all of which are amply represented at Gore House. First, carved and gilded objects; secondly, veneered furniture in marqueterie, or inlays of rare and artificially coloured woods; and thirdly, "Incrustation," or as it is more commonly called "Buhl work." This last is perhaps after all the most original and characteristic development of this age, and as the collection is particularly rich in fine specimens we shall do well to dwell for a brief space on it. Inlays of metal work in wood we occasionally see in the earlier part of the seventeenth century, but this system seems to have attained prominent vogue not much earlier perhaps than 1660-70, and there can be little doubt but that the specific development in question was the invention of the celebrated industrial artist whose name it bears—Charles André Buhl, (born 1642, died 1732), cabinet-maker to the king. It is singular how soon and how completely this peculiar mode seems to have become a matured and concrete style of Art, for to this day even it is carried on without any material deviation from the original conditions; at this period, however, every conceivable application of materials and process

of manufacture were freely employed, and by the end of the seventeenth century nearly all the well-known varieties of decorative furniture were in vogue, except perhaps two rather prominent modes, which belong to the next century; these are Japan work, often insertions of real oriental productions, which became popular in the earlier years of the eighteenth century, and the elegant kind of furniture in precious wood, inlaid with plaques of painted porcelain, which was of still later introduction. Holland, Germany, and more especially Venice, became famous for their beautiful manufacture in cabinet work during this period, although France undoubtedly maintained the first rank in this respect.

In England, a great impetus to the production of decorative furniture was doubtless given by the gay luxurious reign of Charles II., at whose accession a flood of continental fashions were introduced; much of the state-furniture of our old mansions of this period was, however, evidently imported; and, generally speaking, furniture of undoubtedly English origin will not bear comparison with the fine specimens of foreign manufacture. In the reign of Charles II., however, a vigorous and most artistic style of wood-carving sprung up in England, which may be seen exemplified in more than one specimen at Gore House. The works of Grinlin Gibbons at this period would bear comparison with those of the most able continental wood-carvers, and the peculiar style brought into vogue by this celebrated artist and his contemporaries was prominently developed and extended in the earlier years of the succeeding century: English rococo-carving in wood being often distinguished by marked originality, and a well-defined national bias. The works of Chippendale, a famous cabinet-maker of St. Martin's Lane, exhibit very great merit. The fine mirror-frame by him from Cumberland Lodge, (*No.* 77 *Catalogue*) will be recognised as a beautiful instance of a style which is prominently seen in the fittings of great numbers of the old mansions of the nobility both in town and country.

In the first half of the eighteenth century the characteristic style is the "rococo," which is merely a still more florid and extravagant development of the previous mannerism, characterised by a picturesque irregularity of detail, scorning all rules, making use of all motives, natural, conventional, or utterly monstrous, as the case may be, without the slightest concern at the innumerable violations of common sense even, which are of constant occurrence. Beautiful and masterly manipulation in all kinds of Art-workmanship has reached its highest pitch, and with it the series of genuine and original styles in ornamental manifestations may be said to have closed; after this commences the mania of revivals. There was perhaps some vitality in the phase of style known as the "Louis XVI," of which the splendid CABINET by Goutier, No. 7, (*No.* 71 *Catalogue*) in the possession of her Majesty, is a fine example, but the rage for the revival of classical ornament soon put an end to all genuine motives. The cold and rigid formality of the period of the Revolution and the Empire in France was perhaps the very falsest period of the decorative arts that the world has yet seen, and as France, even then, was the great arbiter of style and fashion, a kindred revolution in taste took place with greater or less completeness in almost all the other European countries. As our readers may judge, we have only taken a rapid review of the history of cabinet work, sufficient however, we trust, to interest them in it.

THE DOMESTIC MANNERS OF THE ENGLISH.

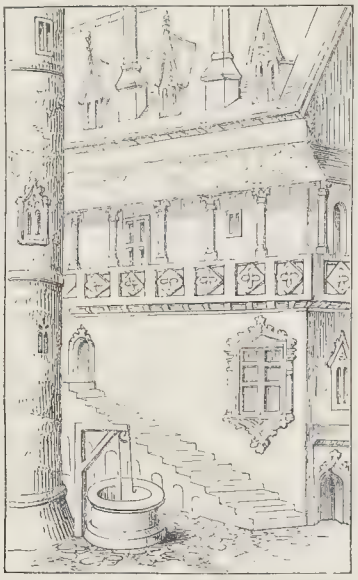
DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XI. SLOW PROGRESS OF SOCIETY IN THE FIFTEENTH CENTURY.—ENLARGEMENT OF THE HOUSES.—THE HALL AND ITS FURNITURE.—ARRANGEMENT OF THE TABLE FOR MEALS.—ASSIGNED OF CLEANLINESS.—MANNERS AT TABLE.—THE PARLOUR.

THE progress of society in the two countries which were most closely allied in this respect, England and France, was slow during the fifteenth century. Both countries were engaged either in mutual hostility or in desolating civil wars, which so utterly checked all spirit of improvement, that the aspect of society differed little between the beginning and the end of the century in anything but dress. At the close of the fourteenth century, the middle classes had made great advance in wealth and in independence, and the wars of the roses which were so destructive to the nobility, as well as the tendency of the crown to set the gentry up as a balance to the power of the feudal barons, helped to make that advance more certain and rapid. This increase of wealth appears in the multiplication of furniture and of other household implements, especially those of a more valuable description. We are surprised in running our eye through the wills and inventories during this period, at the quantity of plate which was usually possessed by country gentlemen and respectable burghers. There was also a great increase both in the number and magnitude of the houses which intervened between the castle and the cottage. Instead of having one or two bedrooms, and turning people into the hall to sleep at night, we find whole suits of chambers; while instead of the family living chiefly in the hall, privacy is sought by the addition of parlours, of which there were often more than one in an ordinary sized house. The hall was in fact already beginning to diminish in importance in comparison with the rest of the house. Whether in town or country, houses of any magnitude were now generally built round an interior court, into which the rooms almost invariably looked, only small and unimportant windows looking towards the street or country. This arrangement of course originated in the necessity of studying security, a necessity which was never felt more than in the fifteenth century. We have less need to seek our illustrations from manuscripts during this period, on account of the numerous examples which still remain in a greater or less state of perfection, but still an illumination now and then presents us with an interesting picture of the architectural arrangements of a dwelling-house in the fifteenth century, which may be advantageously compared with the buildings which still exist. One of these is represented in our cut No. 1, taken from an illuminated copy of the French transla-



No. 1.—COURT OF A HOUSE OF THE FIFTEENTH CENTURY

tion of Valerius Maximus (MS. No. 6984, in the National Library at Paris). The building to the left is probably the staircase turret of the gateway; that before us is the mass of the household apartments. We are supposed to be standing within the court. At the foot of the turret is the well, a very important object within the court, where it was always placed in houses of this description, as in the troubles of those days the household might be obliged to shut themselves up for a day or two and depend for their supply of water entirely on what they could get within their walls.

The cut just given is a remarkably good and perfect representation of the exterior, looking towards the court, of the domestic buildings. The door on the groundfloor to the right is probably, to judge by the position of the windows, the entrance to the hall. The steps leading to the first floor are outside the wall, an arrangement which is not uncommon in the existing examples of houses of this period in England. We have also here the open gallery round the chambers on the first floor, which is so frequently met with in our houses of the fifteenth century. It is probable that within the door at the top of the external flight of steps, as here represented, a short staircase led up to the floor on which the chambers were situated. Perhaps it may have been a staircase into the gallery, as the opening round the corner to the right seems to be a door from the gallery into the chambers.

In another illumination in the same manuscript, a knight is represented knocking at the door of a house into which he seeks admittance. The plain knocker and the ring will be recognised at once by all who have been accustomed to examine the original doors still remaining in so many of our old buildings, but why the

person who thus signifies his wish to enter should hold the ring with his right hand, and



No. 2.—A KNIGHT AT THE DOOR.

the knocker with his left, is not very clear. The knocker, instead of being plain, as in this cut, was often very ornamental. This is of course the outer door of the house, and our readers will not overlook the loophole and the small window through which the person who knocked might be examined, and, if necessary, interrogated, before the door was opened to him.

Let us now pass through the door on the ground floor, always open by day, into the hall. This was still the most spacious apartment in the house, and it was still also the public room, open to all who were admitted within the precincts. The hall continued to be scantily furnished. The permanent furniture consisted chiefly in benches, and in a seat with a back to it for the superior members of the family. The head table at least was now generally a permanent one, and there were in general more permanent tables, or tables dormant, than formerly, but still the greater part of the tables in the hall were made for each meal by placing boards upon trestles. Cushions, with ornamental cloths, called bankers and dorsers, for placing over the benches and backs of the seats of the better persons at the table, were now also in general use. Tapestry was suspended on the walls of the hall on special occasions, but it does not appear to have been of common use. Another



No 3.—A DINNER SCENE AT COURT.

article of furniture had now become common—the buffet, or stand on which the plate and other vessels were arranged. These articles appear to have been generally in the keeping of the butler, and only to have been brought into the hall and arranged on the buffet at meal times, for show as much as for use. The dinner party in our cut No. 3 taken from an illumination of a manuscript of the Romance of the Comte d'Artois in the possession of M. Barrois, a distinguished and well-known collector in Paris, represents a royal party dining at a table with much simplicity. The ornamental vessel on the table is probably the salt-cellar, which was a very important article at the feast. Besides the general utility of salt, it was regarded with profoundly superstitious feelings, and it was considered desirable that it should be the first article placed on the table. A metrical code for the behaviour of servants, written in the fifteenth century, directs that in preparing the table for meals, the table-cloth was first to be spread, and then, invariably and in all places, the salt was to be placed upon it; after this were to be arranged successively, the knives, the bread, the wine, and then the meat, after which the waiter was to bring to each guest what he might ask for.

> Tu dois mettre premierement
> En tous lieux et en tout hostel
> La nappe, *et apres le sel;*
> Cousteaulx, pain, vin, et puis viande,
> Puis apporter ce qu'on demande.

In our last cut it will be seen that the "nappe" is duly laid, and upon it are seen the salt-cellar, the bread (round cakes), and the cups of wine. The knives are wanting, and the plates seldom appear on the table in these dinner scenes of the fifteenth century. This perhaps arose from the common practice at that time, of people carrying their own knives with them in a sheath attached to the girdle. We find, moreover, few knives enumerated in our inventories of household goods and chattels. In the English metrical *Stans Puer ad Mensam*, or rules for behaviour at table, written by Lydgate, the guest is told to "bring no knyves unskoured to the table," which can only mean that he is to keep his own knife that he carries with him clean. The two servants are here duly equipped for duty, with the towel thrown over the shoulder. The table appears to be placed on two board-shaped trestles, but the artist has forgot to indicate the seats. But in our next cut, a very private party, taken from a manuscript of the early French translation of the Decameron (in the National Library at Paris, No. 6887), are placed in a seat with a back to it, although the table is still evidently a board placed upon trestles. It may be remarked that in dinner scenes of this century, the gentlemen at table are almost always represented with their hats on their heads.

As we have already hinted, the inventories of this period give us curious information on the



No. 4.—A PRIVATE DINNER.

furniture of houses of different descriptions. We learn from one of these, made in 1446, that there were at that time belonging to the hall of the Priory of Durham, one dorsal or dorser, embroidered with the birds of St. Cuthbert and the arms of the church, five pieces of red cloth (three embroidered and two plain), no doubt for the same purpose of throwing over the seats; six cushions; three basins of brass; and three washing-basins. A gentleman at Northallerton in Yorkshire, who made his will in 1444, had in his hall, thirteen jugs or pots of brass, four basins, and two ewers (of course, for washing the hands), three candlesticks, five (metal) dishes, three kettles, nine vessels of lead and pewter, "utensils of iron belonging to the hall," valued at two shillings—probably the fire-irons, one dorser and one banker. An inventory of a gentleman's goods in the year 1463, apparently in the southern part of England (printed in the new Retrospective Review), gives, as the contents of



No. 5.—RECEPTION OF THE MINSTRELS.

the hall,—a standing spear, a hanging of stained work, a mappa-mundi (a map of the world) of parchment—a curious article for the hall, a side-

table, one "dormond" table (a permanent table), a beam with six candlesticks.

The permanent, or dormant table, is shown in the scene given in our cut, No. 5, taken from the beautifully illuminated manuscript of the Roman de la Violette, at Paris, some fac-similes from which were privately distributed by the Comte de Bastard. We have here also the seat with its back, and the buffet with its jugs and dishes. In the first of our cuts, we had the waits or trumpeters, who were always attached to the halls of great people, to announce the commencement of the dinner. It was only persons of a certain rank who were allowed this piece of ostentation; but everybody had minstrelsy to dinner who could obtain it, and when it was at hand. The wandering minstrel was welcome in every hall, and for this very reason the class of ambulatory musicians was very numerous. In the scene just given, the wandering minstrel, or, according to the story, a nobleman in that disguise, has just arrived, and he is allowed without ceremony or suspicion, to seat himself at the fire, apparently on a stool, beside the two individuals at dinner.

The floor of the hall was usually paved with tiles, or with flag stones, and very little care appears to have been shown to cleanliness, as far as it was concerned, except that it was usual to strew it with rushes. Among the various French metrical "Contenances de Table," or directions for behaviour at table, of the fifteenth century, the person instructed is told that he must not *spit upon the table* at dinner time:

> Ne craiche par dessus la table,
> Car c'est chose desconvenable,

which is necessarily an intimation that he must spit upon the floor. In another of these pieces he is told that when he washes his mouth at table, he must not reject the water into the basin:

> Quant ta bouche tu laveras,
> Ou bacin point ne cracheras.

The reason for this rule was evidently the circumstance that one basin might serve for all the company; but the alternative again was of course to spit the water out upon the floor. Again, in one of these codes, the learner is told that when he makes sops in his wine, he must either drink all the wine in the glass, or throw what remains on the floor—

> Enfant, se tu faiz en ton verre
> Souppes de vin aucunement,
> Boy tout le vin entierement,
> Ou autrement le gecte à terre.

Or, as it is expressed in another similar code more briefly,

> Se tu fais souppes en ton verre
> Boy le vin ou le gette à terre.

There can be no doubt that all this must have made an extremely dirty floor. Another rather naïve direction shows that no more attention was paid to the cleanliness of the benches and seats: it is considered necessary to tell the scholar always to look at his seat before he sits down at table, to assure himself that there is nothing dirty upon it!

> Enfant, prens de regarder peine
> Sur le siege où tu te sierras,
> Se aucune chose y verras
> Qu soit deshonneste ou vilaine.

The fireplace at the side of the hall, with hearth and chimney, were now in general use. An example is given in our last cut; another will be seen in our cut No. 6, and here, though evidently in the hall, and a monastic hall too, the process of cooking is pursued at it. The monks appear to be having a joyous repast, not quite in keeping with the strict rule of their order, and the way in which they are conducting themselves towards the women who have been introduced into the monastery, does not speak in favour of monastic continence. This picture is from a manuscript bible, of the fifteenth century, in the National Library at Paris (No. 6829).

Manners at table appear to have been losing some of the strictness and stiffness of their ceremonial, while they retained their rudeness. The bowl of water was carried round to the guests, and each washed his hands before dinner, but the washing after dinner appears now to have been commonly omitted. In one of the directions for table already quoted, the scholar is told that he must wash himself when



No. 6.—A MONASTIC FEAST.

he rises from bed in the morning, once at dinner, and once at supper, in all thrice a day—

> Enfant d'honneur, lave tes mains
> A ton lever, à ton disner,
> Et puis au soupper, sans finer;
> Ce sont trois foys à tout le moins.

And again, in another similar code,—

> Lave tes mains devant disner,
> Et aussi quant vouldras soupper.

Still people put their victuals to their mouth with their fingers, for, though forks were certainly known in the previous century, they were so rare that it was only a prince or some very rich man who possessed one. It was considered, nevertheless, bad manners to carry the victuals to the mouth with the knife.

> Ne faiz pas ton morsel conduire
> A ton coustel qui te peult nuire.

Another practice strictly forbidden in these rules was picking your teeth with your knife while at table. From the use thus made of the hand, in the absence of forks, it may be supposed that we should have directions for keeping it clean during the process of eating. One of these appears droll enough to us at the present day. It is directed that a person sitting at table in company is not to blow his nose with the hand with which he takes his meat. Handkerchiefs were not yet in use, and the alternative of course was that, if any one felt the need of performing the operation in question, he was to lay down his knife, and to do it with the hand which held it. In one of the French codes this direction is given rather covertly, as follows:—

> Ne touche ton nez à main nue
> Dont ta viande est tenue.

But in another it is enunciated more crudely, thus:—

> Enfant, se ton nez est morveux,
> Ne le torche de la main nue
> De quoy ta viande est tenue,
> Le fait est vilain et honteux.

All these circumstances show a state of manners which was very far from refined.

Among other directions for table, you are told not to leave your spoon in your platter; not to return back to your plate the food you have put in your mouth; not to dip your meat in the salt-cellar to salt it, but to take a little salt on your knife and put it on the meat; not to drink from a cup with a dirty mouth; not to offer to another person the remains of your pottage; not to eat much cheese; only to take two or three nuts, when they are placed before you; not to play with your knife; not to roll your napkin into a cord, or tie it in knots; and not to get intoxicated during dinner-time!

Our next cut, No. 7, represents one of the backed seats, after a pattern of this century. It is taken from a manuscript of the Romaunt of Launcelot du Lac, in the National Library at Paris (No. 594). It is probable that this seat belonged to the parlour, or, as the name signifies, conversation room. The custom still continued of making seats with divisions, so that each person sat in a separate compartment. A triple seat of this kind is represented in our cut No. 8, taken from a manuscript of the French Boccaccio in the National Library at Paris.

The parlour appears to have been ornamented with more care, and to have been better furnished than the hall. It appears to have been placed sometimes on the ground floor, and sometimes on the floor above, and large houses had usually two or three parlours. It had often windows in recesses, with fixed seats on each side; and the fireplace was smaller and more comfortable than that of the hall. As carpets came into more general use, the parlour was one of the first rooms to receive this luxury. In the inventory I have already quoted from the new Retrospective Review, the following articles of furniture are described as being in the parlour.

> A hanging of worsted, red and green.
> A cupboard of ash-boards.
> A table, and a pair of trestles.
> A branch of latten, with four lights.
> A pair of andirons.
> A pair of tongs.
> A form to sit upon.
> And a chair.



No. 7.—A DOMESTIC SCENE.

This will give us a very good idea of what was the usual furniture of the parlour in the fifteenth century. The only movable seats are a single



No. 8.—A TRIPLE SEAT.

bench, and one chair—perhaps a seat with a back like that shown above. The table was even here formed by laying a board upon trestles. The cupboard was peculiar to this part of the house; many of our readers will no doubt remember the parlour cupboards in our old country houses, the branched candlestick of metal, suspended from the ceiling, and the tongs and hand-irons for the fire.

THE HOUSES OF PARLIAMENT.

The houses of parliament are now advanced to such a stage, as to admit of the transaction of public business without inconvenience; indeed, if we institute a comparison even between the *status quo nunc*, and our remembrance of the dismal antecedent of the present gorgeous chambers, the imaginary collation of these

"Two households, both alike in dignity,"

is by no means satisfactory; but if we consider for a moment the annual increasing ratio of the statute-book, and the amount of business passed through the "Private Bill Office," nothing can be wanting in public propitiation, as soon every man will have his own act of parliament. We have seen the edifice growing under our daily observation; but who of the critical public can tell the exertions that science and Art have been called upon to put forth even thus far? In answer to the cavillings of foreign criticism, we may safely instance this great work as, in its adaptations, the most perfect of all that have ever been realised for any similar purpose. Thorney Isle affords no acropolitan site; as it is, however, these edifices must remain even exteriorly among the most imposing of existing structures. But it is not of the architecture that we propose in any wise to speak; we have more to say of the ornamentative departments than we shall find space for. Some of the frescoes already executed embody the most subtle qualities of Art, but it is to be lamented that they are so badly lighted. Every time we see them we find cause to regret that architectural necessities involve the sacrifice of such works. But it was necessary that in order to vindicate our reputation as to matters of Art—Gothic in the eyes of Europe—something should be done; hence every available space, every practicable panel was appropriated to mural painting; when, considering the light and the extra focal distance at which certain of these productions are placed, it had been more charitable, on all hands, to have covered these spaces with a continuation of the surrounding decoration. We have seen, in the committee-rooms where they have been temporarily placed, the pictures which have been already purchased by government; and although the light of these rooms is not that by which we would wish to see pictures, it is with apprehension that we look forward to their being lighted by coloured glass. The difference between lightly-stained and deeply-tinted glass is strikingly shown in the Cologne cathedral. The five northern glass-windows were presented, in 1508, by Archbishop Hermann and others, and in these the colours are so delicate and admit such a mass of light, that pictures might be seen at an advantage almost equal to that of perfectly transparent glass. On the opposite side are windows recently presented to the cathedral by King Louis of Bavaria, from designs by Fischer, but in colour so deep, that any picture lighted by such a medium—presuming that it has been painted for a broad light—must materially suffer. We know of no other instance in which the value of lightly tinted glass is so obviously shown in contrast to a deeply-coloured and more opaque medium. On the one hand, the effect is light and playful, like a slightly-tinted water-colour sketch; while, on the other, it is sombre and oppressive. It may in glass-painting be an object to show as much colour as possible; when powerful colour, brilliancy, and light coincide, the best ends of glass-painting are answered; but if a display of glass-painting alone be the object, nothing liable to sacrifice should be placed in subservience to it. In certain of the highly-ornamented churches of Munich, this error exists; the light is diminished, insomuch that the merits of the best frescoes are indistinguishable. At the same time, this in some degree is attributable to the painter. When the light cannot be adapted to the picture—the latter must be painted for the light, and if the chiar'-oscuro be pitched in a key as high as it is possible, nothing more can be done. A composition brought forward under such circumstances may stare and appear feeble under unmitigated daylight, but it will fall into effective harmony under such lights as those which are derived from painted-glass windows in public edifices. When the unsuspecting artist has in his own studio done his best, and is satisfied with his work in a reasonable light; if he execute before the mullions receive their coloured glazing, he little dreams of the cruel immolation he is about to suffer at the hands of the glass-painter.

In the Prince's Chamber, formerly called the Queen's Robing-Room, there is over the fire-place an admirably coloured plaster imitation of an old carving, the subject of which is "Queen Philippa Supplicating Edward III. for the Lives of the Burgesses of Calais." This production is so unobjectionable, *quoad* its ancient taste, that it looks like a masterly and well preserved carving of the thirteenth or fourteenth century; the *pose* of Edward is somewhat like that of William the Conqueror in the Bayeux tapestry, scarcely less piquant and angular; and about the kneeling Philippa there is all the sweetness of one of the best of the little society of Nuremberg Madonnas. This composition is placed over the fire-place as a proposal for the serial decoration of the chamber in the same style, but we earnestly deprecate such a retrogression; because, if the best painting of our time be consistent with the architecture of the New Palace at Westminster, certainly the best carving we can afford is that which is called for. Had it been prescribed to sculptors to supply statues of Hampden and Clarendon according to the meagre style of a foregone period, such works had not assisted the fulfilment of the design in the decoration; they had not represented the Art of our era; and if the painting and sculpture be contemporaneous, why should not the wood-carving? If there be any display of figure-carving, it ought in execution to be as accurate as any other department of Art. Certainly, some other examples that were exhibited at the Crystal Palace would in their style be more suitable in every way than the pseudo-antique.

The sculptors will be less open to criticism than the painters; they will acquit themselves of their task with greater facility than the latter, not having to deal with colour, with light and shade, with composition, with effect, with execution—any of which questions are approached with diffidence, even after a life-time spent in their entertainment. The examples of their Art which the sculptors have already executed are worthy of all praise. Hampden, Clarendon, and the historic celebrities with whom they are associated, are professed portraits — perhaps not minutely accurate—but whether this be so or not cannot be determined. Yet were they not, and were it that the defective characteristic, had it been realised, would have endangered the value of the work as a statue, we think the sculptor abundantly justified by omitting a damaging personality, the verisimilitude of which could not now be appreciated. This is done in portraiture, a privilege of which is to paint the virtues, though they be not there—a treatment that is indulgently regarded even by contemporary criticism. The sculptors have made a conciliatory beginning, the personal equipment of the cavalier period, be it civil or military, royalist, or roundhead is eminently practicable in sculpture, but we tremble for the contrast of Lord Bacon, or any other worthy of the time of Elizabeth or James, whether bound in sad-coloured or gilt—wearing the hideous Gallic or Venetian hosen of the period. With respect to the brave barons of Magna Charta, as the discretion of their impersonation rests entirely with the artist, they are each and all entitled by *prestige* to an imposing presence as members of a "tall fellowship," it matters not now whether in reality they approached the obesity of Falstaff, or in the language of that same hero himself were spare enough to pass through an "alderman's thumb ring;" it is sufficiently understood that neither extreme is heroic, and both will be consequently avoided by the judicious sculptor. We shall accordingly make the acquaintance of these gentlemen on their respective pedestals in hauberk and surcoat. They were not remarkable for a clear and clerkly calligraphy; their hands were however acknowledged by their sovereign to be intelligible, and even heavy in the Homeric sense, and they are consequently entitled to be remembered according to their achievements.

The progress of the Fine Art ornamentation has been but slow since our notice of last year. In St. Stephen's Hall, no statues have been added to those with which the public is already acquainted. One, Hampden, has been removed from its place in apprehension of danger from the erection of a temporary scaffolding immediately over the place where it stood. Another model of one of the Magna Charta barons has been sent to Birmingham to be cast in bronze. In the Prince's Chamber it is proposed to place a marble equestrian statue of Queen Victoria; but we humbly conceive that there must be some misapprehension with respect to this, as the room neither in size nor in light is suited for the reception of such a work. In fresco comparatively little has been effected since last summer, for which apparent delay there is more than one sufficient cause. Years have now elapsed since the first fresco movement in this country; but very little has been done towards the naturalisation of the Art among us,—this is by no means the fault of the profession, but attributable to the tastes and feelings of the patrons of Art. In this respect our school is much in the position of those of the Low Countries, the patrons of which, with their confirmed relish for the coarse, highly seasoned, and every-day materialism of their painters, never could feel the essential purity of a more aspiring school. These works were *meubles* of a certain value: and when patrons have begun by estimating Art in this way, they can never regard it in any other. Even Rubens, Rembrandt, and all who painted sacred history, in what way soever otherwise they might differ, all agreed in painting it with coarseness, in obedience to this indispensable characteristic of their school. In the days of Hogarth, Morland, and others of that time—our school represented the farce, even the low farce of the Art—but it has now risen to genteel comedy and melodrame, but, withal in certain qualities superior to some—equal to the most vaunted of the living schools. If fresco in this country had been adopted as a means of ornamentation of sacred edifices, it would have achieved the

same position which it occupies in other countries. In Munich it has done no more; the essays of the school of Dusseldorf have raised it only to this; and the examples left us by the Italian schools, with inconsiderable exceptions, go no farther. In Italy and Germany, attempts have been made to render fresco a means of domestic embellishment. A few splendid instances exist; but if these are not multiplied in the birth-place of the Art, we cannot be surprised that, in countries of its adoption, it should not flourish in this adaptation. Easel pictures have a marketable value which will always obtain for them a preference for domestic enrichment. Earnest, we remember, were the hopes expressed during the progressive exhibitions at Westminster Hall, that fresco would be encouraged by the taste of private individuals, but it has not even met any countenance from public bodies. The merchants' area of the Exchange, by the way, is one exception that occurs to us; but the taste of the city rejected narrative composition, and chose an arabesque system of design to which life was given by extraordinary figures of nymphs fitted with vegetable tails. Among the works already executed and in progress, there are some that merit preservation as long as the houses shall stand: but there are again others that must be erased as soon as possible after the completion of the whole, if successive works are to be at all enhanced in excellence from experience. What we contend for is that of the pictorial compositions, even the least meritorious of them, should be many degrees above mediocrity. The fact that government has, during the time which has elapsed since the commencement of the exhibitions, acquired so few pictures worthy of purchase, illustrates the difficulty of forming a worthy collection. We need not repeat the threadbare proverb about genius being unequal; it is frequently painfully so, when not of a paramount order. Among the pictures which have become the property of government, there are certain productions of a quality unique with regard to other works of their author; that is, the painters have not yet after successive trials, been able to attain to the same excellence. If the commissioners be admonished of the extreme difficulty of their task, by certain of the frescoes already executed, they will acquit themselves of the remainder of their duties with credit to themselves, and economy and honour to the nation. Of the men of a reputation among us, who have not proffered their talent in aid of the embellishment of the New Houses of Parliament, there are but few who work in a manner that could be made at all available for the purpose. Those artists in claiming for themselves a position such as to exempt them from competition, exact for themselves a greater amount of homage than the warmest expressions of their best friends can offer them. A generous pride should have prompted them to leave their names on these walls; our history is sufficiently rife in appropriate subject-matter for each. The inequality of which we speak is obvious in most serial works which have been executed in quick and unintermitting succession; from the works of Raffaelle, down to the frescoes of Cornelius for the Campo Santo: it is an evil inseparable from historical series executed within limited periods.

In the Poets' Hall there remain yet two panels to be filled, these are assigned respectively to Cope and Armitage. The works last completed are subjects from Spenser and Shakspeare, the former by Watts, the latter by Herbert—the titles being "St. George welcomes the Dragon," Faerie Queene, book i., canto 2; and "Lear disinherits Cordelia." The feeling of Watts' fresco will remind the observer of his composition in the committee-room; the principle of effect is in a great degree the same, and it is the best suited to such a light as it is placed in, the very worst that could be conceded to any work of Art—that is, having a window in the same wall over it, which extinguishes the picture. The simple principle of a decided opposition is the only one that can tell against a bad light, and upon this the artist has proceeded as far as circumstances would permit, but it is impossible in anywise to make head against the utter oppression of such a light. The principal figures are grouped and opposed to a sky and horizon background, the remainder of the impersonations being low in the composition. St. George is of course equipped in defensive armour; he looks upward, having his right foot upon the slain dragon. Colour is subdued; the argument of the work resides in its essential expression. The breadth with which the whole of the subordinate matter is brought together, gives a double emphasis to the accent of the composition, which, throughout, is studiously simple in its accessories and properties. The other work reminded the spectator of the cartoon of Pisa; this, as pure fresco, will remind him of the works of the old Florentine painters—of those from whom Raffaelle drew his inspirations, and of Raffaelle himself; the source of the so-called *purism* of the modern German school. Those in the "Annunziata" alone are sufficient whereon to found a school. The other picture, "Lear disinheriting Cordelia," is worked out on the principle of forcible relief, but inasmuch as there is a great variety of character, distinctive individualities are effectively insisted on. Lear is seated on his throne, he looks fiercely at Cordelia, who stands with Kent on his left. He hands his crown to Albany and Cornwall, while yet we seem to hear—

> "Here I disclaim all my paternal care,
> Propinquity and property of blood,
> And as a stranger to my heart and me
> Hold thee from this for ever."

The head of Lear and its intense expression constitute a study of infinite power; we cannot say less than that it is equal to the head of the "St. Mark" of Fra Bartolommeo. Goneril and Regan kneel before the king; these figures are in shade, and opposed to the light which falls round Lear, and on the right of the throne are Cornwall, Albany, and others. The goodness and gentleness of Cordelia form a most striking contrast with the malignant and intriguing characteristics of her sisters; and the eagerness with which Cornwall and Albany receive the crown is a passage natural, appropriate, and masterly in its rendering. The forcible truth and reality of the descriptions make the picture rather a historical than a dramatic representation or a poetic creation. The draperies and properties are all so probable that no glaring anachronic license is anywhere presented; the figures are round and substantial, the draperies have been most carefully studied, and in colour the whole is powerfully brilliant. This picture is fortunate in being much better lighted than its neighbour, but although its high qualities would be benefited by the utmost amount of light it could be placed in, yet it would be very forcible in a light even more subdued. The frescoes in the Queen's robing room were, when we saw them, not far advanced; at the extremity, a religious subject, which with two wings, will occupy the whole of that side of the room, was in progress by Mr. Dyce. Thus it will be seen that this season—for it is only in summer that fresco works can be touched — but little has been done. Two of the bronze barons are temporarily placed in an anteroom, which is at present used as the commissioners' room; they are, as is already known, only of the size of life, a scale which we are of opinion will be found to be diminutive when these statues are raised to the pedestals which they are to occupy. These same barons were the giants of their day, and their successors were ever the notabilities of history until the growth of those constitutional rights which they conquered for themselves extended to the third estate; and having now descended to a deep below the lower deep, it has qualified the lowest castes to join in the hazardous game of king-making. Those statues we greatly apprehend will look insignificant when raised to the height at which they are destined to stand. We know not whether they equal in stature Clarendon and the other marble statues; be that as it may, to have made a due impression they should have been larger. The value of this is fully recognised in the series of twelve gilded statues in the throne room of the Königsbau at Munich. These statues, bronze-gilt, represent royal personages, and in order to convey importance, the artists, Schwanthaler and Stiglmaier, gave them gigantic proportions. The effect is imposing, but again we feel that the impression arises from an exaggeration not so much of the size of the statues as from the inconformable dimensions of the room in which they are placed. If the room were sufficiently large this would not be felt; they would be in their place in Westminster Hall. So much does effect in Art depend upon association, opposition, and the relation of quantities.

In the Commons nothing has been done; all the furniture liable to injury has been carefully covered over. The royal gallery looks naked, and with the exception of its splendid ceiling and massive rose and crown carving, will yet require much ornamentation before it will be in any degree *en suite* with the other rooms. In the department of the librarian there is nothing to remark but the plain solidity of the fittings. The oil pictures which have been already acquired by the government have been placed in some of the committee rooms which are on the river front, and we think they are seen to greater advantage than they were in Westminster Hall. In committee room C, hangs Knell's "Battle of St. Vincent," there deposited until the place of its ultimate and permanent destination be ready for its reception. In adjoining rooms are also F. R. Pickersgill's "Burial of Harold;" Watts' "Alfred Inciting his Subjects to Marine Enterprise against the Danes," and Cross' "Death of Cœur de Lion." These works are all now in a light different from that by which they were seen in Westminster Hall, and we think gain immensely in interest and power by separation from the intense glare by which they were surrounded; it is difficult to say how they will be circumstanced in the places they are intended to fill, but we much apprehend that a great measure of their respective merits will be lost. It is impossible that these never-ending suites, corridors, galleries and halls, can be lighted like picture galleries, but we may express regret that the light is no better in them. There is yet the entire elevation on the Abingdon Street side to be accomplished—*certes*, the beginning will be a great historic

fact when the end is achieved, although the history of architecture does not record the execution of such a mass of marvellous detail. Anything like precipitate fulfilment of the Art-decoration must lead to all kinds of error. We have already said that certain of the frescoes must be erased; time will arrive when the expediency of this alteration will become abundantly manifest. We have seen the results of the exhibitions at Westminster; we have seen how few of all those who put forth their best efforts were fit to be employed in the mural decoration of such public edifices; we have also seen how few of the oil pictures that were exhibited were of a quality to recommend them to the commissioners. Ten years will soon have passed, and we have but a very few works, and if we are to avoid a very mixed exhibition the greatest care must be exercised in giving commissions. If a great portion of the historical and poetical arts be judiciously determined on within a period of from twenty to thirty years, this will be the only means of securing such works as may be really eligible for the embellishment of such a national monument as the Houses of Parliament.

THE VERNON GALLERY.

DRY READING.

A. Geddes, A.R.A., Painter. W. Greatbach, Engraver.
Size of the Picture, 1 ft. 0¾ in. by 9¾ in.

THE name of Geddes will be remembered more in connexion with portrait painting than with works of the class here engraved, or of any other, though he painted some clever historical and *genre* pictures, which were much esteemed; the most important of the former were "Christ and the Woman of Samaria," "the Ascension," an altar-piece for the church of St. James, Garlick Hill, London, and the "Discovery of the Scottish Regalia in Edinburgh Castle in 1818." Among the numerous portraits of distinguished persons he produced, that of the late Duke of York is considered one of the best; George IV. pronounced it to be the most faithful likeness he had ever seen of that prince: very many of these portraits are well known from the engravings after them by G. R. Ward, Rhodes, Hodgetts, &c.

Geddes has not been dead more than nine years; he was a native of Edinburgh, but came up to London at an early age for the purpose of studying in our Royal Academy, and in the schools of that institution he had among other contemporaries, Wilkie, Haydon, and Jackson the distinguished portrait-painter. He visited France, Italy, Germany, and Holland, studying for a considerable period in the first two countries, and copying some of the best works of the great Italian painters. His copies were very excellent, and were much sought after; many of them were sold after his death, and realised high prices; his "Diana and Actæon," after the picture by Titian, in the Bridgewater collection, was disposed of by Messrs. Christie and Manson for 350 guineas. His judgment concerning pictures of the old Italian painters was so much relied on, that he was frequently consulted by amateurs on their purchase, and often was commissioned to buy for collectors.

The picture of "Dry Reading" we should think, although there is no data to confirm our opinion, must have been painted after the artist's return from Holland; it has much of the character of the Dutch school in composition and colour. The volume from which the lady has been reading, appears to have had a drowsy influence on her companion, so she lays her hand gently on his shoulder to rouse him from his lethargy. The figures are said to be portraits of Terry, the celebrated actor, and of his wife, sister of Patrick Nasmyth, the artist. They are cleverly drawn, and placed in easy unconventional attitudes.

FINE-ART IN SHIP-BUILDING.

THAT all decoration should be artistic, and all ornament beautiful, or at least appropriate to that to which it is applied as a decorative adjunct, appears to be so incontrovertible a principle, that it partakes of the character of a mere truism, and may astonish many who see it again enforced at the present time. But in spite of this axiom being one that no person would be disposed to deny, it is seldom chosen as a rule for the guidance of ornamental designers, or other practical decorators. We constantly see ornament misapplied, and decorative details appended to objects singularly unfitted for such an union. That which may be good in itself and useful, is thus frequently destroyed or marred by the want of proper thought about such ultimate combination. The ornamentist, too often considers solely that which pleases himself, and which is perfect as a piece of enrichment, but never casts a thought toward its final destination, or reflects upon its effect as a simple *part* of some great *whole*. In carved furniture this mistake is very frequent, and it is by no means uncommon to see a chair with a back highly enriched, joined to legs in a totally different taste; or the panel of a sideboard highly decorated with ornament of a style totally opposite to that which forms the basis of the piece of furniture itself. This fundamental error is one of long standing, and may be seen in works of preceding centuries, though probably not so commonly as in those of the present time, when a taste for ornament without *fitness* is far too visible amongst us.

That there is still a great deal to teach our workmen even in the very grammar of Art, will, we think, be self-evident to all who take the trouble to reflect on what they see at the ordinary upholsterers' shops, though we may still detect an amount of ignorance of right governing principles if we go higher in the scale, and see, half-hidden by costly material, the same inherent want of true taste in the drawing-rooms of the nobility. It is not all that is rich or costly that is therefore to be commended; nor all that is cheap and humble that is unworthy attention; for we not unfrequently see right principles of beauty in the curve of an Eastern water-bottle, which we look for in vain, in the china of Dresden and Sèvres.

That it is more want of thought and proper study of correct principles which occasions this ignorance of befitting decoration we are quite sure. The ignorant idea that any amount of ornament in any style, *must decorate* that to which it is affixed is the grand fundamental error which leads to all such mistakes. This, however, is the commonest hallucination of ignorance, and may be aptly illustrated in the Art-works of savage life; the wild Indian carving his canoe and its paddles, or cutting his staff and bludgeon into as many fantastic forms as its surface will admit of. The enormous elaboration of Chinese carved-work, is but another phase of the same uncultivated idea. With all such decoration, the eye is only bewildered and oppressed by the sight of vast and confusing labour; it is not gratified by the beautiful simplicity of graceful decorative adjuncts, which should aid, but not over-lay and destroy, the object whose utility is doubly enhanced by its beauty.

It is, perhaps, too much for us to expect that all decoration should be beautiful, inasmuch as the caprice of fashion or private taste, interferes too frequently to make that possible; but that such should be the guiding principle of decorative Art, must always be borne in mind. There are, however, many classes of persons, who occasionally call in the aid of the decorator, and who never once think on the propriety or merit of the work he submits to them, but simply seem to consider that any sort of hand labour must be decorative that purports to be ornamental, however rude its style, or humble its execution may be.

Of this class are the ship-builders and ship-owners. It would surprise an ordinary person unacquainted with the maritime trade of this country to investigate the statistics of the dockyards, and to ponder over the enormous multitude of ships which fill our ports. When we remember that the docks at Liverpool alone extend along five miles of ground, we may form a faint idea of the enormous number of vessels such docks contain. Now many of these vessels embrace a large amount of decoration, particularly the steamers, whose saloons are not unfrequently enriched with a lavish hand; but all vessels however utilitarian and inartistic, have a *figure-head*, and frequently an ornamental stern, upon which the art of the wood-carver exerts itself. Why then should the art so much practised be at so low an ebb? Why should the figures produced be so deficient in Art, or as absurdly ill drawn and roughly executed as the "Charming Polly" and "Lovely Sally" of the old marine used to be, who seem to have taken their prenomen in order to repress the smile of critical doubt the sight of their charms must raise in all beholders. It is true that the good old navy officer might be effectually deceived into believing that the artist (?) who fabricated these nymphs of the sea, honestly intended them for beautiful, and that such honest intention ought to be respectfully received as an accomplished act. That they carried out such an idea is sufficiently palpable in the hallucination of their whole lives, for it was not unfrequently the case that when they retired from the service they carried off the figure-head of the old ship, and stuck it in the midst of the suburban garden where they enjoyed their *otium cum dignitate*, and where the "Charming Sally," surrounded by plots of daisies and beds of tulips, stared for ever at the sky as if wondering where she was.

But those "who go down to the sea in ships" are not beyond the reach of modern improvement, although proverbially averse to change. The steamships which now cross the oceans are fitted up with a luxurious convenience unknown to past times, and some amount of the same convenience is forcing its way into the man-of-war. There can be no reason why the decoration bestowed on ships should not be characteristic, artistic, and elegant. If wood-carving be adopted at head and stern, why should it not be good of its kind. There is no necessity for its ranking the lowest in the scale of Art. It has its peculiarities, but they may as well be made beauties as deformities. In the construction of "figure-heads" alone there is an abundant field for inventive design, and much scope for artistic execution.

We have already brought to the notice of our readers two meritorious works of the kind of which we have furnished engravings, one was exhibited in 1851 at the great Industrial gathering in Hyde Park, and represented Ceres in search of her daughter Proserpine,* the other is now exhibiting in

* See *Art-Journal* Catalogue of the Great Exhibition, 1851, p. 304.



the Dublin Industrial Exhibition, and represents the poetess Sappho.* Both of these works exhibit a considerable advance on the ordinary run of such sculptures, and evince the capability of making them poetic or beautiful.

We may trace the origin of the "figure-heads" to the most remote period of European history. The old Norsemen were particularly addicted to carving their piratical vessels into grotesque forms. The Norwegian monarch Sweyn, who descended on the coast of Norfolk in 1004, in his vessel called the great Sea-Dragon, gave it that term, as old historians tell us, because it was constructed according to the accepted form of that fabulous creature, the head forming the prow and the tail the stern. The prows of his other ships were ornamented with figures of lions, bulls, dolphins, or warriors. The ancient drawings which still exist in manuscripts of the tenth and eleventh centuries, frequently depict these grotesque vessels. Their heads and sterns rose far out of the water, and Strutt has engraved a representation of one which exactly resembles a great dragon floating over the waters, with erect head and open mouth, the stern of the vessel being carried very high above the sea, and curled like the monster's tail. The same grotesque taste characterised the ships which carried William the Conqueror and his soldiers across the narrow seas; they are delineated in the Bayeux tapestry with exceedingly grotesque heads at stem and stern. The Norman boats are generally represented with animals' heads of very grim character. In the fourteenth century we do not see this barbaric taste so evident, the projecting beak of a vessel occasionally however assumed the form of a dragon's head.

It was not until the reign of Henry VIII. that ship-building assumed an elaboration and immensity hitherto unknown. The pictures remaining of his famous vessel the "Harry Grace de Dieu," as well as that very curious assemblage of shipping depicted in the famous painting at Hampton Court, representing his embarkation at Dover to meet Francis I. in the field of the Cloth of Gold, exhibit vessels with a great deal of ornamental detail, and large figures of lions rampant at their heads; but it was not until commerce by its increase had extended ship-building, that their full elaboration with carved and decorative work commenced; this happened early in the seventeenth century, at which period we find ship-building, particularly among the Dutch, carried to a degree of perfection unknown before. The great partiality which the inhabitants of the Low Countries always had for wood-carving, and which induced them to sculpture their houses so lavishly, led them to decorate the ships that aided them in the gain of so much wealth, in a similarly enriched style. The prints executed by Hollar at this period, exhibit some fine examples of the characteristic vessels which then sailed forth from Holland into all seas where commerce might penetrate, and bring back its consequent wealth to the pains-taking traders at home. These vessels were of unwieldy size and clumsy proportion, but they were exceedingly picturesque owing to the excess of ornament which decorated them at the head and stern. The head projected considerably forward and was a complete mass of carved wood-work, pierced in open foliage, or with arcades supported by caryatides. Upon the stern however, the ship's carver lavished his best art, and here, as the ship rose, tier after tier of enriched galleries graced it, giving it a singularly majestic and imposing effect, making it a perfect mass of carved work, with shields of arms, emblematic figures, caryatides, arcades, scrolls, and groups of foliage and fruit.*

We are less lavish now in our exterior embellishment of ships, but there is still a large amount of decoration bestowed upon many, and our attention has been recently directed to some that bear traces of considerable merit, and point out a field for artistic ingenuity which we conceive has been much neglected. Among them is the "Epsom," a new ship, built at Sunderland by the Messrs. Hall, and which is rather profusely decorated with wood-carving, the work of Mr. Alexander P. Elder, of that town. The cabins are decorated very tastefully, and the stern of the vessel is ornamented with a profusion of carved-work very cleverly executed. The range of six windows is entwined or over-arched with groups of foliage and flowers; beneath are ornamental scrolls. An oak-pole forms a band above all, which is entwined with a hop-plant. Above this and over the windows is an exceedingly rich fancy scroll very boldly carved, enclosing a group of jockeys on horseback (allusive to the name of the vessel) which are sculptured in alto-relievo; at each side of the range of windows below Tritons sound their horns. The entire effect of the whole is very pleasing and appropriate, and exhibits the capability of ship-building to connect itself with the arts satisfactorily. Horses' heads among groups of foliage, and a very graceful female figure, stand at the head of the vessel, in which the conventional character of such works has been modified very successfully. She turns her head gracefully on one side, and secures with one hand a stray ringlet which the wind appears to have disarranged in her onward course. We have seen other works by this young artist which show an equal desire to improve on the stiff conventionalities of the past. The figure on "The Leonidas" representing a Greek warrior avenging the overthrow of a companion in the field, exhibits a good deal of spirit in design and execution. The Highlander on the ship "Royal Stuart," is an appropriate work. There can be little doubt that if ship-carvers thus exert themselves to bring about an artistic reformation in the works entrusted to their care, we may see a complete revolution effected in a branch of decorative Art which has sunk exceedingly low, but which may bid fair to assume the importance it merits.†

We have been induced to direct attention to this large and important field for ornamental carving, because we feel that it has been totally neglected for a very long period, and that its capabilities only require consideration to remedy the defect. With this, as with many other branches of Art, a degree of contemptuous inattention has taken the place of proper thought; such has been the case with many other ramifications of the decorative processes, which are now important schools of study in our various manufactories; it is but a few years ago since it would have been considered a hopeless request, or probably an insult, for a manufacturer to ask an artist of reputation for a design to aid his workmen. It has been our task to point out the absurdity of all this, and our repeated exposure of the great injury done thereby to both parties, has effected a change the most entire. So exclusive was Art among ourselves but twenty years ago, that it was considered *infra dig.* for an artist of great reputation to supply wood-engravers with drawings for their art, and there was but one artist—William Harvey—who did so, and he devoted himself entirely to it as a profession. Now there is no artist who will refuse, and the pages of our own Journal show how successfully the custom has improved current literature, which is now wedded to Art of the best kind.

There is now no excuse for bad Art of any kind. Schools abound; instruction abounds; educated minds can be readily found to impart their information freely to those less instructed; and knowledge throws open her gates to all alike. If the decoration of a cup or saucer receives continually artistic care, why should not a merchant-vessel or ship-of-the-line. There is abundant scope for ingenuity and taste in this very neglected branch of decorative Art. It is, therefore, worthy of due attention; for in these days of commercial prosperity, ships are building daily, and a vast amount of enrichment in the course of a single year is spent upon them. Why should not this be of the best kind, and some sprited merchant-prince of our own day set the example of constructing a vessel as worthy of admiration for the elegance of its ornament, as for the scientific beauty of its construction. When so much attention is constantly paid to the build of a vessel, surely its ornament need not be inelegant or decidedly bad. Why should not its perfect construction of form be united to perfect beauty of decoration? The union would be productive of the best results, and a honour to all concerned. We throw out these remarks for the consideration of our ship-builders generally; feeling convinced they are worth consideration.

* See *Art-Journal* Catalogue of the Dublin Exhibition, p. 62.

* The reader who will be at the trouble to turn to our volume for 1849, will see some beautiful specimens of such decorative vessels in the illustrations to a series of historic papers on Ancient Ships by F. W. Fairholt, F.S.A.

† About twelve months since we gave a short notice of the "Derwentwater," (a large vessel built at Sunderland, for Messrs. Richardson, Brothers, of London) as a novel and beautiful specimen of ornamental marine architecture.

DE LA RUE'S IRIDESCENT PAPER.

Our attention has been directed to this novelty in the manufacture of ornamental paper, which is remarkable as involving some of the most striking phenomena of physical optics in the production of its beautiful results.

It is some time since we saw the first specimens of this elegant article; it has not however been brought prominently before the public until now, owing to difficulties which stood in the way of its manufacture on an extended scale. These have been overcome, and the discovery of new agents by which the effect can be produced in a simple manner, has rewarded the untiring industry of Mr. De la Rue.

We have, through the kindness of that gentleman had an opportunity of examining every stage of the process, and we embrace the earliest moment for communicating to the readers of the *Art-Journal* the details of this charming application of science to the production of the beautiful.

We should state that the process which we are about to describe, produces upon white or coloured surfaces, whether plain or embossed, that delicate play of colours, which is seen upon the surface of mother of pearl, and in the film of the soap bubble, which, without interfering with the main colour of the surface, suffuses it, in every change of position, with constantly varying tints.

This very beautiful phenomenon attracted the attention of Sir Isaac Newton, Boyle, Hooke, and others. Boyle appears to have first

observed that thin bubbles of the essential oils, turpentine, spirits of wine, and soap and water, exhibited this curious play of colours. It was however reserved for the illustrious Newton to discover the cause of their production, and to investigate all their phenomena. Newton observed that although transparent solid bodies —as glass and mica—transmitted and reflected white light in all the ordinary states of thinness, yet, if they are by artificial means reduced still further, they both reflect and transmit coloured light. We have curious examples of this in the very old glass of church windows, and still more striking ones in the specimens of the ancient Assyrian, Greek, and Roman glasses. By the action of time the physical constitution of the glass becomes altered, and it breaks off in thin lamina, these films presenting colours of great beauty. Mr. Talbot has taught us to produce glass of sufficient tenuity. If we blow a glass ball so thin that it bursts, the fragments, particularly if illuminated by a monochromatic light, are curiously iridescent. The writer of the present article has in his possession a curious illustration of the laminated structure of glass, and this property of thin films to produce colour. An ordinary flint-glass bottle was in the hands of the workman undergoing the operations necessary for stoppering, when from some accidental disturbance, while held against the glass-cutter's wheel, the bottle cracked, and on the inside there separated a thin lamina of glass, which remained a permanent and beautifully chromatic veil.

Newton examined these colours by producing films of a known thickness, which he effected by taking a plano-convex lens, the radius of whose convex surface was 14 feet, and a double convex lens whose convex surfaces had a radius of 50 feet each; the plane side of the first lens was placed so as to rest on the convexity of the second. These lenses touch only at their middle point, and if by means of screws they are pressed together, there will be seen a system of circular coloured rings, extending wider and wider as the pressure is increased. The variations of colour produced by alterations in the thickness of the film of air between the lenses are of the most interesting character, and they have such a constant relation to the thickness of the film that Newton was enabled to fix the colours of seven different spectra, produced by the variations between the half-a-millionth of an inch, and the 77-millionth of an inch.

If we pour spirits of turpentine upon perfectly still water, it will, as it spreads out over the surface, becoming more and more attenuated as it covers a larger space, give rise to these systems of colours. The fixed oils produce the same chromatic phenomena, but not to the extent of the essential oils, as the latter give rise to films which are much thinner than the former. The Iroscope of Dr. Joseph Reade is a very simple and pleasing instrument for producing the colours of thin plates. It consists of a plate of highly polished black glass, having its surface smeared with a solution of fine soap, and subsequently dried by rubbing it clean with a piece of chamois leather. If at any time we breathe upon this surface through a glass tube, the vapour will be deposited upon the glass, and produce brilliantly coloured concentric rings.

The undulatory theory of light supposes these colours to be produced by the alteration established in the luminous wave in its passage through, or in its reflection from, these thin transparent bodies. Such, however, are the conditions under which these iridescent films are produced; let us now proceed to examine the arrangement by which Mr. De la Rue gives them permanence on his paper.

The original process consisted in floating over the surface of tepid water some spirit varnish, which was effected by pouring a few drops carefully down the edge of the enamelled iron vessel holding the water, which is kept at the required temperature by means of a gas stove underneath it. This varnish diffuses itself over the vessel, producing an exquisitely beautiful film, reflecting all "the rainbow dyes." Now comes the difficulty of securing this film upon the surface of the paper. This is effected in the following manner:—Previously to the formation of the chromatic film, a large sheet of paper is placed upon a plate of perforated zinc, and thoroughly wetted upon both sides. It is then, with the plate of zinc, sunk to the bottom of the vessel containing the water upon which the iridescent film is to be formed. A few drops of the preparation is then allowed to flow down the sides of the vessel, and diffuse itself over the water. By means of a smooth flat piece of wood, portions of the varnish can be removed, and thus a film of any degree of thinness be produced. The colours appearing of the desired intensity, and the film being perfect throughout, the zinc plate on which the paper is spread is slowly and steadily raised above the water, the film is thus taken off by the paper. The water draining rapidly away through the perforations of the zinc plate, the varnish adheres to the paper, and when perfectly dry it retains all the iridescence of the original film. In reducing this process to practice, many difficulties presented themselves, particularly the cracking of the film. This has been, however, overcome by the employment of some peculiar gum resins, dissolved in chloroform, which gives a film of great tenacity, and it has the additional advantage of producing a beautiful veil of colour upon cold water. This renders the operation of preparing the paper a far more agreeable one, since the temperature of the apartment need rarely be above that of the atmosphere, and the evaporation of the votalile compound is considerably reduced.

As there would be many mechanical difficulties in the way of producing iridescent paper of any great length in a continuous sheet by the process described, it became important to devise some method by which this could be effected, or to discover some preparation which would admit of a yet more simple mode of manipulation. Mr. De la Rue, with the constancy of purpose which may be traced in every branch of the numerous beautiful manufactures of the firm, has unceasingly worked with this object, and he has at length received his reward in making the discovery sought. A material is now employed which may be applied with a brush, floated over the surface, whatever length it may be, or the material may be dipped into the fluid, which, when dry, gives all the beautiful colours of thin films, of the same character as those obtained by the resinous solution.

The material now employed and patented for this purpose is collodion. By this name is generally understood gun-cotton dissolved in ether, but a compound chemically the same may be produced by several vegetable preparations beside cotton. Gun-cotton is now tolerably well known to be cotton which has undergone some remarkable change by the action of nitric acid upon it. It is prepared either directly by the action of strong nitric acid, or by the combination of sulphuric and nitric acid, the former acid merely removing the water from the latter. The gun-cotton was first introduced as an explosive agent to be employed instead of gunpowder, and the manufacture of it for this purpose has been attended with a melancholy loss of life, and its use is now almost abandoned. Ordinary cotton is not soluble in ether, but the cotton which has been acted upon by nitric acid is soluble, but not always in an equal degree. The solubility of the cotton depends upon its mode of preparation; and it is in general found that the cotton which is the least explosive is the most soluble in ether. For photographic purposes, the gun-cotton is mostly prepared by obtaining the nitric acid from the nitrate of potash, by the action of sulphuric acid upon that salt, the acid attacking the cotton the moment it is liberated from its combination with the potash. The collodion, however, thus prepared, will not produce the iridescent film required. By treating paper in the same manner as we treat cotton, a similar change takes place; indeed, a very analogous compound is produced, which is soluble in ether. Much of the collodion prepared from paper, gives a film which when dry, has a considerable degree of opacity, and, unless the collodion film is perfectly transparent, there is no iridescence. Mr. De la Rue, therefore, after much labour, has obtained a collodion prepared from a peculiar selected paper, which answers its purpose admirably. The paper being dissolved in ether, to which a certain proportion of spirits of wine has been added, produces a fluid of a moderate degree of viscidity which flows freely, and may be brushed over any surface as readily as a thin mucilage of gum-arabic. In a few moments after its application the ether and spirit evaporate, leaving the surface dry, and glistening with its delicate play of rainbow tints. Paper plain and embossed for envelopes, cards, note-paper, and a variety of articles of fancy stationery, are now prepared by this patent process. It is intended almost immediately to extend the process to paper-hangings of every description, and it is not improbable but it may be extended to woven fabrics. Amongst the curiosities which are manufactured of this iridescent paper, we have seen beetles cut out from black paper to which the iridescent surface has been given. The beautiful play of colours is in no respect inferior to that which we observe upon these and other insects, and they are thus rendered so singularly like nature, that the microscope shows a similar surface structure, and the same play of coloured light. We understand that the patentees intend to grant licences for the use of this process, and looking at the numerous applications of which it is capable, there can be little doubt but it will in a short time be extensively used.

It is curious to examine the varied and important uses to which the chemical compounds discovered within a few recent years have been applied. To confine our attention to the two already named, we have chloroform used as a powerful anesthetic agent, and as a solvent for gum resins, to produce artificially surfaces which shall decompose white light into the brilliancy of its coloured rays. Gun cotton was proposed as a destructive compound; it is, when dissolved in ether, collodion, now used to produce an artificial skin upon abraded surfaces, and thus most useful to the surgeon; it is the most eminently sensitive agent which the photographic artist can use for his tablet; and, beyond this excellence of forming a surface on which the sun can paint in a moment the objects illuminated by its rays, it is made to minister to the beautiful by producing that pearly surface, the iris hues of which have ever been so exceedingly admired.

ROBERT HUNT.

THE VERNON GALLERY.

THE MONK

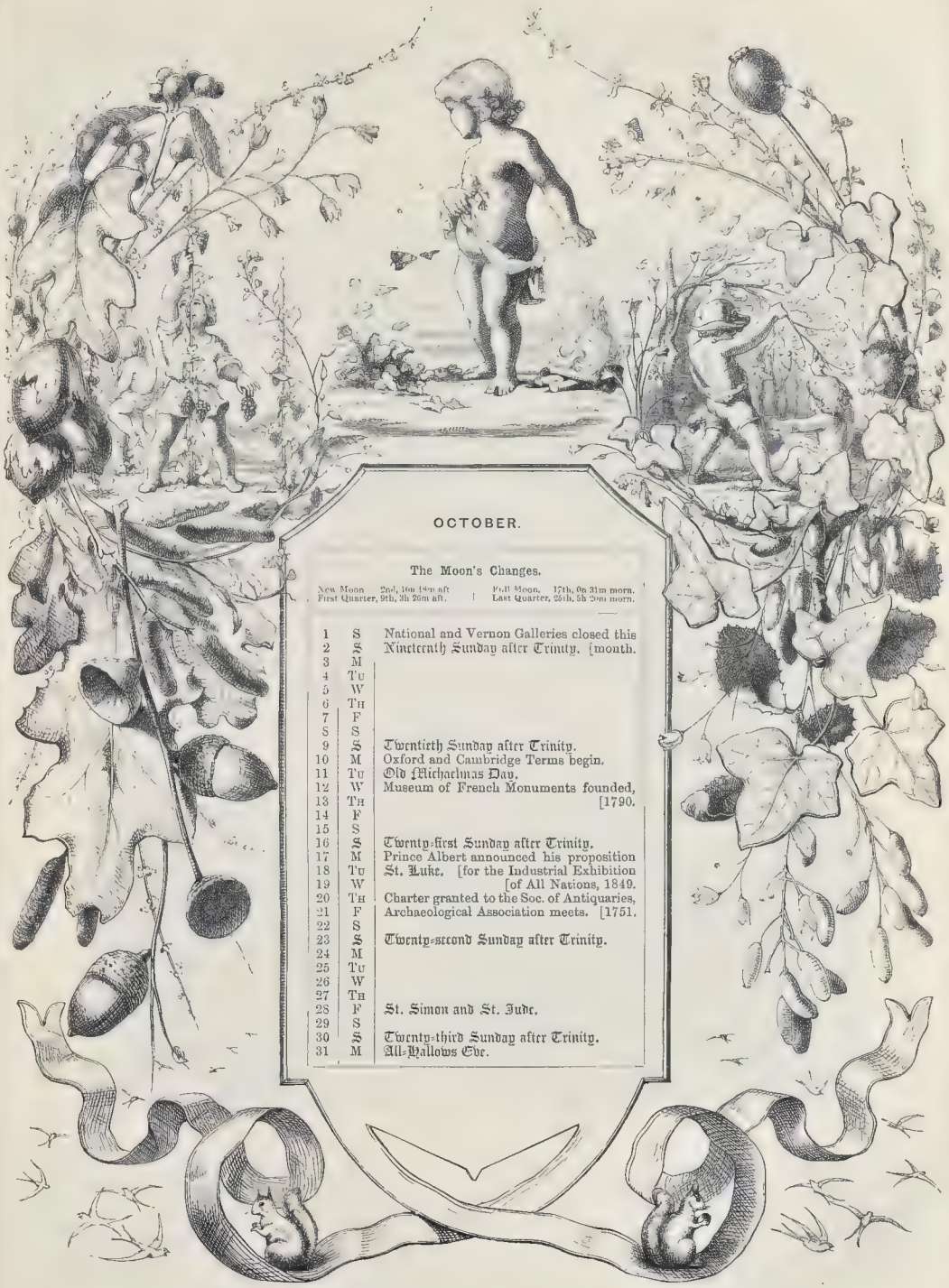
E. V. Rippingille, Painter. J. C. Armytage, Engraver.
Size of the Picture, 2 ft. 3 in. by 1 ft. 11 in.

In the catalogue which Mr. Vernon caused to be made of his pictures, this is described as the "Head of a Monk at Calais;" it probably was the result of a sketch by the artist, of some ecclesiastic he met with in that town.

The real value of such a work of art as this must arise solely from the qualities of excellence it contains as a painting; a portrait of an obscure and unknown individual can have no other interest. Many of the portraits by Rembrandt, Titian, and other great masters, would of themselves possess no value beyond their artistic merits, but these are sufficient to create in the amateur admiration of the genius which produced them, and a proportionate interest in the subject illustrated; just as we appreciate the beauty of a living female face or the symmetry of some graceful form, without caring whether it belongs to the belle of the season or a peasant girl. Mr. Rippingille's "Monk" has many points of excellence which entitle it to the place where the picture is now deposited; the head exhibits strongly marked features of a peculiar but not disagreeable nature; it expresses sentiments that seem to harmonise with the sacred profession of the priesthood, albeit his upper lip and chin are unshaven; and the arrangement of attitude and costume presents the figure in a most effective manner. The face is seen only in profile, but it is so shaded as to give it much value, by the light falling on the most prominent parts; and the whole is very carefully manipulated and forcibly and naturally coloured.







OCTOBER.

The Moon's Changes.

New Moon 2nd, 10h 18m aft | Full Moon. 17th, 0h 31m morn.
First Quarter, 9th, 3h 26m aft. | Last Quarter, 25th, 5h 20m morn.

1	S	National and Vernon Galleries closed this
2	S	Nineteenth Sunday after Trinity. [month.
3	M	
4	Tu	
5	W	
6	Th	
7	F	
8	S	
9	S	Twentieth Sunday after Trinity.
10	M	Oxford and Cambridge Terms begin.
11	Tu	Old Michaelmas Day.
12	W	Museum of French Monuments founded,
13	Th	[1790.
14	F	
15	S	
16	S	Twenty-first Sunday after Trinity.
17	M	Prince Albert announced his proposition
18	Tu	St. Luke. [for the Industrial Exhibition
19	W	[of All Nations, 1849.
20	Th	Charter granted to the Soc. of Antiquaries,
21	F	Archaeological Association meets. [1751.
22	S	
23	S	Twenty-second Sunday after Trinity.
24	M	
25	Tu	
26	W	
27	Th	
28	F	St. Simon and St. Jude.
29	S	
30	S	Twenty-third Sunday after Trinity.
31	M	All-Hallows Eve.

Designed and Drawn on the Wood by Jane Hay

Engraved by Dalziel, Brothers.

THE GREAT MASTERS OF ART.

No. XXIII.—GABRIEL METSU.*

THE engraving which occupies this page is from the picture, by Metsu, now in the Louvre of Paris; the subject is almost universally known among amateurs from the prints by David, and in that fine collection of engraved works, entitled the "Musée Française." The VEGETABLE MARKET AT AMSTERDAM is thus described by Mr. Smith in his "Catalogue." "The picture exhibits a view on one of the *grachts* of that city, the quay of which is occupied by a number of market-people, with their commodities. Those nearest the spectator consist of three women and a man; one of the former, standing with her arms akimbo, seems, by the agitation of her countenance, to be venting her fury in words upon a portly woman, who sits very composedly upon the handle of a barrow containing vegetables: the amount of payment for having wheeled the said barrow to market is probably the subject of dispute. The third female is young, and of an interesting appearance; she has a brass pail on her arm, and her head is turned, as if she were listening to the gallantry of a youth behind her, who by his gesture is offering to carry her pail. More towards the side is a fine spaniel, looking wistfully at a cock perched on a basket; near these are a tub of garden-stuff, and a fowl on the ground. A large tree rises on the opposite side, the branches of which overshadow most of the persons in the second distance. A small vessel is on the canal, beyond which the view is bounded by houses." In a brief com-



THE VEGETABLE MARKET AT AMSTERDAM.

ment on this work, the same writer says:—"This capital picture has had the reputation of being the *chef d'œuvre* of the master, and the large prices for which it has been sold go far to confirm that opinion." Mr. Smith, however, does not think so, for he remarks there are several described in his book that possess much higher claims to the admiration of the connoisseur. It may here be observed that, with the exception of two other pictures, the "Woman taken in Adultery," which is also in the Louvre, and the only historical work Metsu ever painted, and an equestrian "Portrait of the young Prince of Orange, with attendants," mentioned by Smith as in the collection of a French officer, General Verdier, this is the largest painting which the artist is known to have produced, its size being three feet by two feet seven inches. It was sold from the collection of M. Blondel de Gagny, in 1776, for 1032*l.*; subsequently, in 1783, it realised only 752*l.*; but was valued by the French authorities at the Museum, in 1816, at 1600*l.*

Beyond those qualities of careful execution, harmonious colouring, and generally effective treatment, which are characteristic of Metsu's style of painting, the "Vegetable Market at Amsterdam" presents nothing to render it attractive. Pictures of low life, as such subjects are usually denominated, are not always devoid of interest, but the ugly, wrangling old woman, although a type of her class, as it exists everywhere, exhibits nature too much in its infirmity, to render such a representation pleasing.

Our last illustration, called THE GALLANT'S

* Continued from page 220.

Toast, corresponds with No. 111 in Smith's "Catalogue," there entitled "Interior of a Cabaret;" it represents a juvenile cavalier, attired in the rich and elegant costume of the period, with his arm round the neck of a young female seated by his side with a dish of strawberries in her lap. A silver jug, some dried fish, and a roll are on the adjoining table, while the hostess of the cabaret is marking sundry figures in her "day-book," which the "gallant" will probably hear of in the shape of a reckoning to pay. This picture is in the Dresden Gallery; Smith values it at 350*l.*, and describes it as painted in the artist's "free and most fascinating manner." The composition of the two principal figures is undoubtedly very graceful and natural, the perfect *abandon* of the cavalier, and his look of joyous merriment are admirable; equalled only by Hogarth in his "Rake's Progress."

The number of pictures by Metsu described by Smith in his "Catalogue" is one hundred and twenty, to which must be added about twenty more mentioned by the same writer in his "Appendix" to the first published work. These are scattered through the principl public and private galleries of Europe, the Louvre and the Royal Gallery at Dresden possessing the larger number; in the former collection are the "Vegetable Market at Amsterdam," a "Lady at the Pianoforte,"* not that we engraved in our last publication which was there erroneously spoken of; the "Woman taken in Adultery;" the "Morning Visitor;" a "Portrait of Admiral Van Tromp;" the "Chemist;" and "La Peleuse des Pommes." The eight pictures in the Royal Gallery of Berlin are all excellent examples of this esteemed master; they consist of the "Gallant's Toast," engraved on this page; the "Poultry and Game D aler;" the "Poultry Woman;" "An Old Man offering a Fowl for Sale to a Lady;" the "Smoker;" the "Manufacturer of Artificial Teeth;" a "Young Lady



THE GALLANT'S TOAST.

Reading a Letter," and "Portraits of a Gentleman, his Wife, and four Children, grouped." The Museum of Amsterdam contains only two pictures by Metsu, and that of the Hague but three; there are several, however, to be found among the best private collections in Holland. The Emperor of Russia's private gallery at the Hermitage, St. Petersburg, is enriched with three or four of the works of this painter. In our own country they are chiefly to be seen in private hands, but the Queen possesses the "Violoncello Player;" the "Fruit and Vegetable Girl;" and a "Portrait of the Artist." The Bridgewater Gallery has the "Favourite Spaniel," a "Cavalier on Horseback," and a "Woman Selling Herrings."* An exquisite work, "Le Corset Bleu," is in the hands of Mr. Joseph Neeld; a pendant to it, "Le Corset Rouge," in those of Sir Simon Clarke. The "Letter Writer," engraved in our preceding number, and the companion picture, also then alluded to, are in the possession of Mr. H. Hope; "Preparing for a Duet," and the "Music Lesson," are in the collection of Sir R. Peel; the "Female Artist," and a "Woman Reading at a Window," in that of Lord Ashburton; and Mr. Labouchere is the owner of "A Woman Weighing Money." There are a few pictures scattered among other collections than those here enumerated, but our space will not permit us to point them out.

* Dr. Waagen, in his "Art and Artists in England," makes a curious mistake in his description of this picture. He calls it—"A Woman selling *Earrings* in a Shop."

* We are desirous of correcting an error into which we have fallen in our last number, in reference to the picture called the "Pianiste," and which error we discovered after the sheet was worked off, and consequently too late to correct it. On casually looking through Mr. Smith's "Catalogue" again, we found that the picture in the Louvre is not the one we introduced as No. 14 in his list, but is No. 35, and is called the "Lesson in Music," and it is to this M. Charles Blanc refers in the quotation we gave. Mr. Smith has described both pictures with perfect correctness, and it is due to his reputation as an accurate chronicler to acknowledge that the fault of non-identity rests entirely with ourselves: we had inadvertently overlooked No. 35.



Drawn by T. B. Aylmer

Engraved by J. and G. P. Nicholls

THE CASTLE OF SAVONA.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

THE ITALIAN COAST.

HAVING called attention to the merits of the various mountain entrances to Italy, it will make our "ramble" more complete if we remember that there are seasons in the year when these are almost, if not altogether, impassable, and that circumstances might occur which would render it desirable "to commence operations" before the Alps were open to the traveller. Such, indeed, was my own case, and a desire to meet the spring before it was to be found at home induced me to go from one side of France to the other, as quickly as possible, in the month of February, when out-of-door drawing is delightful enough in Italy, while the mere thought of it produces a shiver in England. By this route we fall in with the beauties of the coast scenery of Italy, and having had the advantage of seeing it myself in almost the entire reach from Nice in Piedmont to Reggio in Calabria, I can confidently recommend the sketcher to prepare his route to include as much as possible the shores of this most lovely country, as containing every feature that can add fascination to landscape-painting.

I am aware we are departing considerably from the "unities" of a "ramble from Antwerp to Rome" by imagining oneself at Nice; but, in addition to the possible necessity already suggested of a run through France, the run from Turin by the Tenda, to which reference was made in the number for May, is so completely "on the cards," and the subjects for the landscape painter are so materially increased, that we feel quite justified in introducing so delightful an episode.

The town of Nice itself is perfectly uninteresting to the artist, and the best thing within reach of it is the frontier division between France and Piedmont, the river Var, with the ragged old town of St. Laurent—a very good subject. On leaving Nice for Genoa, the first resting-place by Vetturino is Mentone, and this half-day's journey includes some subjects which would rather require two or three days,* such as the little town and castle of Esa, and the promontory of St. Ospizio, the town and castle of Monaco, and the woods under Roccabruna. If this road is taken for sketching, therefore, some different arrangement must be made before starting; it is easy to make agreements about half days and so on. At Mentone there is a good inn, and just beyond is a most remarkable scene. The road winds up the hill from the town, which stands on the sea-shore, and in about a mile and a half it is thrown across a ravine by a bridge of a single arch; beneath this rushes a torrent from the summit of cliffs torn into all conceivable forms; one larger than the rest stands forward like a huge tower, frowning defiance to the blasts from the Mediterranean; while round its base and across the torrent, in many graceful curves, following the windings of the ravine, is built an aqueduct, in some parts with several tiers of arches; it is called the Pont St. Luvie.† There may be some difficulty in including in this détour a visit to the gigantic ruins of "La Turbia," which are adjacent to the common route, but between the two temptations there is no doubt about the choice; I very much question "La Turbia" ever making a good picture, from requiring the horizontal line to be so high; the scenery about it is blanched and sterile, and covered with half decomposed rocks, a blasted wilderness, though rising but a few feet above a level of the richest vegetation. Every effort is made to coax this higher up the mountain; you may see a few spadesful of mould terraced up with stones, and then planted; a cow or two, and a desolate-looking hovel, weather-beaten and wretched; but the line of confirmed sterility seems too strongly marked



MULE OF GENOA.

to be easily destroyed. From Mentone to San Remo the scenery continues to be very beautiful, passing through Ventimiglia on the height above the river Roija, over which is a long bridge of many arches, when the next best feature is the view of San Remo, at some distance from it; within, the town is dark and dirty; the houses are all joined together by arches at the top, which makes walking about the streets something like rambling in a catacomb; but, after seeing towns of similar pretensions in southern Italy, one is much struck by the absence of arches as a common feature in the façade of the buildings all through this route. There is otherwise a great desire to embel-



CHIAVARI.

lish their houses according to the means at their disposal, and though the churches are rarely worth entering for their beauty, they always contain proofs of the good intentions of their congregations: as, when their poverty prevents their erecting a noble façade to them, their will induces them to paint a representation on the otherwise blank walls of what they would aspire to. There is a profusion of rude fresco, or, more properly, tempera painting, along the route, and some of the villas have rather outstepped a discreet taste in this particular. On one I observed the owner had inscribed

* The Vetturini occupy three days and a half, or even four days, to perform the journey to Genoa, always stopping two hours at midday to bait. They generally start at six or seven o'clock in the morning, halt from twelve till two, and arrive at their journey's end at about six in the evening.

† It is to be observed that the drivers often speak French altogether to foreigners, particularly if you are coming *from* the French frontier; from Genoa to Nice, on the contrary, they will possibly address you in Italian. As I first crossed this ravine on the route from Nice, I obtained the name in French, and as I have never seen it in print, and am unfortunately ignorant of the existence of any such saint, I may make some mistake in saying it is called the "Pont St. Luvie."

the maxim "*Fas est hic indulgere genio*," upon the strength of which he had allowed his "genius" to run riot, and had "cockneyfied" his beautiful grounds to his heart's content. It is before arriving at San Remo that you come to the palm trees, which are here to be found in profusion, but looking rather like strangers to the scene. They are cultivated for the sake of the ceremonies and processions of "Palm Sunday," and some other church festivals. The Vetturini next halt at Oneglia, a half-day's journey, but it would be much better to stay at Porto Maurizio, which is a very fine point, and far better worth drawing from the west, where the great church on a terrace built on arches is a beautiful feature, and the mountains behind are grand; you lose them altogether by drawing from Oneglia, and the church merely rises above inferior buildings. There is a very pretty modern suspension-bridge between Porto Maurizio and Oneglia, and it looks, in such scenery, quite as exotic as the palm trees. There are good opportunities for sketching boats and feluccas at Oneglia, and at most of the towns between this and Genoa; the town itself is a better object when seen from some groups of pine on the road eastwards. The road hence often runs along the shore, and through flatter scenery, passing occasionally like a bye-path through olive woods, and then suddenly climbing a hill, as near Noli, runs through galleries as in the Alps. One of these forms a beautiful frame to the scenery beyond. Genoa becomes visible near here, but, before reaching it, Savona will furnish some good subjects. The castle is a fine object, and rich in varieties of local colour; the port has always plenty of Mediterranean craft, and about an hour's walk towards the east will bring you to the village of Albissola, whence the view of Savona as a picture is most beautiful; indeed, Savona is a rich field for the sketcher, and if he should be staying at Genoa, without the time to go the whole route to Nice, it is as well to know that there are several public conveyances daily to Savona. There are some pictures in the cathedral worth notice; at the same time the whole of this route depends for its attractions upon out-of-door scenery. The remainder of the road to Genoa is thickly studded with villas or villages during its whole length; at Cogaretto you are shown the house where Columbus was born (why not?) and one of its inhabitants rather vauntingly pointed to his name on the stern of a felucca I was drawing at the moment—then Voltri, and particularly Sestri, near to Genoa, afford excellent sketching.

Genoa is seen to the greatest advantage from the water, whence, with some features all its own, it has many of the characteristics of Naples; it is not anywhere a particularly good subject for painting; the principal features are too much scattered to compose well, so that all the best sketches contain merely portions, and even those rather of outlying objects than of the city itself. It is nevertheless rich in attractions to the artist from the water's edge to the ramparts. A busy harbour for ships of all nations, the quays are dotted with groups of interesting costume, loading or unloading bales and boxes of merchandise in every variety of picturesque package: gangs of mules with very elaborate headgear wait close by, either to supply the crews with fruit and vegetables, or carry away small purchases to the hills above; and all this is happily so much on the increase that the Sardinian government is engaged in removing the arsenal and fleet to the Bay of Spezzia to leave more room for the mercantile prosperity of Genoa. Within the city are numerous churches, which, however questionable in taste, are all worth notice; and a crowd of palaces still containing much of their ancient splendour, and many of their most valuable pictures. Yet there has been an evident disinclination in some writers to do justice to the many artistic excellences of Genoa. Eustace says* "the churches are numerous, and as splendid as marble, gilding, and painting can make them; but have seldom any claims to architectural beauty. In truth ornaments and glare seem to be the principal ingredients of beauty, in the opinion of the Genoese." In the face of this, Murray gives us the authority "of one of our most competent judges, Mr. Cockerell, who considers that to an architect, Genoa offers more useful objects of study than any other city in Italy, and that if he were compelled to select one for this purpose, he should choose Genoa."†

The churches of the Annunciata, filled with marble inside, and having a painted façade on the outside—of San Lorenzo or the cathedral, with black and white marble in layers, but with many architectural beauties, and the rich chapel of St. John beyond all of them—the Jesuits' church, St. Ambrogio, with an "Assumption" by Guido, and two fine pictures by Rubens, one however almost lost by the decorations of flowers and candlesticks on the altar in front of it—San Siro, with a miserable exterior, but rich internally with marbles and frescoes, are those best worth seeing in the city. High on the hill, rising out of it, and commanding a superb view, stands Santa Maria di Carignano with a dome and towers; it is painted of a rosy hue and "lights up" wonderfully under the influence of an evening sky. This church contains some paintings, but it is better worth visiting for the view from it than for anything else: you reach it by a bridge of



LERICI.

considerable height, spanning a ravine filled with houses, something in the manner of the upper town in Edinburgh. By the city gate near here is the little old church called San Stefano della Porta: here is the picture, the joint production of Raphael and his best pupil Giulio Romano, of the "Martyrdom of St. Stephen." This, too, is injured in effect by the trumpery decorations which stand before it, but it is one of the three finest pictures in the world: the figure of St. Stephen has never been surpassed by any one. They say it was restored by David during its stay in Paris.

With the exception of the Doria Palace, with its beautiful terraces running into the sea outside the city walls, and where is an air of painful neglect, the Genoese palaces show more vitality, if we may use the word in such a sense, than do most of the Italian palaces; for although their owners are generally absentees, either for pleasure at Paris, or for office at Turin, so that they do not appear very solicitous to restore the fading glories of their mansions, still, what remains appears to be carefully attended to, and is most liberally thrown open, with scarcely an impediment, to the uninterrupted contemplation of strangers. The palace of the Brignole family is that best worth seeing, both for its architecture and for the paintings it contains: the portrait of one of the Marchesas and her daughter, by Vandyke, is alone worth

* Classical Tour, vol. iii.

† "Handbook of North Italy." These guides are invaluable to the traveller; so much so, one only wonders how our ancestors got on without them: but there will be errors everywhere, and there is a curious one in the "Genoa." In the description of the cathedral, mention is made of the Pallavicini chapel as containing "a detached marble statue of a cardinal kneeling before the altar, a fine, but almost a startling figure." In vain did I hunt for this figure, till at last, from other circumstances, I found that the chapel, unlike most others, was not enclosed by a screen, or colonnade, but consisted mainly of an altar and steps against the wall of one of the aisles, and there, true enough, a stump of marble, fit to sit upon but not admire, might be traced to be the remains of a kneeling figure, and of a cardinal, perhaps, from the rude resemblance to a broad-brimmed hat on the ground!

going far to see: the collection, indeed, besides containing some first-rate Italian pictures, is unusually rich in works by Rubens and Vandyke. On one occasion I found there was a general cleaning of the pictures and regilding the frames going on; it is to be hoped no correspondent of the *Genoese Times* thought fit to write an insulting *exposé* of the process. Next after this the Palazzo Sera, with its golden drawing-room — the Palazzo Pallavicino for pictures again—and the Durazzo, or Palazzo Reale, are the best worth seeing of the palaces. The Senate house or Doge's Palace possesses a curious feature, which may be suggestive to the minds of some. There was formerly a range of statues of illustrious Genoese all round the great hall; these being destroyed as imparting notions inconsistent with "Libertà," they are now replaced by figures with plaster heads and arms, and calico draperies.

The route from Nice to Genoa has long been known by the name of the Corniche, or border road; it is also called the Riviera di Ponente, in distinction to the road from Genoa to Spezzia, which is called the Riviera di Levante, the west and east shores that is to say.

On leaving Genoa for Tuscany by land, we follow the Riviera di Levante so far as the bay of Spezzia, still exceedingly beautiful, but yielding the palm to the western portion. We have the same bold promontories enclosing miniature bays, and the same delicious verdure and varieties of fruit-bearing forests, but we miss the succession of towns, so striking in their effect upon the surrounding landscape, and find only detached buildings scattered over the face of the hills, with, here and there, a church and its campanile as a centre of attraction. In a six hours' drive, however, you reach Chiavari, a beautiful instance of that assemblage of objects which at once decides your stay till you have them. The inhabitants venture to hope they are in possession of a Velasquez, and like many others who own a treasure they cannot appreciate, appeal for confirmation, not to intrinsic merits, but to a certificate of some incident in connection with its history; this boasts a journey to Paris and back in such good company that it must be respectable to the end of its days. The long ascent of the Apennines, which we cross from this to reach Spezzia, abounds in fine views, but is not rich in subjects for the pencil; Borghetto is a horrid place, but three more hours' drive brings you to Spezzia with its far-famed gulf. Here there is a greater appearance of costume and picturesque incidents, and there are some pretty scraps about the town. The town itself is so lost in the vegetation which surrounds it that there is some difficulty in finding good points; there is a fortress on the hill above it, and other materials if you will hunt them up. Porto Venere, a little rough port on the west horn of the crescent forming the bay, is within a long walk and should be seen; the woods and Martello towers on the road-side will break the distance, and the opposite coast, with the exquisite range of the Carrara mountains, will sufficiently occupy your attention. A short row or sail across the bay brings you to Lerici, which is an excellent point, and might have been the model of half of Gaspar Poussin's mountain towns; or it may be reached by a not unprofitable walk either from Spezzia, or Sarzana. To reach Sarzana from Spezzia you must pass the river Magra, a stream rather straggling over the face of the earth than working a passage through it. This is done by a monster ferry-boat, and the assemblage collected waiting upon or discharged from this, if it fortunately happens to be an occasion of traffic, is not to be forgotten. The costume of the women in this district is curious, but very rich in colour. The hair at the back of the head is enclosed in a long cherry-coloured silk net, fastened with a considerable length of ribbon of the same colour, while the front is concealed by an affectation of a straw hat with a brim to it, often decorated with straw ornaments, or flowers real or artificial, the whole affair being about six inches in diameter, of which the inside, or presumed place for the head, is certainly not more than two! They wear a long brown jacket of the colour and material of the Capuchin gown, which over petticoats of various colours and materials has a good effect, pictorially speaking. A party returning from a Festa at Spezzia were very elaborate in their ornaments; one old woman had an especial treasure in a silver case round her neck, on which I was able to read the words "*S. S. lignum crucis*;" the only occasion on which I have known so humble a personage in possession of such an esteemed relic. The range of mountains here, and the town of Sarzana and adjacent villages, form a beautiful scene. The town itself boasts a cathedral with architectural points of interest, and a picture by Fiasella, a native artist, whose works are highly esteemed in many Italian churches. He is mentioned by Lanzi as one of those who appeared at the close of the sixteenth century, giving a new impulse to the Genoa school; but more successful as an imitator of others than in original design. In the picture of "The Slaughter of the Innocents" here, he has adopted Guido as a model, and with much success.* It would be quite worth while to stay at Carrara for sketching, and then to retrace your steps on foot to Lavenga for the fortress and the scenery there, but the associations of Carrara are too artistic to allow any one with such feelings to pass it by without a visit to the quarries.

There is a considerable colony of sculptors always resident here, to practise where the material is cheap, but many of them never aspire higher than making indifferent copies of the most popular statues, ancient and modern; there is a "store" for the sale of them at Leghorn, and I was amused to find how much the vicinity of the material, with other circumstances perhaps, may affect the price of even such costly art as sculpture. I found an acquaintance rather delighted with a purchase he had made for his mansion at home, not for its excellence, but because at Rome he had given one hundred guineas for a statue only four feet high, and here he had found one which was five feet and he had not paid nearly so much for it. Who can wonder that the dealers profit more by Art than the artists themselves? At Rome I found it was a practice to give the sculptor who had rough-hewn the block into the shape of the figure it was eventually to represent, a piece of marble of a size sufficient for a bust which he might work for his own benefit, but here such a lump seems of little or no value at all. I saw them blast a block from the top of a quarry, which when it left its bed was large enough to have carved the Laocoon; but it leapt into the air, bounding from crag to crag, at every stroke breaking off fragments apparently quite large enough for busts, till it finally fell to the earth seriously diminished in its bulk.

Massa, an hour from Carrara, is a desolate looking little city, with some good features about it; but Pietra Santa, both for itself and for what it contains, is worth a day. After this, though still passing through a fine country with many towers rich in colour, and beautifully placed, but "out of the way," we begin to lose our practice of the picturesque, and once more find ourselves haunting churches and public buildings. At Lucca there is plenty to do in this way. The Duomo or cathedral is a museum of interesting objects, and San Michele, in the market-place, is very striking: there are good points about the ramparts, and a fine aqueduct stretches across the country for some distance.

On leaving Lucca for Florence the choice of routes must be decided by the preference for sketching romantic scenery, such as would be found by returning to the mountains in the neighbourhood of Pistoja, or of studying the works bequeathed to us by the painters, sculptors, and architects of the middle ages, which are preserved at Pisa. The world-wide celebrity of the latter attractions, singularly separated from the dulness and decay of the city they were intended to adorn, occupying a little territory all their own, usually determine the question in their favour, and as a few hours' drive enables you to include so important a port as Leghorn, with its busy quays thronged by the sailors and merchants of all nations, in ever so short a stay at Pisa, this route is generally preferred. Of the Pistoja road I cannot speak from experience; but I hear there are some fine scenes of ancient fortresses on craggy steeps, in richly-wooded defiles, suggestive of more out-of-door work than will be found by going through Pisa. The drive from Lucca to Pisa (about three hours) runs through a rich and highly-cultivated country, and often reminds you of the same kind of scenery on a grander scale in Piedmont, but will not probably delay you on the road. Directly you see Pisa at all, you can see the monuments of Art which induced you to go there. The Cathedral, Baptistery, and the "Leaning Tower" the Campanile, are at once visible, (not so the Campo-Santo) and seem to greet your entrance with the welcome of familiar friends. This isolation from the city generally (for they stand within the city walls) has an unpleasant effect in the landscape, which is rather increased than diminished by their colour, there being no other white objects visible in the group forming the remainder of the view. As the city stands in a plain, and is surrounded by high walls, it is not easy to find points of view, and the streets themselves do not offer many; the ranges of palaces and buildings along the banks of the Arno, are altogether finer than those along the river at Florence, called also "Lungo l'Arno," but the general assemblage of forms and objects does not constitute such a good picture; indeed, you see little or nothing beyond the buildings which enclose the river, and as this is but little used, a few barges lying idly here and there, we look along the deserted quays lost in astonishment at such entire desertion of a once important and busy city, when thousands are crossing the Atlantic in the hope of finding room enough.* In short, there is little or nothing to occupy your time out of doors: the "sketch-book" may be laid aside for the "handbook," and your whole thoughts devoted to the consideration of the long catalogue of treasures contained in and upon the four great wonders of mediæval art.

* Domenico Fiasella, called "Sarzana," from his native place. Vol. iii., p. 257.

* "A population of 150,000 inhabitants filled its vast precincts with life and animation, and spread fertility and riches over its whole territory." Eustace, vol iii,, p. 66.

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.*

MERCHANT-TAILORS' HALL.

MUCH might be expected from the Merchant Tailors' Company in the way of advancement of Art. The hall and buildings in Threadneedle-street cover a large extent of ground; the property immediately adjoining must produce a vast rental; the history of the Company is interesting and important, and Merchant Tailors' School in Suffolk-lane is one from which proceed men who give a tone to the intellectual *status* of the whole country. Let us examine how far we should be justified in these expectations, and how they would be borne out by the building and works of Art.

Most of the Companies owe some of their important privileges to Edward III., who, finding that the trading fraternities were—not restrictive as modern politicians might deem such associations—but rather, the chief impetus to the trade of his kingdom, gave charters or confirmed their privileges by letters-patent. Moreover, so important were they considered by the King, that he endeavoured to give them additional importance by himself becoming a member of one of them. He chose the "Taylors' and Linen-Armourers'," afterwards Merchant Tailors'; the trade being the great importers of woollen-cloth, which the monarch wished to make the staple trade of his kingdom. Richard II. also was a member; and subsequently, we believe, a larger number of sovereigns and members of the nobility than have belonged to other Companies, have enrolled their names. It is not unworthy of note, that in seeking to honour what have lately been called protectionist principles, a long list of such personages chose, from so early a period, a company which has since become known as the Tory Company of London. Many important statements of policy have been made at banquets in Merchant Tailors' Hall, as by the protectionists not long since.

Henry VII. also granted a charter, and enrolled himself a member. It is recorded that he once sat down "openly amongst them in a gown of crimson velvet of the fashion." Later, we read of purchases and donations of works of Art. As in the majority of such cases, these works are portraits, which seem to have been obtained more to gratify individuals, than from consideration for any other advantage derivable from the possession. This is only the more remarkable in the present case, from the fact of the importance of the Merchant Tailors' Company as connected with education, alluded to at the commencement. There is a record on February 9, 1684, that application was made to the Lord Mayor, for permission to put up a statue of the King (James II.) in the Royal Exchange. The sculptor seems to have been Grinling Gibbons; and on September 16, 1685, is a minute, "that two of the wardens be requested to see what forwardness Mr. Gibbons is in, who is to make his present Majesty's statue, and to hasten him therein." Again, there is somewhat of servility apparent, as towards one who had no just claim to popularity, when we read that the same King was requested to present his portrait,—which he afterwards did. A portrait of Charles II. was ordered to be bought to be hung up with it. These works we shall find in the buildings. James I. also seems to have been held in honour. It is recorded that Ben Jonson prepared an entertainment, at which the King was greeted "with great and pleasant variety of music, of voices, and instruments, and ingenious speeches."

Amongst the important individuals connected with the Company, Sir Thomas White, Master in 1561, was the founder of St. John's College, Oxford. Dr. South was at one time chaplain. An important person in Italian history, Sir John Hawkwood, the soldier of fortune, is also thought to have been a member. Stow, the chronicler, and Speed, the historian, were members. The monument of the former, in the church of St. Andrew, Undershaft, was restored by the Company. The lists include also the names of Sir Robert Peel, the Duke of Wellington, Lord Eldon, and other individuals of note in politics. The ranks now seem to be chiefly recruited from the Stock Exchange.

The entertainments every year consist of three dinners to the livery, seventeen court dinners, a dinner at Richmond, the grand political banquet on the 11th of June on the examination of the school by the President and Fellows of St. John's College, and a dinner to the Master and Wardens of the Skinners' Company, which seems to have originated in the peace after a dispute about precedence. It might be expected, therefore, that the hall and apartments where these entertainments take place, would be of appropriate character.

We have hitherto made merely some general remarks on the City schools in connection with education in Art. The present case seems so important to our subject that it may well detain us a little longer.

Merchant Tailors' School is, with all the deficiencies of which we have to speak, a noble example of what may be done by a great corporation. It was founded in 1561, and is supported by the Company out of their general funds. It resembles Winchester, Eton, and Westminster Schools, in its connection with one particular college at the University. Out of the 50 fellowships at St. John's, Oxford, 37 are held by Merchant Tailors, and there are also exhibitions at both universities. The school consists of upwards of 200 boys. The charge is 10*l.* per annum, but great interest is required to get admission. The course of education originally included Hebrew and classical literature, writing, arithmetic, and mathematics. To these the French language and modern history were not added till so late as 1846.

Now the important point for notice is, that here in a great public school, from which proceed men of influence in politics and in educational advancement, there is no mention of general science, and none of Art. There are now many private schools in the country, which are, in some of the essentials of sound education, in a far higher position; and, as was lately shown in these pages, some of those intended for the humbler classes have very great advantages. But the result of this state of things in the important public schools, and in the universities, is simply the production of men claiming a certain position, filling the learned professions and the legislature, but in truth only *half-educated*—ignorant of much of that on which the position of the country depends, confident and hasty in assertions, and prejudiced against opinions which do not run in the cramped channel of previous training. We do not give the names of eminent men as examples of this: we are content to refer to the tendency of the system. The new department of the Board of Trade may *just* save the country from being outstepped, where these subjects have long been properly attended to. Knowledge of practical science and of Art is still lamentably deficient.

It is not necessary that we should again remind the reader, that we are not digressing from our general subject in notices of many matters of which we have spoken. The arts of painting and sculpture, in combination with the architecture, have real value, and are deserving of all encouragement, considered only as the means of recreation; but far greater is their value towards that obvious and that insensible education which the mind receives from their works through the medium of the eye. Moreover, there is yet a distinct influence, that in the knowledge of objects—considered as to their mere *forms*—of the greatest value in education. To these ends, then, have we considered that great corporations (who, as lately shown, alone have the power) should dedicate portions of their funds and of their buildings, and let us now, in the case before us, proceed to examine the available means and the actual results.

We have no information respecting the income of the Company, but much of their property is of the most valuable description.

The present buildings and premises may be divided into three parts. In Threadneedle Street is a row of buildings lately re-modelled—or rather rebuilt—and let as offices. At the east and west ends are entrances leading to the office and hall. Along the middle of the ground is the hall and staircase. Farther to the south are the court room, kitchen, parlour or court dining room, and clerk's office. These last form the sides of a large quadrangle planted with trees and shrubs, and of a smaller area, on to which the backs of the houses in Cornhill abut.

The Company had a hall long prior to the time of Edward III., but bought buildings in Threadneedle Street of Edmund Crepin in 1331. These did not escape the great fire; but it does not seem to be generally known that some portions in the basement, consisting of groined arches springing from corbels, still remain, as well as parts about the kitchen which are later in date. The greater part was however destroyed, and rebuilt by Jarman, the city surveyor. The hall is said to have been finished about 1671: but it is difficult to reconcile the Tudor gothic windows, of a character somewhat different to what we should look for from Jarman, with that date.—The easternmost of the two entrances from Threadneedle Street leads under an archway, across a small paved court, to a porch formed by Corinthian columns on steps, flanked by candelabra. This entrance is not now used, or we might repeat some former suggestions as to the conversion of open spaces. The lobby proceeding from it is the passage under the gallery of the great hall. Near to the south end is the court room.

This room occupies about half the length of the east side of the large quadrangle, or garden court, from which it is lighted. Except in its moulded doorcase and modillion cornice, it is perfectly plain. Over the chimney-piece is a picture of Henry VII. delivering his charter of incorporation to the master and wardens. It was painted by one of the court of assistants, Nathaniel Clarkson, who presented it, the court returning their thanks with a silver waiter of the value of 25*l.*—There are six portraits of members of the Company, which seem to be part of the seven presented by Mr. John Vernon in 1614. Having become very dark by time, they require even a better light than they have here. They are however interesting pictures, and the head of Robert Dow, master in 1578, is well painted.

The westernmost entrance brings us through a square entrance-hall, with pilasters on the walls and a plain panelled ceiling, to a small square vestibule, from which folding-doors in front open to the corridor, giving access to the principal rooms of entertainment. A door on the right leads to the clerk's offices. There are several waiting-rooms in these last, well lighted from the ceiling, which it would not be inconsistent with business purposes to modify from their present undecorated character. The same unnecessary and inconsistent plainness of uniform cream-colour characterises the whole entrance, the single exception being in the presence of a few Sienna scagliola pedestals for lights or flowers on state occasions. The whole of this entrance is, however, well planned for effect, with the additions which seem so obviously necessary. The small vestibule, which is five steps up from the entrance-hall, has Ionic columns in the angles, the entablature taking the circular form on the plan. It is domed over, with circular opening; the effect of the conical light and ventilator which covers it is, however, inferior to the single piece of glass, suggested in other similar cases. The ugly pendant chandelier should be removed, and plain wall space relieved by decoration.

In the corridor before mentioned, leading southward, and of which a view looking the reverse way is given, Mr. S. Beachcroft, the architect to the Company, has produced an effective composition, without any very serious expenditure. It requires only appropriate decoration. The propriety of this has, we believe, been talked about. No work of Art is to be seen in

* Continued from p. 225.

this excellent situation; although the deficiency of the design in this particular must have struck the attention of every member of the Company. The east wall affords some large spaces, for which subjects connected with the history of the company, in fresco, would be well adapted. The ceiling should also be enriched, —in its case, with decorative or allegorical paintings. A decorative pavement should be more frequently an object of attention than we generally see it. Good positions might be found for sculpture. The scagliola pedestals supporting nothing, form the only attempt at present made. The waiting-rooms would be required to partake in a minor degree in the scheme of embellishment.



MERCHANT TAILORS' HALL.—ENTRANCE CORRIDOR.

Proceeding southward, we enter the staircase-hall. In the lower part, and, indeed, up to the ceiling at the top, notwithstanding the size of the hall, the width of the stairs, and some little carving about the balusters and string of the stairs, meanness of character prevails. The ceiling is quite plain, and the walls—excepting that a few portraits are hung in the upper part—are bare and dirty. The pictures themselves we have not seen any mention of; but they are not unworthy of notice. The portraits of Sir William Prichard, Sir William Turner, and Sir Patience Ward, are said to be by Kneller; but the best picture seems to be that which is the portrait of John Salter. Of this last we could learn nothing. They have all become much discoloured. A more recent work, the portrait of Sir Claudius Hunter, our informant thought was by Beechey, but was uncertain. With the little care taken by the possessors of works of Art, to preserve readily accessible records of particulars connected with them, much of their chief interest, in very few years is lost. Why should not the intelligent officer who acts as beadle, employ himself about a succinct printed statement of such particulars, as to all the works of Art which have been or are in existence. We do not suppose there would be much difficulty with the records, to one determined to take the requisite trouble. Herbert's account supplies some interesting notes; but if it be true that his materials were not obtained direct, there must be more, worth the rooting out; this we may say, without going so far as Pope did in extravagant panegyric, of such artists as "Great Kneller."

In the present state of the picture-cleaning question, and with the doubt which some have as to the propriety of all removal of discoloured varnish, we must hesitate to touch upon it. But we cannot but regret to see here, and in rooms which have yet to be noticed, portraits to which some historic interest must be attached, with many of the forms and features (even in rooms which are not badly lighted) now barely observable.

From the staircase-hall, doors lead eastward to the great hall and quadrangle, and southward to the court dining-room. This last apartment is of large size, but again, quite unworthy of the Merchant Tailors' Company. It has plain wainscoted walls, painted in light oak colour, pier glasses at each end, and a ceiling in large compartments, with a few mouldings, and is furnished in very poor style. Some little carving above the fire-place and sideboard of the Gibbons character, has been spoiled by repeated painting. There are however, a few pictures. Two heads, said to be Mark Antony and Cleopatra, are attributed to Otho Venius. A well-painted head of Henry VIII. is by Paris Bordone. A head of Charles I. is very black-looking—an objectionable appearance from which a three-quarter portrait of Charles II., and even one by Opie, a portrait of George Bristow, once clerk of the Company—are not free. The portrait of George North, also clerk, by Hudson, has one of that artist's well-painted heads.

The great hall is of very large dimensions, and considerable height, but has no corresponding richness or effective character. The ceiling is indeed a temporary boarded one, put up recently, after parts of the old panneled ceiling had fallen. The usual arrangement of the old halls is observed. The screen at the east end is formed by Ionic three-quarter columns on pedestals, and supports the arms of the Company which are of large size, and are gilt; at the top is an iron railing. At each end is a niche, with an emblematic figure, and there are three glazed doors. There are some festoons and enrichments, but the whole of inferior character.—The dais end is raised two steps: the wall at the back is wainscoted, with Ionic pilasters, and at one end is a semi-circular recess, quite plain, for the plate. In some of the pilaster spaces, are lists of the royal and noble personages who have belonged to the Company, enclosed by ornamental bordering. Two other spaces have portraits of George III. and his queen by Ramsay, duplicates of those at Goldsmiths' Hall. In the upper part of this end of the hall, with an order of Corinthian columns, and with arms above, are three arched openings looking from an upper chamber, and filled with plate glass in light casements. These open on to a narrow balcony, so as to allow ladies to see and hear the proceedings below. The chamber contains a few valuable pictures, and seen from the hall is really an effective feature.—The side walls at the lower part, are covered with plain wainscoting, with shields disposed round its cornice; and iron brackets support flags on important occasions. Above, on each side, are four lofty mullioned and transomed windows, with four-centred arches and foliated lights. They are nearly filled with coats of arms in stained glass. Massive tables of good character surround the hall. From the ceiling are hung large glass lustres. The whole, however, seems exceedingly bare and dirty, and we cannot bring to our minds—even with all the upholsterer's work and other expensive temporary accessories, which the absence of more appropriate and permanent decoration entails—any effect which to the eye of persons of real taste, would not be completely at variance with that intended, and with what would be consistent with the other accessories of an entertainment.

Upstairs, over the court dining-room, is the drawing-room, sometimes-called from the pictures which it contains, the Princes' Chamber. Here again we have the same poverty of architectural character. A few clumsy pilasters round the walls, painted in imitation of Sienna marble, are almost the only feature.

We know that in a drawing-room, people still think more of a few crimson cushions and curtains, and similar conventional fineries, than of real consistent architectural character, and of the presence and effective result of works of Art. But the despotism of these conventionalities is now threatened, and the art of architecture has much to gain, and much permanent good to effect, by matters such as many now belonging to the mere upholsterer's work, being treated as parts of the permanent structure—no less than have all the arts to gain by being treated in combination, and each with due recognition of the proper scope of the other.

There are, however, on the walls of this room, four full-length portraits of some historic interest. Two are by Kneller, and represent Charles II. and James II. They seem to be those referred to in the record of 1687. The other two are by Murray, and represent William III. and Queen Mary II. If not copies of the same subjects by Murray, which we noticed in Fishmongers' Hall, they somewhat resemble them. In their present state, these pictures seem obviously unsuited to the character of such a room. A much better effect than at present exists would be gained, if the panels over the doors were filled with painted subjects or decoration.

The small chamber looking into the Great Hall, seems to have been in part re-modelled. It is internally, rather nicely treated architecturally, though devoid of colour. The introduction of this in the ceiling might be managed so as to do away with the effect of the want of accordance of the lantern with the plan of the room. The most valuable pictures are here. A portrait of the late Duke of Wellington standing beside his horse, is Sir David Wilkie's, and though not always considered a good likeness, is a very fine work of Art. A good portrait of Lord Chancellor Eldon, seated with his dog near him, is by Briggs, R.A. A portrait of the Duke of York is by Sir Thomas Lawrence. But a still more pleasing work is the three-quarter length portrait of Pitt, by Hoppner—a truly noble *presentment* of an intellectual head.

In former notices of City Halls we have endeavoured to show, how favourably circumstanced many of the companies would be for the disposition of works of Art, and even in regard to other objects, could their buildings be re-modelled in some minor particulars. In fact,

the modern architects of buildings in the City, show an amount of contrivance in the use of confined space, without interference with the access of light, which men like Jarman seem to have had no idea of. Ground was often wasted, and there is often no ready access between important parts of the building. As we saw in Drapers' Hall, and indeed in the Mansion House, the guests seem actually to have been intended to pass through the open air, and here at Merchant Tailors' Hall an open covered way has had to be made across the quadrangular enclosure, to allow of communication between the east and west ends of the building without passing through the great hall. Now, why should not this, since it interferes with no lights, be made a permanent corridor or portico, and be filled with works of Art. A suitable place would thus be gained for sculpture, or perhaps the different portraits might be here collected together, where they would be more interesting by the association, and where they might have an excellent light, and by which removal the drawing-room at least, re-modelled as to its architecture, might receive modern pictures of a character more consistent with its purpose.

This is not by any means the only modification we could suggest as regards the ground occupied by the large garden, and the smaller space at the back of the clerk's office. Even should there be any fear of interference with lights by the erection of buildings of one story in height, such pieces of ground could be laid out with better result than we see here. The large trees and shrubs would produce a very happy effect in combination with sculpture, and we have endeavoured to advocate something of the same kind of alteration in previous cases. There is no access to the smaller area, but we believe this could be got at the spot now occupied by rooms used as lumber places.

Amongst the objects in the Company's possession, are two state palls. These were not amongst those exhibited in 1850 at the Society of Arts. Similar palls remain elsewhere, and all of them are of some interest as works of Art. The manner of conducting funerals by fraternities had advantages which might be especially suggestive in modern times.

We have devoted some space to the case of this particular Company from the reasons stated at the outset, and those which all along have been the spirit of our remarks. If there be a Company from which much might be expected in the way of that active encouragement of the combined Arts which public corporations alone can afford, it is surely one which possesses wealth, and extensive buildings, and ground, which thinks something of the manner in which its costly entertainments are given, and which prides itself, and after all has reason to pride itself, upon what it does towards national education. There is no danger in the prescription of an extensive course of elementary education, as open to the fear of superficiality,—a bugbear for which people deny themselves the *power* of that self-education which should be the work of life, and which power results from having attained the initiatory steps, at that age when such work can most readily be undergone. But there is danger from the continued influence—in politics, and in regard to the promotion of Art and science (which are greatly dependent upon political changes) of half-educated men. However eminent in particular attainments, they have all the delusive prejudices of ignorance, in matters affecting the real progress of the country.

The mistake into which we in England had fallen, as compared with the progress elsewhere in the Arts, and in scientific and industrial education, is now, we believe, fully appreciated in both divisions of the new Department of Science and Art; and it is because we feel (without being uninterested in any collection of portraits such as we have examined) that the Merchant Tailors' Company have yet to do much —very much—for all the objects to which we have alluded and to which they devote their funds, that we have endeavoured to urge upon them at such length, the undertaking of some really active and commensurate steps.

ART IN CONTINENTAL STATES.

PARIS.—Some important archæological monuments have been lately added to the Louvre, for which a small room has been newly opened at the extremity of the Assyrian Museum; a sarcophagus found in the tomb of the kings of Jerusalem, a bust found at Palmyra, and other antiquities, have been placed therein. The Assyrian Museum has also received two glass cases containing necklaces, bracelets in agate stone and ivory, combs, several engraved stones, inscriptions, &c., from Nineveh. In the Marble Saloon have been placed nearly five hundred various arms in silex, vases, jewellery, divers instruments found lately at Fecamp, &c.; also a magnificent antique plate found at Dommery, in 1758, in a Gaulic tomb. The Louvre is making rapid progress, one hundred and sixty sculptors are constantly employed in sixteen ateliers on the artistic portions, the whole of which will be executed in the best style of Art. The ceilings and other parts will also be decorated by our first ornamental artists.—At Avignon several most interesting paintings of early Christian art have been lately discovered; one on the walls of the Church of the Celestins, the other on those of the chapel founded in 1431, by Jean Rolin, Bishop of Autun, in the Church of St. Peter of Luxembourg. These paintings are declared to be equal to anything left us of this period.—The Academy of Painting have filled the seat vacant by the death of M. Blondel, by the election of M. Flandrin, M. E. Delacroix was second in the number of votes.—A "Rapport" has been made on the last *Salon* by order of the "Societé libre des Beaux Arts," in which much regret is expressed at the universal mediocrity pervading the fine arts here, (*nous regorgeons de médiocrités,*) and the total absence of really great Art.—The Emperor has sent to the "Musée de Bordeaux," a painting by Rubens, representing the decollation of St. John, purchased for that purpose by the civil list at the price of 16,000 francs.—M. Visconti, architect of the Louvre, has been named member of the Academy in place of M. Blouet, deceased; Robert Fleury has replaced M. Blondel as professor at the Academy of Fine Arts.

GHENT.—The opening of the triennial exhibition of the Fine Arts in this city, took place on the 21st. of August, in the presence of all the civic and military authorities. These occurrences, alternating annually between the three cities of Brussels, Antwerp, and Ghent, are generally treated by the local governments as great solemnities. The collection now on view numbers 495 works of painting and sculpture; the latter is in very small proportion. Besides the native artists, there are numerous contributions from Holland, Germany, France, and England. From the latter they are principally water-colour drawings; and being the first time the English water-colour pictures have been seen in any Continental exhibition, they form a portion of great and intense interest. Among the Belgian celebrities are works by De Keyzer, Gallait, Cluys, J. Eckhout, Bossuet, Brackelaer, Hamman, Kremer, Minguet, Kuytenbrouwer, Robbe, Roffiaens, T'Schaggeny, Van Schendel, and the two sons of Eugene Verboeckhoven. L. Gallait's two pictures of the "Family of a Prisoner," and "Tasso in Prison," do not sustain the talent displayed in his picture of the "Temptation of St. Anthony," belonging to the King of the Belgians, which is now in Dublin. The other Belgian painters show very good examples of their skill; and some names, new to the public, appear for the first time with great promise. Among these are two of Verboeckhoven's sons, one as a landscape painter, and the other with the subject of "Hamlet and Horatio in the Churchyard," from the quotation of "Alas, poor Yorick!" Among the Dutch artists, there are pictures by Bosboom, Hulk, the Koekocks, Schelfhout, Waldorp, and other familiar names. The Germans include Achenbach, Zwengauer, and Calame; the small picture exhibited by the latter, of "A View on a Swiss Lake," is of exquisite beauty in colour, and, although little more than a foot square, has a price affixed to it of 80*l*. The French painters are in great strength, thirty-two cases filled with pictures, being sent from the recent Exhibition at Paris. The most distinguished of these is the "Horse-Market of Paris," by Mlle Rosa Bonheur, which was one of the greatest ornaments of the Paris Saloon. There are some excellent works also by Dauzats, Antigna, Garneray, Gudin, and Gosse—the latter has sent the exquisite small picture of the "Burning of Sir Isaac Newton's Manuscripts." A pair of flower-pieces, painted about four years since by St. Jean, of Lyons, have been contributed by the possessor; they are of magnificent beauty. The most important sculpture in the Saloon of Ghent, is the marble group of the Lion in Love, by W. Geefs of Brussels. The English works of Art comprise studies of two interiors of churches in Belgium, being entirely painted in the respective sacred edifices, by D. Roberts, R.A. John Martin has contributed the well-known picture of the "Curfew." Messrs. Hulme, James Peel, W. Oliver, C. Barber, and others have sent landscapes; Bell Smith a pastoral subject, and the distinguished amateur, H. A. J. Munro, Esq., of Hamilton Place, very kindly permitted a picture painted by him of "Venus Rising from the Sea" to accompany the preceding. Mr. Munro's picture has created a great sensation among the Belgian artists for the singular beauty and delicacy of the flesh tints, recalling in some degree the late Etty's purity of tone. The water-colour pictures comprise one of the *chefs d'œuvre* of Bartholomew —a large drawing of hollyhocks. It enjoys the place of honour in the gallery where this class of Art is placed, being hung alone where the architectural ornaments of the building appear to be constructed for displaying some single work of Art of surpassing excellence. Mrs. Bartholomew also exhibits a beautiful drawing of still life, and among the other contributions of the English school are some of the very finest works by Weigall, H. Warren, E. Warren, T. Boys, Rowbotham, Chase, D'Egville, Howse, Fahey, Rochard, Harrison Weir, F. Goodall, A.R.A., Fanny Steers, Mrs. Oliver, C. Taylor, &c., &c. At the request of the Royal Society of Ghent, Louis Haghe has exhibited a fine proof of the large lithographic print he executed of the "Siege of Jerusalem," from the picture by D. Roberts, R.A. The "Blue Lights," after Turner, by Carrick, printed in colours by Day and Son, and a brilliant proof of the "Infant Saviour" engraved by George Doo, after the picture by Raffaelle, belonging to Henry Farrer, Esq., are also among the attractions of the English department. The Exhibition is held in the halls of the University, which from their space, mode of lighting, and architectural grandeur are well adapted for artistic displays.

BRUSSELS.—Mons. N. De Keyser has returned from Vienna with the portrait of the Archduchess Henriette Marie, now Duchess of Brabant. This eminent painter was sent expressly by the King of the Belgians, who has notified his entire satisfaction at the resemblance, and has presented the picture to the city of Antwerp.

ANTWERP.—Since the retirement of the Baron Wappers from the direction of the Royal Academy of Arts in Antwerp, the appointment remains unfilled; no artist of sufficient eminence, to whom it has been offered, being willing to perform the duties connected with it.

DUBLIN INDUSTRIAL EXHIBITION.

THE QUEEN'S VISIT.

IT required no remarkable spirit of prophecy to predict that the visit of the Queen and Prince Albert to Ireland, for the express purpose of inspecting the exhibition of manufactures and works of Industry and of Art, which are now collected within the Crystal Palace of Dublin, would be received by the people of Ireland in a manner worthy the occasion. It is true the Queen crossed the channel that separates the two countries, and entered the Irish metropolis, unincumbered by the pomp and pageantry which usually mark a royal progress; she demanded no triumphal entry,—she sought not an ovation from her subjects; but they received her in a way far more impressive, and, we are certain, far more consonant with her feelings, than the most gorgeous spectacle could have afforded—with loud and hearty expressions of respect and loyalty. We are slow to believe, as some would have us, that the spirit evoked by the Royal presence, was but the impulse of the hour: it is our firm conviction that a change has been wrought in the hearts of the masses of the Irish people who are not wholly given over to party and ignorance; they see in the beautiful edifice which the patriotism of William Dargan has erected, an earnest of good things to come, and they perceive in the compliment paid to it by her Majesty and the Prince Consort, a recognition of Irish enterprise and industry, which the Royal visitors are desirous of fostering and encouraging.

If we are right in ascribing to the Irish nation the sentiments we have expressed, who can truly and rightly estimate the benefits that must in

time accrue to the country from the Dublin Industrial Exhibition? We say "in time," for, granting that in energy, intelligence, and talent, Ireland is in no way inferior to any other part of the British dominions, and when we say this we put ourselves on an equality with the rest of the world—she cannot bring these qualities at once to operate practically and beneficially on her interests; centuries passed in comparative inertness, in moral and social stagnation, in party feuds, and in the useless waste, from unsuitable opportunities, of whatever powers have been called into action, have but ill fitted her for assuming the attitude of a thriving and industrious population without passing through those educational and preparatory stages that are absolutely essential to produce such a result. But it is much to see the ground made ready for future labours, and minds willing and hands ready to work with vigour, determination, and self reliance. And now, to use the language of scriptural metaphor, if hostile bands will but "beat their spears into pruning-hooks, and their swords into ploughshares," and exert the same amount of energy, spirit, intelligence, and industry in developing the natural and acquired resources of the country, which they have too long used to crush or retard them, a far brighter and more honourable day will dawn upon Ireland, than any she has witnessed during the ages of her existence. She has given birth to statesmen, warriors, divines, poets, painters, and authors, of whom she has just reason to be proud; they have brought honour to the country, but little beside; for her comfort and real prosperity she must possess a community who shall strive for internal peace, and whose contentions of hand and heart shall be for the noble object of her national improvement in all that tends to the promotion of human happiness. Almost everywhere throughout the world old things are passing away, a fresh impulse and a new direction have been given to thought and action; civilised nations have entered upon a severe, and, we believe, an honourable competition in the arts of peace; none of us, least of all no part of the United Kingdom, can afford with safety to herself, and therefore ought not, to remain neuter in the struggle for supremacy; the country that hesitates to take part, or that only does so half wiflingly, is lost. From what Ireland is now doing we augur no such ill for her.

Those who witnessed the visit of the Royal party to the Exhibition on the morning of the 30th of August are not likely to lose the recollection of it; the crowded state of the building and the enthusiastic reception given to the illustrious visitors were a becoming homage paid to the Queen and Prince for their kind and gracious mark of the interest they felt in the undertaking. It was a spectacle exceeded only in extent and brilliancy by that exhibited in Hyde Park in 1851. Every successive visit made by her Majesty and Prince Albert for the purpose of minutely inspecting the principal objects contained in the edifice in Merrion Square, served to show that their presence was not merely complimentary: there was an evident desire to make a practical acquaintance with what Ireland could herself produce, and attract to her shores from other countries. "*It has added much to my gratification,*" the Queen said in reply to the address from the Committee of the Exhibition, "*in revisiting this portion of my dominions, to see the complete success of an enterprise which has been carried out in a spirit of energy and self-reliance, and with no pecuniary aid but that derived from the patriotic munificence of one of my Irish subjects.*"

And "what shall be done with the man whom the *Queen* delighteth to honour?" Mr. Dargan was presented to Her Majesty in the midst of all that assembled multitude of the noble and the wealthy, who cheered most enthusiastically when he knelt down to kiss the royal hand; and the following day the illustrious party visited him at his own house—a mark of distinction which, we believe, has rarely or never before been paid by the Queen to a commoner, except if we recollect rightly, though our impression may be altogether wrong, to the late Sir Robert Peel at Tamworth. And the favours thus granted, coupled with the benefits his country must derive from his munificent deeds, will, there is little doubt, amply satisfy the mind of William Dargan, even should he receive no other mark of royal consideration; but Ireland owes him a debt of gratitude which she ought not to be slow in recognising, and in liberally paying so far as she is able; whether or not the proposed "Dargan Industrial Institute," or any other testimonial, be offered in memorial of his patriotic exertions, he will have the proud consciousness of knowing that he has laboured ardently and generously for her welfare, and that his name will occupy a page in her history which the malevolence of party cannot blacken, nor sectarian feuds blot out.

We look upon the Dublin Industrial Exhibition as the first practical and beneficial result of the labours, mental and physical, of Prince Albert on behalf of British Art-industry; he has not only invented the machinery, so to speak, for giving a new and energetic impulse to manufacturing Art, but he has set it to work promptly and vigorously. More good than has hitherto been attained will inevitably follow; the extent of it, however, must rest mainly with those who are most interested, pecuniarily, in our commercial prosperity.

THE

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

We have, in our desire to keep the readers of the *Art-Journal* acquainted with the progress of science, usually given some account of the annual gatherings of this Parliament of science. This year, our scientific men have assembled in the great commercial port of Hull. The meeting has been less numerously attended than many former ones; there has been an unusual absence of foreigners, and a great many of the old members of the Association were not present. The number of local members, however, added to the lists of the Association, proves that the interest in these conferences is by no means abated. The loss of the old familiar faces appears to have arisen principally from the circumstance that in the autumnal month of September they are usually on the continent, or at some distant place reposing from the toil of thought.

In the opening speech of the president, Mr. Hopkins, which was delivered in the fine hall of the Mechanics' Institution on the evening of Wednesday the 7th of September, a general sketch was given of the scientific advances of the past year. The discoveries of Lord Rosse of the mysterious nebulæ, which lie so far from us in the immensity of space, as only to be resolvable from mere clouds into a sort of star-dust, by telescopic powers of the highest order, were particularly dwelt on, and some beautifully executed drawings of the nebulæ, executed by Lord Rosse, were exhibited. The dynamical theory of heat, which attempts to explain all its phenomena by the hypothesis of motion, and the results of some remarkable experiments now in progress under the direction of the President himself on the fusing point of bodies under great pressure, were minutely detailed. The great work of Dove on the "Earth's Annual Temperature" was referred to. Mr. Mallett's researches and report on earthquake phenomena, and their relation to geological effects, were the subjects of minute consideration, and the President concluded his excellent address with some remarks on the practical character of the present age, which remarks, as bearing on the systems of scientific and Art-education,—the leading topic of the day,—were so much to the purpose, that we can only regret our inability from want of space to quote them entire.

In the sections which commenced their meetings on Thursday the 8th, there does not appear to have been any matter of remarkable novelty. The physical section, amongst other communications of a mathematical or purely physical character, had a communication from M. Claudet, "On the angle to be given to binocular photographic pictures for the stereoscope," and Professor John Phillips exhibited some images of the moon's surface impressed by her own light upon the surface of calotype paper. That the faint light reflected to us from the lunar disc should be sufficiently powerful to effect chemical changes upon the earth's surface is sufficiently surprising, but that the impression should give us, delineated with much delicacy, the hills and the valleys of our satellite, appears to be a peculiar triumph of the photographic art.

In the chemical section a report was read on the chemical action of the solar radiations, which led to a long, animated, and most interesting discussion on the identity, or otherwise, of the chemical and luminous phenomena of the sun's rays. This led to a suggestion that the next morning should be devoted to the consideration of photography in a more extended manner. Upon this occasion Professor Robert Hunt took up the subject of the chemistry of photography. M. Claudet extemporised "the practice of the Daguerreotype," and several local amateurs and artists assisted.

Photography indeed formed a great feature at this meeting. On Monday evening the physics of photography formed the subject of a discourse, delivered at the wish of the council, also by Mr. R. Hunt, who has so constantly contributed all information on this subject to the *Art-Journal*. A very choice exhibition of photographs also added much to the interests of the evening promenades in Sculcoate's Hall. Amongst the finest examples of the art we might mention the following:—

Two exquisitely beautiful views by Messrs. Ross and Thomson of Edinburgh, which whether for size, delicacy and beauty of tone, or correctness of effect as it regards light and distance, are certainly superior to anything we have hitherto seen.

An extensive series of views from Venice, which have been contributed by Messrs. Bland and Long of Fleet Street, were greatly admired.

Mr. Buckle of Peterboro', Mr. Delamotte of Bond Street, Mr. Sandford, Messrs. Knight, Mr. Mayall, Mr. Malone, Mr. Henneman, and several other photographic artists and amateurs contributed largely. The characters of their respective works are well known. In them we have the peculiarities exemplified of the photographic art, and each variety of style distinctively marked.

Many papers were read in the sections, of much local interest, and matters of considerable importance were discussed in those devoted to Geology, Zoology, Geography, Statistics, and Mechanics. The subjects however were not of that character which properly belongs to the *Art-Journal*, and we therefore refer our readers to those sources to which more properly belong the details of these sciences and their applications.

The meeting at Hull cannot be regarded as a satisfactory one; a great number of the old members of the Association—men upon whom, indeed, the weight of the business usually fell, were absent; and the communications, with a few exceptions, were entirely devoid of novelty. The people of

Hull exerted themselves most zealously; they did everything which could be desired of them to render the meeting a desirable one; and certainly they well deserved the thanks of the Members of the British Association, which was by acclamation accorded them, at the dinner on the 10th, when the President of the meeting occupied the chair.

FLORA.

FROM THE STATUE BY R. J. WYATT.

In a letter which appeared in our columns during the opening of the Great Exhibition, from Dr. Ernst Förster, of Munich, a judicious Art-critic, he makes the following observations upon our school of sculpture, founding his opinions, generally, from what he saw in the Crystal Palace:—

"If I see aright English sculpture has not the means of expressing, principally and judiciously, philosophical conceptions, and even less has it the power of treating Christian subjects in a new and touching manner; and you are less successful in the imitation of ordinary nature than the French school; and even in the portraiture there is wanting, it appears to me, an energy in form, and taste in arrangement. But now let us turn to the highest theme of sculpture—the representation of unveiled beauty and grace—in this I believe that many works of your sculptors can be compared with the best of modern times. Probably, English sculpture resolves itself into works of this kind, immediately on those of ancient Greece, as those of Praxiteles and Scopas, with respect to their relations, forms, movement, and lines, as they are there found, or as we see them in Thorwaldsen."

That the compliment here paid by an enlightened foreigner to the sculptures by British artists is fully merited, the engravings from their various works, which we have now given for some time past, are sufficient evidence, had we no others in the numerous examples that each season produces at our Royal Academy, and among those that are never publicly exhibited.

We never see a work of Wyatt's without deeply lamenting his comparatively early loss to the Arts of his country; he was among those sculptors who might justly lay claim to a share in Dr. Förster's eulogium. His statue of "Flora," which stood among the other British sculptures in the Crystal Palace, is formed upon the best models of Greek Art. The goddess is contemplating the wreath in her left hand, which it seems she has just weaved, and she holds a single flower in her right. The outlines of the upper part are very beautiful, but the lower limbs look a little contorted, though we believe the attitude, generally, is perfectly natural; the error, if any, being in the right leg, which seems placed rather too obliquely to support the body in an upright position. The long line of drapery depending from the left arm is a very judicious introduction; it acts as a balance, in the eye, to the almost straight length of the other arm.

OBITUARY.

M. HABERZETTEL.

The daily papers have recorded the sudden death of this artist; he will be recollected by the public for a large picture, representing "St. John Preaching in the Desert," which was exhibited in Bond Street, and subsequently in Lichfield House. He left behind him this picture and some albums of studies, which form the only provision for his widow, already advanced in life. For the last two years he was occupied in making a large drawing on stone of this picture, which was nearly completed at the time of his decease, and will shortly be published for the benefit of his widow. M. Haberzettel was a native of Russia, member of the Imperial Academy of the Fine Arts at St. Petersburg, Professor Emerite of the Academy of St. Luke at Rome, and corresponding member of the Institute of the Fine Arts at Madrid.

REPORT OF THE PARLIAMENTARY COMMITTEE

ON THE NATIONAL GALLERY.

The Report of the above committee was ordered to be printed on August 4th, and is now in the hands of the public; it forms a book of forty-nine folio pages. The evidence upon which it is founded has not yet been published, but it will certainly form a thick volume, as the report itself refers to upwards of ten thousand questions. It is not expected to be ready for three weeks, or perhaps a month.

The committee consisted of seventeen members, of whom rarely more than half the number were usually present, and it met twenty times, either in the House of Commons, or in the National Gallery. Each sitting occupied four hours for the examination of witnesses, or for discussion among themselves. The witnesses comprised several of the trustees of the Gallery, gentlemen amateurs, artists, picture-dealers, and picture-cleaners, besides some persons of rather unimportant position in the Fine Arts, who probably were volunteers of their evidence for the sake of notoriety.

The report is divided into four separate heads:—

I. The constitution and general management of the National Gallery.

II. The management of the Gallery, as specially connected with picture-cleaning.

III. The changes and improvements to which the system may require to be subjected.

IV. The site, present and future, of the Gallery, and the expediency of combining the national collections of monumental antiquity and Fine Art in one building, or group of buildings, and under a single system of management.

The constitution and management of the National Gallery of pictures, as it exists at present, engaged a considerable portion of the attention of the committee, and, after a multitude of questions put to the trustees, to the late and present keepers, the committee came to an opinion which has been long since evident to every person conversant with its history. So disjointed and ill-defined an administration of duties can hardly be imagined, if the high position and attainments of the individuals composing the body of trustees be considered. No single trustee among them appears to have had the extension of the collection at heart. The brilliant opportunities were lost of the Lucca Gallery, the late King of Holland's collection, Mr. Solly's, Sir T. Baring's, and many others, from whence examples might have been obtained, either of high quality, or of masters whose works are entirely unknown in our Gallery.

In 1836, a parliamentary committee recommended to the trustees particularly, to seek for and to purchase pictures by Raffaelle, and of the period antecedent to him—it may be presumed of the early Italian school—as if the pictures of Raffaelle were commonly attainable. Of the early and contemporary Italian school, Mr. Solly's collection was chiefly formed, but not a single purchase was made on this favourable occasion. A foreign dealer purchased at this sale a picture by Luini for less than 300*l.*, and sold it to the King of Holland for 1200*l.*; at the King of Holland's sale it brought about 800*l.* As the evidence taken before the parliamentary committee is not yet in the hands of the public, we cannot say from memory, but we believe, in Sir Charles Eastlake's evidence that he recommended the trustees to purchase this picture, which he said would have been a desirable acquisition to the Gallery.

Since the recommendation in 1836, the Trustees have purchased the "St. Catherine," and the "Vision of a Knight," by Raffaelle, and have allowed the opportunities of "La Vierge aux Candelabres," now in the collection of Mr. Munro, and the Aldrobandini "Holy Family," belonging to Lord Garvagh, to be lost. The latter, it is believed, by haggling about price. An observation here may be permitted, which is, that the trustees should to no proposal offer a reduction of price; they should either accept or totally refuse. These offers of abatement always lead to an exaggeration of the demand, to leave a margin for an acceptable offer.

The routine of conducting the affairs of the Gallery appears to have been without plan, system, or responsibility; consequently, a chaos of opinions have been elicited from the trustees, keepers, and officials. The keeper appears to have been a nonentity in the hands of the trustees; the meetings of these were only held monthly during the session of parliament; scarcely half of the members were ever assembled; one meeting was succeeded by another composed of different persons, each quorum unacquainted with the views of the others. It were idle, then, under such laxity, to enumerate the opportunities that have been neglected, or the refusal to entertain offers made of desirable additions, sometimes rejected at a meeting of only two members of the trust body.

The third portion of the report belongs properly as a sequence to the first, being a variety of propositions for the future government of the Gallery, and the recommendations founded on these varying propositions. This is, without question, the most important portion of the document, but is, unfortunately, in the conclusions of the committee, neither sufficiently explicit nor determinate. A desire seems urged for a supreme head as director, with a continuance of the board of trustees as a controlling body. "The qualifications of the director," says the report, "should comprise not only a complete knowledge of the styles of the various masters and schools of Art, and of the value, both intrinsic and commercial, of their works, with an enlightened taste in appreciating their several merits, to the exclusion of all particular schools, epochs, or authors." Then, admitting the difficulty of discovering such a universal gifted sole director in chief, it is urged that a board or council would be more likely to unite these various qualities.

The whole of the qualities comprising a complete knowledge of the styles of the various masters and Schools of Art; the intrinsic value of their works with an enlightened taste in appreciating their several merits and the exclusion of all particular school, epochs, or authors, are unquestionably possessed in the aggregate by the present trustees, the commercial value alone excepted. Sad experience informs us how extremely useless and inert these qualifications have proved when dispersed among a number of gentlemen of high rank. What hope then can arise if the trustees are continued as a controlling body to a sole director in chief? One or two members of a dozen or half a dozen trustees will meet to control and perhaps give the dictum on a school, master, or epoch of art, which has not been specially their study. But the idea of a sole director in chief, under control of a body of trustees is an anomaly, as much in the Fine Arts as it would be in politics or in Commerce. By a sole director, a nobleman or gentleman of high rank already distinguished by his love and patronage of art, the Gallery might be well administered, and to strengthen the responsibility of an absolute director, he might upon the occurrence of eligible offers of works, or occasions of public sales, call upon the most reputable dealers in works of art to give a pecuniary valuation upon payment for their services, and for the importance and artistic excellence of the proposed example call equally either upon the Royal Academy collectively, or on those members of the body whose knowledge of the history of the art and of the foreign schools, acquired either by study or travel, makes them competent advisers. Thus, if a fixed sum were proposed to be annually granted for additions of pictures to the gallery, every reasonable guarantee would appear to have been secured for a proper outlay. For any larger expenditure, such as the acquisition of an entire collection, a similar procedure would reasonably attain all the security and confidence to justify an application to the Treasury. It will of course give great umbrage to a miserable class of scribbling amateurs, that the Royal Academy should become a constituted authority in their own special department, and all the petty malignities will be found ready to assail every act emanating from this body. The Royal





Academy is nevertheless the publicly recognised body to give judgment on all matters relating to Art that may be referred to it, and this coupled with the pecuniary estimate or commercial valuation by "*Experts*," as the French term it, is the only true means to adopt for a successful result. Nor would there exist much difficulty in choosing a sole director; it would be a position highly gratifying to the individual, and of unquestionable responsibility to the public, if some nobleman or commoner of known taste and fortune were appointed; some one of this elevated rank unconnected with political duties, among our most eminent patrons of Art. It would be invidious to point out any one or more by title or name by whom this appointment may be filled, they will be found in the list of the patrons and directors of the British Institution.

Hitherto the responsibility of purchasing pictures has been assumed by the trustees, instead of being, according to the original treasury minute, an appendage to the duties of the keeper. During Sir C. Eastlake's appointment this responsibility, as an apparent courtesy, was shared between him and the trustees, but his advice does not always appear to have been received with the full confidence it merited, and was more than neglected. Since Mr. Uwins' keepership commenced, the trustees have wholly undertaken it, and with their irregularities of attendance at the meetings, the consequences are before the public and require no comment on such a loose way of conducting affairs. Fortunately it perfectly absolves either Sir C. Eastlake or Mr. Uwins from participating in these irregularities or absence of definite system in making purchases. The odds and ends of acquisitions prove the complete inexpediency and inutility of continuing a board of trustees in the future management of the National Gallery.

The main stimulant of appointing a Parliamentary committee was the accusation of injury to some pictures which had been recently cleaned, and the question has been so diffusely treated that the committee confesses, after hundreds and thousands of questions upon the subject, that the result is extremely inconclusive and unsatisfactory. Indeed they have asked question upon question until they were completely obscured, and how could it be otherwise with questions put by gentlemen, almost every one unacquainted with the numerous processes, and merely asking such questions as each would be likely to do with a person he was about to employ for a similar purpose. There is a complete example in page 7 of the Report, of the total want of acquaintance with the process of lining pictures. The Report states, "It is maintained that in many cases a picture cannot be safely cleaned and restored until it has been *relined*."

The exact sense of re-lining consists in taking away a canvas which has been previously glued on the back of the one on which the picture is painted, and glueing on a fresh canvas.

The phrase immediately following the above is the most singular. After recommending in some measure re-lining before cleaning, the report says, "This operation consists in the removal of the damaged canvas, or other material on which the picture *is painted*, and the substitution of a fresh canvas."

To remove a damaged canvas on which a picture is painted, and call it lining, is at variance both with the practice as it regards pictures, and with common sense. Lining implies covering on the inside, and "re-lining" a renewal of the covering on the inside. That such ignorance of these matters should be embodied in the report of a Parliamentary Committee, at once indicates the absolute inutility of technical enquiries by persons unfitted by their station, or by the absence of practical knowledge.

Although it is possible to take away the original canvas, leaving nothing but the thin film of paint, and secure this on a new canvass, no stretch of imagination can call this a lining—it is transferring, and this phrase is technically employed when it is some other material, such as wood, on which a picture is painted. Besides the art of transferring the thin skin of paint from the original canvas to a new canvas is very dangerous and excessively tedious, consequently it has been rarely undertaken, and never but on pictures of very small dimensions.

Further observations on the evidence are here unnecessary: when it appears, we may be induced to give it a searching investigation.

The final subject of enquiry by the Committee resolved into choosing a suitable locality for a new National Gallery, it being pretty evident that the preponderating desire is to remove it from Trafalgar Square. The ground acquired at Gore House and other parts about Kensington seem to be favoured, but this is clogged by some vast idea of covering acres with an edifice, to include all the attributes of science and trade in its museums and colleges with a national gallery of pictures. The present generation may look in vain to have the Fine Art collection of the country either augmented or located suitably, and perhaps our descendants will have a gallery as ill adapted as the present one for the preservation of pictures. Kensington Palace is at present useless, and never likely again to be occupied by any branch of royalty. In a single year this edifice might be altered and admirably adapted, if no architect's whims were allowed to interfere.

The greater part of the rooms in the palace of Kensington are empty, or filled with spare furniture or lumber. Of the situation no one can deny its present eligibility, until a more suitable and permanent edifice of the colossal importance now suggested could be erected, and which if undertaken must be a work of several years before it would be completed. The result of all is that we have come to no definite intention, and must expect years to slip pass, while discussing what should be done.

PROGRESS OF THE CRYSTAL PALACE.

Every month brings before the notice of the visitor to the gigantic works at Sydenham, some new feature of the vast plan embraced by the Crystal Palace; around the neighbourhood of the Palace, the activity which prevails within its walls seems to have had its influence, and quiet woods are being levelled, and lonely fields built upon, with an energy unknown to the locality before. On all sides houses are springing up, roads are forming, and hotels of some pretension appearing. It is a new aspect the country has assumed in consequence of the location of its gigantic neighbour. A perfect town seems about to cluster under its walls, as the huts of the serfs gathered round the castle of the baron in the feudal times.

The first thing which meets the eye of the visitor on entering by the gate appropriated to strangers, is an old London acquaintance—the statue of Charles I., as it stands at Charing Cross, most accurately reproduced, and appearing with renewed beauties in the copy. At this part of the building, the pillars are coloured, as we presume the whole are intended to be when the building is completed. The coloring is more varied, and warmer than that adopted in the Hyde Park Exhibition, but the effect we think is better.

One of the great features of the Exhibition adjoins this south transept. It is the Pompeian House, which has been built after the manner of one excavated in that city; and has been reconstructed so perfectly that we may fancy ourselves walking within it at the period when it teemed with its living inhabitants, and all was fresh and glorious before the fatal eruption of Vesuvius, A.D. 79, which, to use the words of the younger Pliny in describing the event to Tacitus, "involved a most beautiful country in ruins, and destroyed many populous cities." The celebrity of the discoveries at Pompeii have drawn to that town an amount of interest which no other ancient locality possesses in an equal degree, and towards its ruined streets and houses the footsteps of thousands have travelled yearly, including the scientific student as well as the mere sight-seer, while to those who have never been enabled to travel thus far, it has been the object of earnest ambition. We shall now possess at our own doors a most perfect restoration of one of the finest of these edifices, and so be enabled to study antique in-door life at Pompeii as conveniently as we study botany in our gardens.

The house so admirably reproduced within the walls of the Crystal Palace is decorated on the plan of the house of the "Nereids and the Tragic Poet, at Pompeii," the walls of which are highly enriched with ornamental and mythological paintings. The first room entered is the *atrium*, usually the most richly decorated, as it was the most important room of an ancient house, for here the family met, and here visitors were received, and strangers of all kinds assembled to obtain interviews with the owners. It is open to the sky, and so admirably is this restoration managed, that you see the peculiarly built roof, with its tiles and ornamental *antefixæ*, sloping toward the enriched cornice, supported by groups of winged figures, and elaborate sculpture. Between these figures, which are gilded, is a series of scenes connected with the chase, the figures being white on a claret-coloured ground, having the effect of mounted *bassi-relievi*. The walls of this noble room are covered with elaborate paintings, consisting of panel-pictures, representing scenes in mythologic history, *ballerini*, centaurs, *bacchanti*, marine monsters, and fabulous animals, as well as an abundance of floral and other ornamental detail of the most graceful and delicate kind. So minute, indeed, appear some portions of this painting, that it can only be fully appreciated by a very close examination, which it can well bear, for it has been executed with the most scrupulous care, and reflects great credit on the artists, English and foreign, who have been busily engaged upon it. The eye rests with singular satisfaction on this beautiful room, and a study of the general principle upon which the entire decoration is based will be as productive of sound taste, when these principles are clearly understood, as its elegance of detail will charm the eye of the casual observer. Although much of the decoration is exceedingly minute, and a great variety of ornament, together with isolated panel-pictures, wreaths of foliage, and small bits of architecture, are adopted for the general purpose of decoration, the whole is so admirably blended and solidified by broad ground tints of various positive colours, that a complete harmony pervades the entire walls of the room. The colours of these ground tints are regulated with excellent effect according to the position they occupy; they form, in fact, compartments of colour, which divide the walls into three distinct horizontal compositions, the darkest colours forming a kind of plinth, being lowest; the middle is occupied by the brighter tints, and the upper portion is white; thus the shades become lighter as they approach the ceiling, while the solid colours on the ground form a strong base to the whole composition. In the centre of the hall is the *impluvium*, or cistern, in which water was contained, and an ornamental fountain placed, and here the rain water, which descended from the roof above, and which sloped towards it, was collected and contained. The *cavedium*, or open roof of the *atrium*, was occasionally covered by a coloured veil, which diffused a softened light, and moderated the intense heat of an Italian sun.

The smaller apartments in connection with the *atrium* are decorated with similar paintings and so is the *tablinum* which communicates with the apartment beyond. On each side of the *tablinum* are small rooms termed *alæ*, or wings, which will give a very excellent idea of the small, dark, close apartments, in which the ancients enjoyed their entire privacy; but the *tablinum* must be considered as the most ostentatious part of the house. Here were conspicuously placed the statues, pictures, and genealogical tables of the family, together with the lists of honorary distinctions they may have obtained; everything, in fact, that would impress a visitor with the dignity of the master of the mansion. Passing through this room, we reach the most important of the private apartments, the *peristyle*; a court also open to the sky and surrounded by a colonnade. The walls

are here richly toned with colour and painting, and the floors executed in variegated mosaic. By the exhibition of this series of rooms we shall thus obtain a very perfect idea of all considered essential for display by the owners, who really lived much in public, and were seen publicly in the *atrium*, and privately in the *peristyle*, their own bed-chambers or retiring rooms being of a very small, dark, and what we should now term, an exceedingly inconvenient kind.

Passing through the great transept we again observe the progress made in the Egyptian Court. It is now rapidly approaching completion, is extremely elaborate and beautiful, but we cannot help thinking a little too small in its proportion, to give an idea of the generally colossal character of Egyptian architecture. It is in fact all on a reduced scale, and to fully appreciate the originals, we must imagine what we see doubled or trebled in size. To be sure we shall have for our guidance the wonderful seated colossus at the entrance, and thus be enabled to appreciate the gigantic character of the Art of sculpture, as practised by these aborigines of science and taste. The somewhat barbaric splendour of colour adopted in painting the walls and statues will be exhibited, and a very striking effect produced thereby. We cannot, however, help regretting that Mr. Bonomi had not the award of a little more room at his disposal; he has however done his work most truthfully and well.

The Greek and Roman Courts are gradually assuming their true form; and we shall pass from the cradle of the Arts in ancient Egypt, in a few paces, to their perfection among the Greeks. The open court will have the same truthful character given to it, as is possessed by the *atrium* of the Pompeian house; for in looking upward we again see the roof sloping inward, each ridge of tiles having its decorated *antefix*. We think, however, that the directors of the Crystal Palace will have to adopt the *veil* which the ancients used to draw across the *cavedium*, for most certainly the bright light that descends in full intensity from the glazed roof far above, with the strong sharp lines of shadow thrown in every way across all objects by the iron frame-work, will be destruction to all ornamental detail, and also to statuary, which requires repose and quiet lighting, without which it cannot be contemplated with pleasure.

The series of Moorish apartments in which Mr. Owen Jones will have full opportunity to display his peculiar knowledge, is now sufficiently arranged for their plan to be comprehended; although no decorative details at present grace the naked brick-work which form the foundation of future splendours. The Court of the Lions, with its grand central fountain, will lead to the Hall of Justice, and thence to a smaller hall, with its divan and fountain, and all the luxurious splendour of eastern in-door life.

The Courts destined to receive the works of Art belonging to the Middle Ages are yet but commencing, little more than brick-work being visible, except in one, where a number of workmen are constructing a series of arcades in the most elaborate style of the *Renaissance;* and which we believe will be a reproduction of the exquisite gallery of the Hôtel Bourgthervalde, at Rouen. The varied and instructive contents of these rooms, when fully completed, will be unrivalled as a school in which to study the revival of Art during the Middle Ages.

Two statues are placed in the upper terrace of the gardens, which are formed of material calculated to stand all seasons well. They represent Italy and Australia; and are by Signor Monti and Mr. John Bell. Italy is represented crowned with turrets, holding in her right hand a laurel crown, and in her left, those implements of the Arts which have given her undying celebrity, a lyre and a small cast of Moses, by Michael Angelo, are at her right side; a cornucopia with abundance of fruits on her left. Australia is represented as an energetic female bearing a crook and extending her left hand filled with lumps of native gold; she stands on a rock upon which veins of gold peep forth, and by her side nestle a kangaroo and its young.

The vast works in the gardens and grounds now assume a more definite shape, and we can comprehend the grand idea which has pervaded the mind of Sir Joseph Paxton. Terrace after terrace with their magnificent flights of stairs, their ornamental fountains and parterres, leading by gentle descents to enormous reservoirs, surrounded by sloping banks and overshadowed by trees, aid us in realising the future charms of the projected garden we hope to gaze upon next Summer. Reservoirs are in process of construction and Artesian wells being dug to supply the water necessary for all this; and thousands of plants are arriving to complete the entire scheme. The gardens, for magnitude of conception and imposing effect, will be quite as remarkable as the Palace itself.

The wall of the upper terrace is arranged in a series of niches, each containing a fountain, which will continually pour water from dolphins into basins, and thence into great tanks occupying each side of the central grand staircase. The arrangements made for the waterworks are very perfect in their kind, and will economise its use greatly.

In a somewhat lonely corner of the garden is a large wooden house, where these resuscitations of extinct natural history are taking place, under the superintendence of Mr. Waterhouse Hawkins, and certainly they will be amongst the most extraordinary of the works included in the entire exhibition. To re-create such gigantic creatures from fragmentary portions of fossilised stones, would seem to be difficult enough in a sketch; but here we shall have them modelled of their natural size and in their living action, with a vigour and truth fearful almost to look upon. The *Labyrinthodon* or gigantic frog, from the new red sandstone, is a monster that shrinks into nothingness all living pretenders of his genus as to size; he measures fully seven feet in length. He may however share the palm of ugliness with the *Plesiosaurii*, whose dragon-like heads and necks, and elongated bodies, will paddle their way in the lakes with hideous truthfulness. The most extraordinary of these creatures are the gigantic *Megatherium* and *Iguanodon;* the former is thirty feet in length, and of proportionate bulk, and has been designed by Mr. Hawkins with a spirit and truth that is perfectly marvellous. We know that this gentleman has spared no pains to realise a correct idea of these extinct monsters of "the world before the flood;" and that he had the criticisms of Professor Owen and other distinguished students, as well as his own great and peculiar experience, to aid him in his labours. We are fully assured that his earnest achievements will be honourably received by the world when admitted to view them. As a great original idea, of much importance to scientific instruction, this portion of the great Exhibition will be second to none. Nothing like it has ever been conceived and carried out before, and it will for the first time aid the scholar in distinctly realising the creatures that he has been hitherto obliged to shadow forth in his own mind after much toilsome reading. It is the intention to display them in groups on two islands, which shall delineate the character of the soil they must have inhabited. These groups will comprise creatures discovered in secondary and tertiary strata, so that by studying each group we may trace the creature co-existent on each. By the aid of the gigantic Elk and other animals of that class we shall be also conversant with the manner in which they merge into modern animal life, and thus perfect our acquaintance with ancient and modern natural history.

This great instructive feature of the Crystal Palace deserves peculiar and honourable mention, inasmuch as it elevates the character of the entire project. It is this high ground which gives it its truest stability. It is not only a "sight" of a more imposing pretension than any other, but a school of instruction of the best kind. A large share of praise is undoubtedly due to all who have been engaged in carrying out the plans of the company; for there is an amount of honest enthusiasm in their work which cannot fail to command success by deserving it.

MINOR TOPICS OF THE MONTH.

American Art.—We have been much gratified, while passing through Paris, by the sight of a painting by an American artist, Mr. Powell, which has been painted under the following circumstances. The American government having opened a *concour* for the execution of a large painting, representing the discovery of the Mississippi by Del Soto, to be placed in the Capitol at Washington, sixty artists sent in sketches, amongst whom Mr. Powell was the successful candidate. Born in New York, this artist is now about thirty years of age, and early felt the divine inspiration that urged him to adopt the career of painting, in which, seeing his successful production, we think him perfectly justified. The idea having been merely studied in his own country, Mr. Powell came to Paris to execute this large work, the abundance of materials of all sorts, museums, models, prints, libraries, and information of all kinds which abound in this city, make it a convenient locality for the execution of large works of Art. The artist has treated his subject in the following manner. In the centre of the painting is represented Del Soto, followed by his brilliant staff and victorious army in full blaze of light, but on the second plane of the foreground are several soldiers variously employed, some monks placing a commemorative cross, arms of various kinds, &c.; on the third plane towards the right of the picture, are represented the chiefs of the Red men offering their calumet of peace, accompanied by gifts of deer, fruit, &c., as peace-offerings. At the back flows the majestic Mississippi, or rather the Meschasebé as it is called by Châteaubriand. The whole is very effective. There is one remark we wish to offer as to this style of composition, which has been often adopted by Gros and other artists of the French school, that is by placing a row of figures on the immediate foreground, these being only of secondary importance, the figures on the second ground being the principal, become small, and the defect is exemplified in this case; Del Soto and his staff, particularly the horses, look small; this defect, if one, has been much diminished by the ingenious method in which the light has been thrown on them, while the foreground is in shadow or half tint, but not sufficiently so; the horses are also rather stiff, the group of native Indians, the tents, river, sky, and other accessories, are treated admirably; indeed, the whole shows powerful execution, good observation, and knowledge of historic Art, excellent drawing, and brilliant colouring,—this last will mellow down by age. We can but congratulate Mr. Powell on his successful effort, and are most happy to find the American government holding forth inducements to native Art and genius by honour and liberal payment. We understand Mr. Powell is to receive 60,000 francs for his labours.

Sale of Pictures at Brussels.—The sale of the late M. V. Van Parys's collection of ancient Dutch and Flemish pictures, will take place at Brussels, on the 6th of the present month, and following days. The catalogue embraces many of the most distinguished masters of these schools; but, perhaps, the most remarkable works that will be offered, are three portraits by Rubens; one of his first wife, Elizabeth Brant, another of his second wife, Helena Forment, and one of himself. We learn, from some introductory remarks to the catalogue, that these portraits have never been out of the possession of the painter's descendants; towards the end of the last century they were in the hands of Rubens's great grandson, the Canon Van Parys, from whom they descended to their late owner, who died in 1829. He was a great collector of objects of Art and *virtu*, in sculptures, bronzes, antiques of all kinds, rare china, and porcelain, the whole of which are to be dispersed. Everything but the pictures was advertised to be sold at the end of last month: the paintings are reserved to the date just specified. The postponement of the sale for nearly a quarter of a century after the death of V. Van Parys, is explained in the catalogue, by the unsettled

state of Belgium. The journalists of that country call upon the government to secure these treasures for the public museum.

MAYALL'S CRAYON DAGUERREOTYPE PORTRAITS.—An apparatus, which, in its application to photographic portraiture seems to us of the very highest importance, has recently been invented and patented by Mr. Mayall, one of the most successful practitioners of this Art. It may briefly be described as similar in appearance to a fire-screen, in the centre of which is a slowly revolving disc or plate of iron, having an opening in the form of a large star. This is placed between the camera and the sitter, so that a view of the face and bust is obtained through the opening. As the disc is turned, the points keep intervening, and effectually stop out the light from the lower part of the figure, thereby excluding the part most liable to exaggeration. The result of this operation is, that the head and bust of the sitter, which, of course, are the most important parts, and which he desires to have the most faithfully rendered, come out with remarkable clearness and delicacy, the background, if so it may be called, being shaded down to a degree of softness that is scarcely perceptible. We must admit that we have never seen anything in photographic portraits so truly artistic as these; they have all the force and beauty of an exquisite mezzotinto engraving, hence the appropriate name of "crayon portraits," by which Mr. Mayall designates them. We saw, in his gallery, a score or two of portraits of men whom we know personally; each one was *the man* himself—a living likeness, such as the most skilful painter could never set before us: they are as far superior to the multitude of photographic caricatures one sees in every great thoroughfare, as a coarse woodcut is to a delicate engraving on steel or copper. It is quite evident the inventor of this apparatus knows as much of the science of his Art, and of its capabilities, as he does of its practice.

THE OCEAN MAIL.—Two pictures have recently been added to this entertaining exhibition at the Gallery in Regent Street; one a view of Constantinople, and the other of St. Petersburgh by night. They are painted by Messrs. Grieve and Telbin, and, independently of the interest which, just now especially, is attracted towards the Turkish and Russian capitals, these pictures are very beautiful examples of scenic painting.

COPPER-FACED TYPE.—A patent invention has for some time been worked in this country, which, though not generally known, is of the greatest importance to type printers of every kind. It is scarcely necessary to remark how much the appearance, and, to the reader, the value of a book is enhanced by its being clearly and carefully printed. Fonts of type, as they are called, are costly purchases, and as printers, like others, are often compelled to work at a low scale of prices, in order to meet the demand for cheap literature, they are consequently often driven to work their materials till they are fairly worn out; the result of which is, that books are not unfrequently circulated which require very close looking into, and which tax the sight most severely to read at all. The invention to which we are desirous of directing attention supplies a powerful remedy for this evil: it consists of precipitating on the surfaces of types, stereotype plates, and other printing surfaces, a covering or coating of copper, by the agency of galvanic electricity, which materially increases their durability without impairing the sharpness, on which depends the clean and regular appearance of the printed page. It is a fact well-known to the practical workman that the texture of copper, being finer than the metal of which type is composed, will print far more clearly than even new material. We have had submitted to us by the patentees, Messrs. Orchard, Willis, and Co., some specimens of printing from this copper-faced type, after it had been in use on weekly publications that circulate most extensively; after, in fact, several *millions* of impressions had been worked from it, and the appearance of the page was as brilliant as printing could be, even to the smallest lettering. Where printing from casts instead of wood-blocks is necessary, our own experience assures us of the most satisfactory result, for we have used a cast that had been submitted to this process with perfect success, when the original metal stereotype would have been utterly useless. On the ground of economy, no less than for its other advantageous qualities, we regard this invention as most valuable; it is already in use in several large printing establishments

LITHOGRAPHIC PRINTING.—Perhaps the most extraordinary example of lithographic printing in colours we have ever seen is a portrait of Shakspeare, executed in the establishment of Mr. Vincent Brooks. The authenticity of the portrait from which the print was taken, as a veritable one of the immortal bard, we do not undertake to warrant, but the lithograph, as a successful imitation of an old painting, is truly wonderful; we believe that if it were mounted upon a piece of dirty canvas, and put into a worm-eaten frame, it would puzzle half the connoisseurs of Europe to distinguish it from an actual ancient picture in oil; faded colour, dirt, and cracks are copied to perfection.

FOLDING CAMERA.—Mr. Ottewill has submitted to our notice a new description of camera, for which he has recently taken out a patent; he calls it a double-bodied, folding camera, and it may be described as consisting of two bodies, one of which slides within the other when opened, the outer one folding over the other when closed; the inner body, when drawn out for use, is made firm by inserting a narrow frame into the front. In construction it is half the length of the ordinary folding camera, but the inner body so slides that any required focus can be obtained with accuracy. The whole apparatus packs into a comparatively small compass, and is very easily adjusted.

THE LIVERPOOL ACADEMY has a decided *penchant* for pre-Raffaelitism, having again awarded its annual prize (the second he has received) to Mr. W. H. Hunt, for his picture of "Claudio and Isabella."

MANCHESTER PEEL TESTIMONIAL.—We paid a visit the other day to the foundry of Mr. F. Robinson & Co., Pimlico, for the purpose of inspecting the bronze group which the citizens of Manchester purpose erecting to the memory of the late Sir Robert Peel. The plaster models, by Mr. W. C. Marshall, R.A., were exhibited this year, as many of our readers will doubtless remember, in the great hall of the Royal Academy, where they were seen to much advantage. Mr. Robinson has succeeded, as in other instances we have before noticed, in casting each of the figures whole, a process which originated with himself. They have come out admirably from the moulds, clean, sharp, and brilliant in colour. In the same establishment we were much pleased with a magnificent bronze candelabrum, from a model by a young German artist in England, named Bandel; it is intended to light the picture gallery of Mr. Oppenheim, a wealthy merchant in the city, who possesses a fine collection of paintings and works of Art, in which he takes great delight, although he is perfectly blind. A beautiful little bust in bronze, an admirable likeness of "the Duke," also attracted our attention; in it Mr. Robinson has contrived to get rid of the "burnish" which has always been considered detrimental to the effect of portraiture in bronze.

GLASS MOSAIC.—Returning from Mr. Robinson's foundry, we just looked into the showrooms of Mr. Stevens, also of Pimlico, whose works in glass-mosaic we have referred to on former occasions. We saw, among a large variety of specimens he placed before us, many that are very elaborate in design, and rich in arrangement of colours, in table-tops, urn-stands, fire-slabs, &c. This ingenious artist is making progress with his novel and beautiful art, which, for highly ornamental purposes, certainly merits patronage. He is at present executing some work for the altar of a new church.

BARON MAROCHETTI has been commissioned to execute the Leeds' memorial of the late Duke of Wellington, a colossal figure of his Grace. The cost of the work will be, it is said, about 1500 guineas. We believe the committee appointed to manage this matter invited six sculptors, whom they named, to send in designs for the testimonial; but, while these works, or, at least, some of them, for we are not sure that all responded to the invitation, were in progress, the committee all at once decided to confide the task to Baron Marochetti. If the facts are as thus stated, and they have been so reported publicly without disavowal, we have no hesitation in remarking, without calling into question the Baron's qualifications for executing the work, that an insult has been offered to the gentlemen who were asked to compete—an insult which cannot be too strongly reprobated. If it had been determined beforehand to give the commission to one individual—whether Baron Marochetti was among the number who were requested to send designs we know not—where was the use of inviting competition? but, having once done so, the committee were in honour bound to carry out their own act in all its integrity. It is conduct such as this that disgusts artists with public testimonials and things of that sort, ostensibly thrown open to the most meritorious, but in reality kept back for some favourite: no wonder that men of genius refuse to be inveigled into *public competitions!*

THE GUILDHALL WELLINGTON TESTIMONIAL.—The city authorities issued, some time since, an invitation to sculptors to send in designs for a Wellington monument to be placed in Guildhall. The principal conditions of the competition are, that the monument is to be executed in Carrara marble, that the designs be one fourth of the size of the proposed work, and that the cost should not exceed five thousand pounds. When we consider the Chatham monument and the other allegorical absurdities which accompany it, we conceive that the committee, for the sake of uniformity, will select something in the same feeling. For more than two centuries allegory has been the night-mare of Art; it must, however, in these matter-of-fact days, soon be utterly extinguished by intelligible narrative.

THE BRITISH MUSEUM.—The enormous gathering of objects of all kinds, fitted for such an institution, is becoming of unwieldy proportion, and almost demands sub division. There has been a proposal for connecting its sculptural works with the National Gallery and Schools of Design, thus forming altogether a general museum of Art. To this there can be little objection, inasmuch as the library of our national institution is now so large and continually increasing, that if it progresses at the same ratio as it has done, and ought to do, the present building will be quite insufficient to accommodate it. If the objects of Art be removed, however, they ought to be removed *in toto;* and on no other consideration. We have heard it reported that a selection of the sculpture of the finest kind is proposed to be made, to be carried away to the new schools of Art; but such a proposition should meet with the most unqualified condemnation, as it would at once injure the whole collection, and render the British Museum a mere third-rate depository of old fragments, instead of the perfect school of antique Art it is at present.

LIGHTING PICTURES—In the examination of the Baron Von Klenze before the committee on the National Gallery, this eminent artist is said to have stated, that if the National Gallery be lighted on scientific principles, the pictures may be hung upright against the wall, in which position little or no dust will accumulate upon the backs. The question of lighting the Gallery will be one of grave importance; but if the "scientific principle," alluded to by Herr Von Klenze, consist in any artificial appliance, we submit that such will not be necessary, although a decided departure must be effected from the old method of throwing all the light on the floor. We have a high respect for the genius of Leo Von Klenze; he is the architect of the Pinacothek, the Königsbau, &c., at Munich, and of the Walhalla; but we trust that in our Gallery, we shall have a better light than that of the Pinacothek.

PICTURE SALES.—We are desirous of directing attention to an announcement in our advertising sheet with reference to this matter. If Mr. Robinson's plan is carried out in its integrity, as there is every reason to believe it will be, it cannot fail to be advantageous both to artists and the public.

REVIEWS.

THE LAKE SCENERY OF ENGLAND. Painted by J. B. PYNE. Lithographed by W. GAUCI. Part 2. Published by T. AGNEW & SONS, Manchester.

The second part of this very beautiful publication, certainly affords no opportunity to retract the opinions we expressed in our number for June on the appearance of the first part; it rather serves to substantiate what was then said, in meaning though not in words, that this publication promises to be one of the best illustrated works of its kind ever produced, so far as our experience can testify. The first plate in the present number is "Hawes Water and Waltergill Force," a scene in which the boldness of nature is combined with the utmost picturesque beauty: the rush of the triple "fall" through the masses of the rock in the foreground, is finely contrasted with the narrow placid lake and towering hills beyond. The "Vale of Keswick, Bassenthwaite Lake, and the River Greta," are seen in the next plate, under the effect of a morning sun, which lights up the wide expanse of the landscape: the foreground of this view is skilfully managed to heighten the effect. "Windermere, during the Regatta," is as replete with life and bustle as any English lake can be under any circumstances; the "aquatics" greatly enliven this otherwise quiet and secluded spot, and come well into the picture. The last plate is "Derwent Water," taken from the Lord's Island, looking up the lake into Borrowdale. The sheet of water, for it is broad here, is sleeping beneath the beams of an autumnal afternoon's sun, the hills and rocks which gird it in being clearly reflected on its surface: it is a sweet tranquil picture, of a scene which, at this season of the year especially, must be peculiarly attractive. We must compliment Messrs. Hanhart for their careful and brilliant printing of this work.

THE HOMES OF THE NEW WORLD; IMPRESSIONS OF AMERICA. By FREDRIKA BREMER. Translated by MARY HOWITT. 3 Vols. Published by A. HALL, VIRTUE, & Co, London.

Much has already been written concerning America, and much will hereafter be written; while each succeeding history of the country and her people, must present some new phase of character, differing as widely from that which precedes it, as new things differ from old; the original materials may remain, but so changed in appearance by time and circumstances, as scarcely to be recognised by the owner. Every quaternion of years, nay, each year, we might say, is working a visible alteration in the appearance of the New World, her political and social creeds, and in her progress towards a highly civilised and educated nation. When she has got rid of some of her prejudices, discarded what is now a stain upon her otherwise fair character, had her restless onward progress sobered down by the practical experience which time only can give, and fully imbibed the softening influences diffused by a refined condition of Art and literature, America will be as intellectually great as she is now physically powerful.

Ere opening Miss Bremer's volumes, we felt not a little curious to ascertain what impressions would be made unon this warm-hearted, intelligent, and genuine child of nature—for such we know her to be—by what she witnessed in the States, and we find the book a counterpart of her own character and disposition; large in its kindly sympathies, instructive in its commentaries, most pleasant in its narratives, poetical yet truthful in her descriptions of nature. It is evident she did not visit America for the purpose of writing a book about the country and its people; for the work is a series of letters addressed when there, to her sister in Sweden; and she says,—"The thought of publishing the letters I had written home, as they first flowed from my pen on the paper, or as nearly so as possible, did not occur to me till after my return. * * * These, the offspring of the moment and warm feeling are, in spite of all their failings, a more pure expression of the truth, which my friends desire from me, and which I wish to express, than any I could write with calm reflection and cool hand." Hence we find in them a freshness of thought, and an individuality, that render them most agreeable reading. Though the literary reputation of the lady gave her the *entré* into the best circles, she had no idea of being made a literary *lioness, fêted* and courted, that everything might be seen *en couleur de rose;* she visited the land less as an authoress than as an accomplished lady desirous of forming a candid opinion upon the "Homes of the New World;" and the ingenuousness of her writing is self-evident on every page. If the Americans have just reason to complain of the malevolence or prejudices of other European authors, they will find no legitimate ground of quarrel with Miss Bremer; she has done much, to use her own language, to "aid in knitting together the beautiful bonds of brotherhood between widely-sundered nations," by her delicacy of feeling, and her spirit of charity. Mrs. Howitt's translation is all that can be desired, and worthy of her own literary fame.

HANDBOOK FOR TRAVELLERS IN SOUTHERN ITALY. By OCTAVIAN BLEWITT. Published by J. MURRAY, London.

Mr. Murray's series of "Handbooks" have acquired a reputation so universal that scarcely an English traveller would think of stepping on continental ground in Europe, without first providing himself with one of these guides. The amount of information they contain on every matter it concerns him to know, their general accuracy, and the judicious compilation and arrangement of their contents, seem to render them indispensable to the tourist. This volume will be found no less valuable than those which have preceded it, for, to quote the words of the preface, it "is intended to furnish the traveller with a guide-book for the continental portion of the kingdom of the two Sicilies, including the city of Naples and its suburbs, Pompeii, Herculaneum, Vesuvius, the islands of the Bay of Naples, and that portion of the Papal States which lies between the immediate Conterni of Rome and the Neapolitan frontier." Here is an ample field for interesting descriptive remarks, of which Mr. Blewitt who, as we learn, has made three visits to Naples for the purpose of collecting materials, has not failed to avail himself, embodying with his own observations what other travellers have seen and written about; so that we find here noted down the opinions and experiences of divers intelligent and acute visitors to this part of Italy, by no means the least interesting part of the country, nor the least wealthy in Art-treasures. The information afforded by the author on these important matters is full and highly instructive.

UNTERSEEN, NEAR INTERLACHEN. Printed in Chromo-lithography by M. HANHART & Co., from the picture by J. D. HARDING. Published by ROWNEY & Co., London.

Mr. Harding has painted a charming picture of this very picturesque locality, and Messrs. Hanhart have produced what we may almost call a perfect fac-simile of the original, even to the texture of the oil-colours. The sky and mountains especially are admirable, and the water is managed with great skill. The print is large, and as brilliant in effect as if the colours had been laid on by hand, instead of by the printing-press from stones.

THE PROVOCATIONS OF MADAME PALISSY. By the Author of "Mary Powell." Published by A. HALL, VIRTUE, & Co., London.

Nearly twelve months since we gave a short history of the ancient enamelled pottery of Italy and France, suggested by the perusal of Mr. Morley's most interesting "Life of Bernard Palissy, the Potter," who, about the middle of the sixteenth century, discovered, and practised in France, the Art of making Majolica-ware, or as it is frequently called by the *cognoscenti*, Raffaelle-ware. The enthusiasm displayed by Palissy in perfecting his discoveries, his disappointments and failures, and his various trials connected with it and his religious creed, for he was a protestant, make one of the most remarkable and interesting histories connected with manufacturing Art. From such materials as his life furnishes, the author of "Mary Powell" has compiled a most entertaining tale, under the title here given; which is justified by the recollection that Palissy for a long time was regarded as little else than a madman, from the perseverance with which he pursued his object against every unfavourable circumstance. He was a glass-painter by trade, and could maintain his wife and family comfortably by the exercise of his craft; but he kept them in indigence for many years while working out his project, and hence Madame, who certainly was anything but a "help meet for him," endured "provocations" which no woman, short of a saint, could uncomplainingly endure. What they were the volume before us sets forth, with much more that will amuse the reader, while it offers instruction in good things conveyed in a most agreeable manner.

THE PRACTICE OF PHOTOGRAPHY—A MANUAL FOR STUDENTS AND AMATEURS. By PHILIP H. DELAMOTTE, F.S.A. Published at the Photographic Institution, New Bond Street.

This little manual has been prepared by one of the most successful operators with collodion in the metropolis, and one too who has in few respects failed in the other photographic processes which he has practised. His directions are most simple, and in general it would appear that they could not be improved upon as exercises for the student or amateur for whose use the book is intended. It is not often that Mr. Delamotte has digressed from his path of giving plain directions for manipulation; where he has done so however, and ventured to deal with the philosophy or chemistry of the Art, he displays his want of exact knowledge alike both of theories and facts. By avoiding these in a subsequent edition, and confining himself to the mechanics of photography, the author will greatly improve his manual and produce a really valuable work. The book is prettily illustrated with a calotype portrait taken by the collodion process.

THE LANDLORD'S AND TENANT'S GUIDE. By ALFRED COX, Estate Agent. Published by the Author, 68, New Bond Street.

A work of practical information on the relative duties and responsibilities of landlord and tenant seems almost a necessity to every one in possession of a house, either as owner or occupier; and such Mr. Cox's somewhat elaborate book certainly is. Laws and rules relating to property of this description are here set forth in intelligible language, so that the most illiterate householder or owner need scarcely be at a loss to understand his rightful position. Mr. Cox also enters at considerable length on other important matters referring to the valuation, selection, management, &c., of estates, making his work, as a whole, a text-book on the subject which cannot be too universally circulated.

MATERNAL LOVE. Engraved by T. O. BARLOW, from the picture by P. T. VAN WYNGAERD. Published by J. GILBERT, Sheffield.

This is a very pleasing composition, the work, we should presume, of some foreign painter, whose name is not familiar to us, and yet the subject is essentially English in character. A young mother, seated on an open terrace appertaining to some mansion, is offering a rose to the notice of her infant child. The face of the mother is in profile, it presents a most agreeable expression, with perhaps a little too much of grave thought for the occasion: her left hand is large and not graceful in its position. The accessories of the picture are rich and well disposed, and they exhibit the best of the engraver's work, the flesh of the pictures, especially that of the naked infant, being chalky. It is however a print, of an acceptable class.

LORENZO BENONI: PASSAGES FROM THE LIFE OF AN ITALIAN. Published by CONSTABLE & Co., Edinburgh; HAMILTON, ADAMS, & Co., London.

There are few, we think, who, once having taken up this story, will be inclined to lay it down again till the whole is read, so full is it of deep and exciting interest. The tale is founded on some of the political events that within the last few years have agitated northern Italy, in which Benoni, whom we suspect to be a real character under an assumed name, takes a conspicuous part. There is, however, much of domestic interest interwoven with political events, giving the narrative an individuality that greatly adds to its charm. The style of the writing is remarkably seductive by its graceful fancies and simple beauty; in short, Lorenzo Benoni is worth a library of modern novels.

FORES'S NATIONAL SPORTS — FOX-HUNTING. Engraved by J. HARRIS, from pictures by J. F. HERRING. Published by FORES & Co., London.

A set of four very large prints engraved in aquatint from paintings by Herring, whose pencil is always at home in such scenes as these. They illustrate the "Meet," the "Find," the "Run," the "Kill," in a highly spirited and sportsman-like style, which we doubt not every votary of the chase will sufficiently appreciate. In a country like ours where the healthy and invigorating excitements of the fields are so popular, the sporting publications of Messrs. Fores are certain to find plenty of admirers.

THE ART-JOURNAL.



London, November 1, 1853.

DEPARTMENT OF PRACTICAL ART

ON THE EXISTENCE OF PRINCIPLES OF ORNAMENTAL DESIGN,

BEING THE ADDRESS OF R. REDGRAVE, R.A., ART-SUPERINTENDENT, AT THE OPENING OF THE SESSION.

THE session of the Department of Science and Art for 1853-4, as far as it relates to Art, commences this day; and the opening of the schools and classes gives an opportunity to address you in explanation of the teaching of the Department on certain parts of the instructional course. By the removal of the School of Art from Somerset House to this building, there are means provided for carrying out here a complete and systematic course, both for the acquisition of technical skill and execution, and for obtaining a knowledge of the principles which should guide the application of such skill when acquired, in the practice of the Arts of Design, and it is to this latter subject that I am about to advert. Executive power, arising from the training of the hand and eye, is so obviously a first requisite of the artist, that its acquisition has in some degree obscured the importance of understanding the principles which regulate its successful application, and thus given an undue prominence to the mere executive means. Yet it ought hardly to have been requisite in the present day to have to uphold the necessity there is of imparting to the student rules and principles to guide him, or to maintain that every art and science must be regulated by them. It is no doubt true that rules and principles, however derived, whether from natural laws or gathered from past practice, should not be fetters to restrain the matured genius (who may and will break through them when intellectual strength renders their support and guidance less necessary): still such rules and principles must always be valuable to the teacher, enabling him to convey to the student a knowledge of those restrictions which the laws of nature impose, and those considerations, which being found consistent with other truths, have governed the practice of the skilled artist in all ages — that cumulative stock of experience, in fact, which, had it to be separately gathered by each individual, would waste life in preliminary study. What should we say of the musical composer, who, thinking only of the fingers of his pupil, gave him no insight into the natural laws of harmonic intervals, or those principles of counterpoint so essential to the agreeable arrangement of musical sounds—or of him who should leave his pupil to find out for himself those rules of grammatical construction that regulate the language in which he would have him compose his theme? Would the knowledge of these laws, the enforcing on the young student such oft-tested rules, restrain the genius of the one, or prevent the other from expressing in clear language the results of his mental reflections or his perceptive faculties? or would not the powers of both be more free to exercise themselves from a sense of mastery over all known means—the knowledge of the natural laws, and the best past application of them to the practice of their particular Art or science?

Such a practice however as the above has been more or less followed in what were heretofore called Schools of Design. The hand and eye of the pupils received a careful training, but general rules or laws for the application of their skill was not afforded in the same degree. For (not to impugn the instruction of the able masters who have successively had the care of these schools) the regulation which confined the education more especially to one class (the artizan) had this necessary result; such have neither time to remain to profit by more than the elementary teaching, nor position in society to enforce a better practice or sounder taste arising out of advanced instruction, even if imparted to them. Thus the general promulgation of well defined principles has been wholly prevented; I say the *general promulgation*, as feeling that the laws and principles which connect Art and taste are not to be communicated only to the students in our schools, but, if taste is to be spread abroad, and Art properly encouraged, then to have it justly estimated and sensibly cultivated, the principles which connect it with taste, beauty, and truth should be disseminated through all ranks, and taught to all classes of the people. Such dissemination then becomes one of the first duties of the department of Art.

It is not to be denied, however, that there are many by whom Art is thought to be a gift, given only to the few, and exercised by them empirically from innate feeling and perception—feeling not requiring to be strengthened by scientific knowledge, or guided by any rules, which indeed they suppose rather to interfere with its exercise. These overlook the fact that even peculiar gifts or a peculiar organisation may be improved, and that since no man's genius for Art is universal, it may be aided, strengthened, and perfected by a knowledge of the sciences which relate to that Art (the optical laws of colour, perspective, form, for instance, with many others) in the same manner as the hand by practice becomes the obedient instrument and exponent of his mental gifts.

Moreover, it is not to be overlooked that there are others who object to any general dissemination of principles to guide the taste of either the student, the manufacturer, or the public. Some regard the laying down of any kind of principles of taste, as a tyrannical interference with trade and commerce, as a censorship, in fact, to be resisted as an oppression; they can see no security that the criticism of a pattern will not eventually establish a censorship over the press; they think that "the general public has a tolerable taste of its own, and that, in a commercial point of view, fashion is the safest and truest arbiter;" they consider "pure and perfect taste to be antagonistic to commerce," and sum up their views into the axiom, "that is best which sells best;" "by this rule," say they, "a pattern or design is known to be good, bad, or indifferent only, after those who are supposed to be the best judges of such things, namely, the purchasers, have approved or condemned it." Other objectors to the promulgation of any guiding principles relative to decorative taste, declaiming in the same strain, say "there are no legitimate standards of taste or design except the demands of the day," at the same time and with the same breath allowing, that if any London tradesman were asked for an article of furniture in good taste he would say, "I can make it for you, but it would not sell if I had it. I have no demand, it would not look the cost like an over decorated article." Even after such a declaration, we are told in answer to what ought the state to teach? "simply drawing, elementary and correct drawing; that," say they, "to do it well, will require all the art and taste the state can purchase;" another authority confirming this, says, "never mind the colour, any colour will do." As to any principles to be gathered or errors to be avoided by the study of the past, one objector says, "we respect the past for its recollections of profit or it may be of beauty, but the very worst thing we can do is to recur to it for imitation or copy;" whilst another, referring, it is true, to another branch of manufacture, would have us merely copy the past, and thinks want of originality the chief merit of a design, remarking, to bear out this assertion, that "an architect would be laughed at (or at least ought to be) who invented a new order of architecture;" now one would hardly think it right to laugh at an attempt to invent a new order, unless the attempt was a very absurd one, but to laugh at one who really did invent a new order, would seem to imply that architecture was an exception to the law of progress.

Such are the varied objections made to the adoption of any principles of taste, derived either from the study of the past, the general laws of nature, or the best practice of the moderns; and the poor public as well as the anxious designer and teacher, amid such contradictory dicta, may well feel in the condition of the painter who exposed his picture in the market-place for criticism. Although most desirous to win our way to the convictions of all by the truth of the doctrines taught, it is not our business to answer individual objectors, and least of all those who would place the shifting anomalies of fashion as the fixed standard of taste, and test truth and beauty by a price current. It is certainly not very surprising, after such contradictory arguments and such varied objections, to find the learned and scientific president of the British Association, in his address to the meeting of that body just held at Hull, lamenting the want of knowledge of the scientific principles of their profession evident in too many of our artists, and urging on the new Department the remedy of this defect. "We may hope," says he, "that those whose duty it will be to give effect to this impulse (the impulse arising from the Exhibition of 1851), will feel the importance of the education in science as united with education in Art. I trust," he continues, "that the better education, which is now so universally recognised as essential to preserve our future pre-eminence as a manufacturing nation, will have its foundations laid, not in the superficial teaching which aims only at communicating a few curious results, but in sound teaching of the fundamental and elementary principles of science; "Art," says he, "ought assuredly to rest on the principles of science;" with such advocacy for the inculcation of sound fundamental truths both in Art and science, responded to as it was by so

highly cultivated an audience, we might be permitted to pass by the recapitulated objections above. The new Department of Art at its very formation felt and entered upon the duty of promulgating sound canons of design, either gathered from the finest works of the past, or judged to be in accordance with the laws of beauty, nature, and truth. It was hardly to be expected that any principles so propounded would be received at once and without question, nor was it even to be desired; the very discussion of such matters, however, if carried on with a generous spirit and a sincere wish to arrive at what is sound and correct in taste, is calculated to do good, and so far, the Department, even in the very opposition it has called forth, has much reason for congratulation; a spirit of enquiry must precede a spirit of belief, some points of doctrine may be modified, many will doubtless be established by discussion, and a search after truth must in the end obtain many converts, both from error, from ignorance, and from apathy. It is our office to keep in the van of the public, and to stimulate the research both of those who object as well as of those who assent to our teaching. In this opening address therefore I have aimed at shewing of some of those principles for the application of Art to manufacture, which have been most dissented from, that they are not merely dogmatic but reasonable and consistent in themselves, and supported both by the analogy of other arts, the natural laws, and the necessities of manufacture. Of these general principles governing the application of decorative art to manufacture the two following have been more particularly objected to. "First, that which says that ornament does not consist in the mere imitation of natural objects, but rather in the adaptation of their peculiar beauties of form or colour to decorative purposes, controlled by the nature of the material to be decorated, the laws of Art, and the necessities of manufacture;" and secondly, that "ornament requires a specific adaptation to the material in which it is to be wrought or to which it is to be applied; from which cause the ornament of one fabric or material is rarely suitable to another without proper re-adaptation."

These two propositions, more or less, affect others; and a proper examination into their justice and propriety, will help to support the lesser truths by which they are surrounded. At the threshold of the subject lie the questions,—what is the nature of artistic imitation, and what its extent and limitation?

Now, notwithstanding all the ridiculous legends which the ignorant believe to be the gospel of Art, from the Greek bird which pecked at the painted grapes, downwards, it may unhesitatingly be said that imitation, when relied upon for itself, is but a very low merit in the artist. I will not trouble you with quoting a host of opinions to this effect from high authorities, which might be found as plentiful as birds in summer, but endeavour to bring you to the same conclusion for yourselves. Let us examine the question as it relates to sculpture—the most real and tangible of the Fine Arts—as dealing both with form and substance, and not necessarily devoid of colour also. Has an attempt merely to imitate nature ever been a received principle of this Art, or rather, is not the reverse the case? Does not the sculptor purposely avoid individual imitation, and seek that characteristic generalisation which will best embody those high qualities of his Art which make it truly ideal? Does he not, moreover, consider the nature and powers of his material, whether marble, wood, or metal, and wisely change, or, so to speak, conventionalise those parts which he cannot render literally? Look at the works of the great Greek artists in our noble collection at the British Museum; and which, I may incidentally remark, are not only works of the highest Art, but evidence at the same time how much the laws of ornament ruled the practice of the sculptor when his Art was applied to decorative purposes. Do we really find these works imitative,—not so; the forms are noted as selected from the many to express the one; the drapery is cast, not to imitate the clothes worn at that period (for it is well known to all sculptors that no fabric could cling to the limbs as it does; for instance, the drapery of the beautiful group of the Fates); it is intended simply to display the form. Sculptors have said that these draperies are studied from wetted linen; but whether so or not, the intention was to render the imitation of drapery perfectly subordinate to the expression of form. To show at the same time their ornamental knowledge, and the secondary rank in which they placed imitation, look at that marvellous procession which moved round the interior of the temple, and see how all things—the human form, that paramount object of the sculptor, as an artist—the forms of animals, far from being merely imitative, are entirely changed from their true relative proportions; the laws of distance disregarded; the treatment of draperies conventionalised to suit the processional character, the ornamental composition, and the permitted space; the relief, moreover, being studied with the nicest perception of the relative position of the work to the light, and to the decorative arrangement of the details. But to pass from this, let me remark, that if the Art of the sculptor consisted in the mere imitation of nature, a cast from a beautiful human form would rival or excel the highest effort of the chisel. Some of you have, doubtless, seen busts cast for the purposes of phrenological examination; these are, of course, more literal or exact imitations than the portrait-bust of the sculptor, will any one say that they are for a moment to be considered works of Art? nay, may we not go farther and say, if literal imitation is Fine Art, then we ought to give the highest praise to the wax figures of Madame Tussaud's Exhibition, which certainly are nearer imitations of individuals heroic or noted, than the rarest bust or most poetic statue, especially when draped, as we are told they often are, in closest imitation of the living original. It is true that these are two extremes; but the forgetfulness of a great truth, that in Art, imitation must not be confounded with the idea of deception, leads to errors which are near akin to placing the wax-figure on a level with the efforts of the true sculptor. But it may be said that sculpture is too abstract an Art to reason the question upon; let us turn then to painting. Does the portrait-painter, for instance, whose business it is, if of any artist, to imitate the individual, does he pride himself on a perfect imitation of nature? not so. The true artist desires not that his portrait should be a literal copy, such as the sun burns on the iodised paper, but generalises his imitation of the minor and individual details, and seeks rather to inform it with those characterising traits, which at once pourtray the exterior person and the inner man; else were Titian inferior to Denner, and our own great portrait-painter, Sir Joshua Reynolds, must rank low in Art. If the head of the portrait is thus treated, the accessories of the picture are still more subordinated to the general effect; the dress must not obtrude its finery, but be sacrificed to the head—the principal object—and is to be expressed rather than imitated; indeed, it may be said in Art, that imitation is always wrong and out of place, when it disturbs the mind from dwelling on the general idea, or on that which is sought to be impressed on the spectator. Does this view imply any neglect of the study of nature?—by no means; since it is a higher thing to study nature with a view to give its fullest general character, than slavishly to imitate unimportant details; as much higher, indeed, as is that study which enables a man to arrive at a general law of truth, rather than to describe an individual and unconnected fact.

Moreover, each Art has its own mode of imitating nature; its own mode of seizing on those details which, consistently with the materials and means at command, may become the fullest exponents of the artist's mind. And so peculiar to each Art is its own mode of imitation, that the professor of one Art does ill-study nature, who studies her, not directly, but through the medium of another Art; since certain of the facts of nature are by each Art forced into fuller view, and others scumbled over, as a painter would say, or not defined. And, since these points of expression and suppression are diverse in different Arts, one may not be studied through the other: thus, for instance, the painter who studies his Art through the stage, is apt to exaggerate the actions of his figures, and to force them into undue prominency, since the limbs on the stage must do what the features of the face do for the painter; and a certain violence of gesture, contortion of feature, and affectation of pose, is called for by the elevation of voice necessary to be heard, and the gesticulation which is required to impress the far-removed audience. And here, I may say a word on what I before alluded to, viz., that imitation in Art must not be confused with the idea of deception; since it is too often the intervention of this false idea connected with imitation, that leads to errors in our judgment of Art. Thus, in histrionic Art, which allows the nearest approach to reality and deception, since men, living, moving men, are the actors, and all the accessories have actuality to make the effect apparently illusory; the spectator is never for a moment supposed to believe the tragic tale a present fact, or intense pain rather than a pleasing emotion would be the certain result. So also the writer who accumulates his painful details in some work of fiction, moves our feelings into tears in sympathy with his creations, feelings that are not the less vivid because we do not for a moment imagine the relation a reality. The ignorant vulgar dwells only on his figures being so real that "they seem ready to walk out of the canvas," which to the artist's mind is praise nearly as complimentary as the bird and grapes before alluded to, and is akin to that marvellous fly, which one old painter was always painting on the work of another, who, in his turn, was as constantly deceived and shamed into modesty and acknowledged inferiority by his attempt to remove it—such, indeed, is the clay of Art and not its spirit. "Deception," says Sir Joshua Reynolds, "which is so often recommended by writers on the theory of painting, instead of advancing the Art, is in reality carrying it back to its infant state; the first essays of painting were certainly nothing but mere imitation of individual objects, and when this amounted to deception, the artist had

accomplished his purpose." Is it too much to infer, therefore, that mere imitation can hardly be called Art, since it is but the first lesson of the pupil, the first effort of the tyro, and must give place to the first impulse of truly poetic imagination which rises in the artist's soul.

But why weary you with these particulars? simply to show you that in Fine Art even, when the artist is least limited by his materials, and the means of exact or literal imitation more in his power, such imitation is not sought for, but rather imitation subservient to other and higher requirements of his Art, and subsidiary to the materials in which that Art is to be embodied. And is it too much to say that in Ornamental Art, an Art allied to manufacture, trammelled as it often is by the means of reproduction—consisting also in most cases of constant and closely recurring repetitions, and where moreover the intention is limited simply to the beautiful decoration of surfaces, merely to the agreeable distribution of form and colour without any necessary reference to the imitation of natural objects—that natural forms, used for such purpose, should be rendered rather in accordance with the requirements of the manufacturer than the pictorial imitation of the painter—conventionalised as it has been called rather than exactly imitated; that is, treated in subservience to the nature of the surface of the material to be enriched and the laws of distribution of form and colour likely to effect that purpose, rather than in reference to any accidents of position, of growth, or of place, which make them subjects for the painter's Art, but are not necessary to the decorator. Conventionalised! the word may not perhaps be a good one, and has been used and retained in default of a better: the idea intended to be expressed is, a mode of imitating natural objects with a view to the necessities of the Art, or the means of manufacture by which the representation is to be reproduced.

Having already shown that neither deceptive imitation nor literal imitation is considered a high quality in the Fine Arts, it is desirable to examine how far such imitation is either possible or desirable in Art applied to manufacture.

No one it is presumed will deny that imitation requires some adaptation to the end sought, and is greatly limited by the means; that for instance, while it may be nearly literal or exact in some cases, it must be much modified or conventionalised in others. Thus, in applied Art, a flower in all its relief, in all its colour, in its texture and transparency, may be literally imitated by the artificial-flower-maker: he may even add its perfume, but imitation of this nature, or to this extent, is immediately limited by the means in other fabrics or materials. Thus in carving on wood, for instance, the transparency of the petals or leaves cannot be imitated, nor even their thinness and their colour, if at all, only very imperfectly. The extent to which we should endeavour to carry imitation is therefore an important question—would any one, for instance, propose to the skilful wood-carver to paint the beautiful work of his hands, the colour of the various objects introduced into his groups. Think for a moment of Grinling Gibbons done into apple-green and peach colour; or, you who recollect the noble carved sideboard by Fourdinois which was exhibited in the French court of the Great Exhibition—imagine it painted! the four statues representing the four quarters of the world, coloured after life, with a copper-coloured American, an ebon Indian, and a tawny Moor. The flowers, fruits, fish, and game, the very tints of nature. Why! the black boy at the ragman's door, or the kilted Scot at the snuffshop, is the state this noble work might be reduced to by such a process; although there can be no doubt that the mere imitation of the several objects would be more literal. Such barbarism however would at once reduce wood-carving far below the rank of putty-work; and few would wish so to deface the labours of the carver, or indeed to see them in any other state than that of the natural material wrought on. But to our argument; would any one say that the art of wood-carving, with its less amount of imitation, is therefore an inferior one to artificial-flower making—nay! but the very reverse, as is indeed implied in the terms by which they are severally designated—the one, wood-carving, being an Art, the other an artifice or attempted deception. It would seem, therefore, that deceptive imitation lowers the Art in ornamental as well as in Fine Art, and that such a degree of imitation should be sought for by the artist as will give the most characteristic resemblance—the fullest expression of the object imitated having in view the material in which the imitation is to be wrought, the means at command to reproduce such imitation, and the specific purpose to which it is to be applied.

But here we arrive at another condition of the question, viz.,—the purpose to which the Art-product is intended to be applied. Thus, in the case of carving, it will be evident to any one that a mere piece of carving in wood or stone may, as a *tour de force*, as a piece of curious workmanship or handicraft dexterity, as an ornament, or even as a work of Art, be curiously and imitatively executed in a manner which would be out of place and inconsistent as a portion of the architectural ornament of a building. As a detail of architecture the object imitated subserves a new art, and must be subject to the laws and requirements of that art: as, for instance, its projections and the relief of its various parts must be regulated by a definite impost; it must submit to the laws of symmetrical arrangement, and the constant recurrence of the same form. These laws, as is the case in the refined art of Greece, may be rigid in the extreme; this is seen in the anthemion which decorates their friezes, or the echinus which enriches their mouldings; these, perhaps, the honeysuckle and the chestnut of nature are so changed, so conventionalised in their application, that their origin may well be open to doubt: whilst even the festoons of flowers of Roman architecture, if less refined, less subdued to the laws of Art, are still amenable to them, and are less imitated than regulated by these definitive requirements. In either case the subordination on these two points must be allowed: first, to the powers of the material, and secondly, to the purpose to which the art is to be applied, and, allowing these two, *exact* imitation is impossible, and the question then becomes one of degree only, and may, when symbolism is not a consideration, resolve itself into that mode of imitation in which an ornamental expression of the object is to be obtained most suitable to material and uses. Let us take the application of Art more peculiarly to manufacture by machinery,—say that of calico-printing; in this instance also the precise imitation of natural objects is impossible, since relief is unattainable, although the appearance of relief may be given by light, shade, perspective, and colour. But is the mode or degree of imitation peculiar to the artist flower-painter that which is most suitable or conducive to the desired end? In the first place the processes of production control the application of colour, which must be laid on in separate and unblended masses, by means of machinery, and not by that curious and delicate instrument the human hand; while the several tints also must be applied by successive and distinct processes, so that it would seem scarcely possible that calico-printing could compete with the imitative means at the disposal of the flower-painter. Let us, however, allow that, by improved mechanical and scientific aids, the imitation of flowers, foliage, or other natural objects in light, shadow, growth, colour, and relief, could be rendered as perfect by machinery as it is by a Van Huysum or David Seghers, still the art is to be applied to a specific use and not to be examined as a picture is. The fabric on which the painting is to be impressed is partly transparent, and the forms are at once blurred and indistinct. The garment it is intended to be made into is to hang full and in folds; thus the light, shade, and the very form of the object which has been imitated is confused and hidden, and that imitation which the manufacturer had been at such pains to produce, is entirely lost and destroyed. The garment moves with every motion of the wearer, and any examination of this rare art, as we are enabled to examine the painter's work, is, in the use of the material, as impossible as it is undesirable. But such is not the end in view; it is not to emulate the painter, it is not to attempt to vie with nature that is the true aim of the calico-printer; the legitimate art to be applied to such fabrics is at once seen to be simply to decorate or enrich the surface with agreeable forms and colours; and if, for this purpose, we use the beautiful forms and colours of natural objects, we must use them consistently with the true use and purpose of the material, and the means at our command to produce the effect sought for. As the machinery by which the art is reproduced acts by a constant repetition, a geometrical distribution of forms is more or less a necessity which cannot be overcome. As the tints must be laid on separately and successively, and cannot be softened or blended, the simplest combination of tints and colours must be sought for rather than the more intricate, a circumstance also called for by the market offered for such goods. If varied hues of colour are introduced; to be agreeable to the eye, colour must be distributed according to fixed laws of quantity and juxtaposition, which is scarcely attainable by that mode of imitation which is called naturalistic, but which lends itself readily to that symmetrical and regular display of the plant which is called a conventional treatment, but which, it is quite possible to show, is consistent with the natural laws of the growth of plants, and with that simple impression which in their natural state of growth they make on the casual observer: both of which I shall again revert to. As to another printed fabric, paper-hangings, one of those who object to the principles laid down for the application of ornament to paper-hangings says, "why lithochrome—every day reaching perfection, and rendering Turner's pictures—may not become before long the means of giving wall decoration" (the term being evidently used for paper-hangings, since the rules laid down, to which objection is made, are specially confined to these fabrics) "of a more finished, and,

thank God! of a far more moral character than those of Pompeii, I do not see." To which it may be replied, that it cannot be desirable to repeat even Turner's pictures, however beautifully rendered, over cottage walls, fitting them into corners, and round chimney-pieces and windows, and cutting them to lengths and widths, as it is said a former Emperor of all the Russias did at the Hermitage with some of the finest pictures of the old masters from the Houghton collection. To be seen with pleasure, such works must be considered as pictures, whether repetitions of the poetic landscapes of Turner, or the scripture lessons of Raphaelle; they should, at least, not be in close juxtaposition, but be inclosed and isolated, and surrounded, if at all, with a surface decoration, which is quiet, unobtrusive, and gives repose to the eye, if they are to be enjoyed either by the poor man in his cottage or the rich man in his hall; and it is this suitable treatment of the surface of the wall which is sought to be obtained by the principles laid down for the ornamentation of paper-hangings, the production of machinery, leaving the question of the decoration of walls and buildings by the hand of the artist to his own genius and his own resources. An examination of the examples of old times in our museums, and the prints and drawings in our libraries, will show that in the best periods of the art of all styles and in all nations these principles have been the rule and a departure from them the exception. * * * *

Having shown as I promised to do, that the conventional treatment or ornamental display of a plant is consistent with the laws which science teaches us govern their development, I would say a word or two on its agreement in many respects with that simple impression, which flowers and foliage make on the casual and untaught observer in their natural state of growth. All who have attentively examined nature for themselves out-of-doors, in a sunny daylight, when the true beauty of flowers is most fully displayed, will be sensible that the general impression they make on the eye, apart from the close examination, is that of simple masses of form and colour, with little perceptible light and shadow. I speak particularly of simple and natural, rather than of cultivated and monstrous flowers. This arises partly from the dispersed light of day, and partly from the transparency of their petals, permeated by light in every part. No doubt, on examination, there is light and shade, but it is far less apparent than might be supposed, and is quite subordinate to the general impression; and this is the case with leaves also. A leaf impresses the eye as a definite green form only, a flower as a form of one or of combined colours; and as most flowers present their cups to the sun, the observer sees them rather in their true shape than in any perspective view of them. This explains the reason why a child, a peasant, or any uncultivated person draws a flower geometrically rather than perspectively, in true rather than its accidental form. Not however to lay too much stress upon this part of the subject, there is no doubt that flowers in their natural habit and natural growth have been too little studied by the designer; he either looks through the eyes of the artist and culls his groups from pictorial Art without reference to nature, or his flowers are studied in the artificial light of rooms where their full beauty is not seen, nor their true impression upon the eye rightly understood; from hence arises artificial grouping, coarse and violent shadows, and much of that pictorial rather than ornamental treatment which is contrary to the laws of his art.

It may possibly be urged in respect to the literal imitations of flowers used as ornament, which are objected to in the teaching of this Department, that they are to a certain extent pleasing and beautiful. This, it is said, is at once evident from the favour they find in the eyes of the public, and that on this account it is hardly necessary to condemn them as false in principle, seeing that many persons evidently derive pleasure from them; but do we not often receive pleasure from things absurd and monstrous arising from mere novelty — absurdities, indeed, which we are astonished we could have ever tolerated, when the novelty that made them pleasing has passed away? Of this, fashion, which has been set up as the "arbiter of taste," is a great proof. On any violent change of fashion taking place, we first laugh at the new absurdity, then, when it becomes generally adopted, we begin to think it elegant or becoming, and on the next violent change again look back upon it as an anomaly or are inclined to think it ugly and monstrous. Besides, in giving instruction to students, it is necessary to avoid the beginning of error, since, if permitted at all, it often grows until it subverts truth. As an instance of this let me show you the course of error, arising from a small departure from one of the laws of ornament, the law of symmetrical or balanced quantities, ever present in the finest works of Greek and Roman Art, and derived from them to the great artists of the Cinque Cento period. The principle began to be broken through in works of a trifling character, such as the designs for the illustrated margins of books; from this it passed to wall decoration: it was generally adopted into relief ornament, thence the transition to structural forms was easy and obvious, and this little departure from principle ended in the false and distorted construction, the coarse and overcharged ornament, known as the style of Louis Quinze. In the same way the permission of a departure from the proper mode of imitating natural objects, pictorial as distinguished from ornamental imitation, leads step by step away from true Art, until it results in the false principles and extravagant productions, such as are many of the works you see around you.

In commencing I proposed to examine two of our propositions respecting the application of Decorative Art to manufacture. It will be seen that the course of my argument has been directed at the same time to the support of both, since having shown that the mode of imitating natural objects as ornament, is subject to and regulated by materials and means, it is evident that it is improper, without due modification, to imitate the ornament of one material on another. Having already trespassed largely on your time, it would seem needless to enter further on the subject to point out the incongruity of producing the forms obligatory in weaving by printing; those proper to casting by carving, &c.; much less to combat the impropriety of imitating the relief ornament of a marble frieze on the delicate tissue of a muslin curtain, or the moulded and projecting compartments of a ceiling on a flat floor. After what has been already urged these anomalies may be left to speak for themselves, and I will conclude by slightly adverting to another class of objections which have been made to the teaching of this Department. It has been said to interfere with the liberty and interests of trade, and to force the production of such goods as are ruinous to the manufacturer. But the question is not at all a manufacturer's question; it is a purely public one; we can not act otherwise than legitimately upon manufacturers. We are as utterly unable as we are wholly undesirous of forcing our views upon either the designer, the manufacturer, or the public. As far as the first goes, the designer, the endeavour is to give him the fullest possible instruction in all parts of his profession, the fullest knowledge of what has been done by them of old, and acquaintance with the principles of science and Art upon which their works have been executed; together with all modern improvements in science and manufacture, so that he may be well qualified to apply his knowledge either in the old paths or in new directions. Thus educated, thus prepared, the department leaves him to be engaged by the manufacturer and his public in the way most congenial to their wants and tastes. As to the manufacturer it is utterly unable directly to influence him to produce a single piece of any fabric except so far as its teaching acts upon the public to convince them of its rightness, soundness, and beautiful results, and thus re-act upon the merchant and manufacturer by that most legitimate of all means "the demands of the market." When the public demands a different Art, when things sell that are in accordance with improved taste and sound teaching, the manufacturer will gladly produce them; until that time he will no doubt produce—not according to sound taste or to good taste, but simply what sells. With this there can be neither the wish nor the slightest power to interfere, except by that legitimate teaching which will raise the public taste, and with it the taste-requirements of the mass of our consumers, and prepare men qualified to gratify it. And although we never can subscribe to the maxim that "the only legitimate standard of taste is the demands of the market," there is no doubt that such is substantially the only legitimate source of production. Let not this, however, be supposed to interfere with the dissemination of a sounder and truer taste, referable to a less variable standard, and which will raise our public in the scale of nations, and the value of our manufactures in the civilised capitals of the world: enabling them to rank as high for beauty of design as they now deservedly do for all other manufacturing excellences.

INNOCENCE: THE DOVE.

FROM THE STATUE BY B. E. SPENCE.

Mr. Spence is one among the younger sculptors of our time who is quietly but surely working his way to distinction in the opinion of those who, like ourselves, are watching the progress of our school of Art. The subject here introduced is the third of his sculptured works, engravings of which we have thought worthy of finding a place in our series; the others were "Lavinia," and "Highland Mary," and we think that each successive example is an advance upon its predecessor. Trained in a city whose name is associated with all that is noble in Art—he has long been a resident in Rome—and surrounded by all that can stimulate to success, it will be strange indeed if, with his natural gifts which are undeniable, Mr. Spence does not eventually take a leading position among the professors of his Art.

We notice in his statue of "Innocence" a more elevated sentiment, and an effectual striving after greater refinement of poetical expression, than were apparent in his other works, to which allusion has been made.





THE GREAT MASTERS OF ART.

No XXIV.—DAVID TENIERS, THE YOUNGER.



DAVID · TENIERS · F.

Midway between the refinement of Metzu and Mieris and the vulgarity of Ostade and Brouwer we would place the majority of pictures painted by David Teniers the Younger, an artist whose works are deservedly held in the highest estimation, and which, from their number, are to be found in every collection worthy of being so called: "to display all my pictures," he is reported to have said, "would require a gallery two leagues in length." Teniers must have spoken this jocularly; and yet, when we remember with what rapidity he painted, and how industriously he worked for more than half a century, during a life prolonged to fourscore years—some of his biographers say to eighty-four—the remark may not be considered as altogether preposterous.

Mr. Smith, in his brief notice of the life of Teniers, prefixed to the catalogue of the artist's works, observes, in allusion to the meagre biographical accounts left us of the Dutch and Flemish artists, that "the occupation of painting, when confined to easel-pictures, almost precludes the possibility of much variety of incident, sufficient to interest by relation. The painter, confined to his studies, pursues the noiseless tenor of his way; and the occurrences of one year, generally speaking, are an epitome of the whole course of his life. That he may be rich or poor, industrious or indolent, are accidents that attach to all professions, and only interest when a moral may be adduced from a man of genius, who, by persevering industry, raises himself from a lowly condition to distinction; or, on the contrary, debases himself by indolence and vicious habits, from the rank his talents would entitle him to hold."

The lives of most other distinguished men, in whatever pursuit or profession they have become eminent, are those of action and association; their histories are interwoven, so to speak, with the histories of other men; with great political events; with deeds and matters that interest nations and communities; or with discoveries that affect the great sum of human happiness. Even the literary man has, in this respect, an advantage over the artist; for, as a general rule, he mixes far more with society at large, and his "sayings and doings" become linked with those of his friends and companions: but the artist's life is one of almost solitary seclusion; he must be self-dependent; none can aid him in his work,



THE SMOKERS.

except with advice; he requires nothing but what his own eye sees, and his own hand can help him to carry out; he is in the world, yet

scarcely of it, but as an observer of nature, men, and manners, of which he makes himself the silent chronicler; while, as the authority to which we have just referred appropriately remarks, "his pictures are the faithful mirrors of his own prevailing tastes and indulgences."

Are we then to infer that because David Teniers chose to paint Flemish Boors carousing at an ale-house door, or a group of monkeys playing at cards, with their glasses before them, that he was an associate of the toper? by no means: but we are rather inclined to think that his natural disposition inclined him to the gay and humorous, whether in high or low life. Teniers was, without doubt, a gentleman in the true sense of the word; his countenance indicates this; besides, he was a man of wealth, mixed in good society, as his biographers relate; attended the village feasts with his wife and children,—a proof of his domestic habits,—and kept an establishment which was the constant resort of company of distinction. And if in his pictures we sometimes see what would offend our notions of propriety, we must recollect the times in which he lived, and the people among whom he dwelt; taste and manners have since grown more refined, if less natural and unaffected.

He was born at Antwerp, in 1610; his father was an artist who had acquired a position exceeded only by the son at a subsequent period; consequently, the latter could not have commenced his career under more favourable auspices. It has been said that he was also instructed by Brouwer and Rubens: but the best authorities consider this statement as very doubtful; inasmuch as Brouwer was only two



THE TEMPTATION OF ST. ANTHONY

years his elder, and Rubens was the master of his father: it is, however, probable that, as Rubens and the elder Teniers were very intimate, the former may sometimes have assisted the youth with his advice, and that the latter may occasionally have been admitted into the studio of the great Flemish painter.

It is not always that the son of an eminent artist, who follows in the precise steps of his father, attains to the same position; he is generally looked upon as a mere copyist, and takes rank accordingly. Whether or no this militated against the success of the younger Teniers we do not pretend to determine, but it is quite certain that for a considerable time he met with very little encouragement in comparison with some of his contemporaries, as Artois, the landscape painter, and the elder Tilburg, who painted subjects similar to those of Teniers. At length the Archduke Leopold William of Austria, who was then governor of the Low Countries, having seen and admired some of his pictures, gave him a commission to paint several for his collection, appointed him director of his gallery, and entrusted him with the task of purchasing such works of the Italian and Dutch schools as might be deemed worthy of being placed therein. Many of these pictures Teniers copied so successfully that he acquired the appellation of the *Proteus* of painting. He also published, and dedicated to his patron, a folio volume of two hundred engravings from these copies, which is partially known by the title of "Theatrum Pictorium," and by some as the "Teniers' Gallery."* His powers of imita-

* In reference to this work, M. Charles Blanc, in his "Vies des Peintres," says—"It was first published, in 1685, by Abraham Teniers, the brother of David, who was a printseller at Antwerp. But the engravings

tion were carried yet further in the production of a variety of pictures called *pasticci*; they were his own compositions, but executed so much in the style of Titian, Tintoretto, Bassano, Rubens and others, as *scarcely* to be mistaken at that period for the original works of those artists. The archduke was so pleased with the services of Teniers, that he presented him with his portrait and a chain of gold; while his reputation had now spread far and wide. He executed several pictures for Christina, Queen of Sweden, who sent him a medal, her portrait, and a chain of



THE PRODIGAL SON.

gold; and the King of Spain is said to have been so greatly pleased with his works that he built a gallery expressly for their reception. Another of his royal patrons was the Elector Palatine, of whose estimation of Teniers the gallery of Munich is evidence; in short he was in universal



A VILLAGE FÊTE.

favour, accumulating wealth and honours. "His residence was at the village of Perck, between Malines and Vilvorde; it was in this neighbour-

having appeared in the first instance separately, the successor of Abraham issued a collected edition, with the title of "Theatre des Peintres de David Teniers," appending to it a preface, of which some copies were in French, others in Spanish, and a large number in Latin. Subsequently, the pictures belonging to the Archduke having been sent to Vienna, there were inserted in later editions an engraving of a perspective view of the Imperial Gallery, with the pictures ranged in it. The last edition was issued in 1755." [We are at a loss to reconcile the above statement with that of other writers; Bryan, whose authority has not been questioned among us, says this book was first published in 1660, at Brussels, and the time agrees with what M Blanc says himself in a foot-note to the paragraph just quoted, in

hood that he studied his village feasts and fairs, and it was here that he painted the greater number of his best works. It was also at this place that Prince John of Austria condescended to lay aside the punctilious etiquette of the German court, to become his scholar, and live with him on terms of the utmost familiarity. The pursuit of his art was rendered, by long practice, an agreeable amusement, which he could follow with the same freedom and success in the midst of company as when alone."* After a long life passed industriously and honourably, Teniers died in 1690, at the age of eighty years.

The works of this highly esteemed painter are so well known as scarcely to require description: village fairs, festivals, and rustic sports; interiors and exteriors of alehouses, with peasants gambling, quarrelling, smoking, and drinking; ideal subjects of *diablerie*; guard-rooms, &c., were his principal themes; and he frequently painted landscapes, and sometimes mythological history, such as "The Death of Leander," "The Triumph of Venus," &c. The number of his pictures, considered as genuine works, exceed, perhaps, those of any other painter; Smith's Catalogue and Supplement describe nine hundred, of which about twenty in the latter volume may be deducted as repetitions of the writer's former references. Add to these about one hundred in the galleries at Schleissheim and Munich, sixty-five



AN UNWELCOME VISITOR.

mentioned by Cumberland as being in the royal collection at Madrid, and nineteen spoken of by Descamps;† and we find a total of 1,064. Stanley considers that there are at least five hundred pictures ascribed to Teniers in existence, which are copies, or the works of other hands. His pictures vary as much in size as in subject, from a few inches to many feet; the largest, we believe, is his "Christ Betrayed," measuring fourteen feet by eleven feet; it was once in the collection of Benjamin West, and was bought by the author of the Catalogue referred to.

The early style of Teniers was founded on that of his father, inclining to a somewhat monotonous brown tone; this he soon exchanged, however, for one more silvery and sparkling: his touch is remarkably free and vigorous, yet his pictures are by no means destitute of finish.

allusion to the Latin title, which bears the imprint of Antwerp, and was published by H. Arnetsens. But we never heard that Abraham Teniers was a printseller; he was a painter of Flemish festivals, &c., in the style of his brother, but far inferior to those of the latter. And, again, it is scarcely to be supposed that the publication of this book in a collected form was delayed till within a very few years of the death of Teniers.]

* Smith's "Catalogue Raisonné of the Works of Dutch, Flemish, and French Painters," Part 3.

† Stanley's Edition of "Bryan's Dictionary of Painters and Engravers."

MODERN FLEMISH PAINTINGS.

To judge of the artists of any country as a school, it would be necessary to view their works one or two hundred years subsequently to the period at which they were painted; for it is only after a long lapse of time that the most prominent differences in the styles of contemporary artists are discovered to subside, more or less, into the general characteristics and tendencies of a national school.

Doubtless, he who compares living artists of the same country may hope, with a considerable degree of impartiality, to appreciate the respective merits of their works; but his national prejudices, and limited notions of general Art, forbid his deciding so easily as to the relative merit of the works of different countries, as constituting distinct schools. He is unable to take that comprehensive glance of Art which enables him to view the dissimilar examples, which are presented to him in different localities, as distinct groups, and thus to contrast one with another the different schools of Art of Europe; and he is equally at a loss how to trace the relation between these works of existing and local Art, and the general tendencies of those styles of painting, which have been handed down as models for study or imitation by the Art-ancestry of each nation.

The influence of national susceptibilities can only disappear after many revolving years, and the connoisseur who looks back to works of a date long prior to that on which he presents himself on the scene, can alone appreciate those broad and general tendencies which contrast the Art of one nation with that of another, or which mark the general course pursued by the artists of a country with reference to the works of their predecessors.

Nevertheless, there is a great deal in the present condition of Art in the Netherlands, which seems to indicate that the traditions left by the old masters have not been wholly neglected. Pictures of *genre*, which were so much in fashion with the artists of the seventeenth century, still claim the ascendancy over other styles.

M. Leys, of Antwerp, not only has rendered the scenes of in-door life with the spirit, softness, and delicacy of a Gerhard Douw, but he adopts the costumes which are usually represented by artists of that period. This, together with the use of Vandyke's transparent browns, and fathomless shadows, brings the observer back at once to the good and sturdy old times of Flemish Art. Moreover, there is a degree of faithful rendering of the most diversified objects and materials, to which few, even of the old Flemings, attained, whilst the play of soft reflected lights, poured in crossways upon the figures (wonderfully, because they do not disturb the eye, or mar the unity of the effect), presents an almost novel art in the management of lights and shades which is peculiar to this artist.

Dyckmans (residing in Antwerp) evinces in his manner of painting nothing of his artistic ancestry, excepting perhaps the extreme finish of his style. The carefulness of the work equals that of Mieris, though his firm, bold touch, and substantial colouring, show that he repudiates the delicacy, approaching to mannerism, of that artist, rather than follows his example. His panels do not shine with glossy silks and satins; nevertheless, you perceive the threads and stitches of the mendicant's tunic, and the hairs of the head and beard may be counted with a magnifying glass. This subject seems to be rather a favourite one with the artist, as he is now making a replica of one which is in the collection of M. Van Geertruyen, of Antwerp. The incident, however, is by no means that of a professional beggar, but the old blind man rather reminds you, from the noble expression of his features, of fallen Belisarius, whilst a young girl, probably the daughter, whom shame forbids to lift up her eyes, recalls to mind the youthful guide, upon whose attachment and fidelity Belisarius cast no small portion of his misery. In the second edition of the picture, the young girl looks up with an anxious glance, as if startled; but as the cause of her alarm is unseen and without the picture, it does not bring the observer's thoughts home to the subject, and the modest, timid demeanour maintained in the first conception of the artist appears more consistent and natural. The high finish and perfect imitation of still objects, in these pictures, does not in the least detract from the expression and sentiment which animate every creature that thinks and breathes.

Madou, a Brussels artist, has more of the style of Teniers, appearing to delight in rural festivals, in tavern scenes, and such subjects as afford opportunities of showing the diversified costumes, features, and expressions of the inferior and mixed classes. He does not choose the present period for his subjects, but goes back to the eighteenth century, when powdered wigs and cocked hats remind one of the characters of Hogarth. There is also in the attitudes and grouping, something which comes nearer to this artist than to our English Wilkie; but there is far less conventionality, and if I may so express myself, less mimicry of expression than in the English criticiser of manners. Moreover the finish, toning, the variety, and perfect *vraisemblance* of the impulses and gestures, equal, if they do not excel, the genuine old Dutch school of drolls and drinkers, over which Teniers ruled supreme.

Still more elaborate and careful are the works of Ferdinand de Brackelaer. The few specimens which I noticed appeared to be less extensive and diversified as to subject; but they posssess a degree of finish, a rotundity of form, an intent of purpose expressed so naturally on the features, combined with a style of painting so pleasing, unrestrained, and tasteful, that the small miniature-like works of this artist would doubtless attain a higher value than those of Gerhard Douw, or any other of the best specimens of the old school, were it not for the accumulated interest put on by time in dealing with works of Art.

Van Schendel of Brussels has devoted himself almost entirely to effects by candle or lamp light. Various painters of the old school have done this before, but not in the peculiar manner in which this artist has carried out the principle. With respect to the exquisite perfection and seeming reality of the light, which glows in successive gradations upon every countenance and garment, Van Schendel stands quite by himself. He has attained a point in converting mere colour into light, which might be thought impracticable to those who have not beheld his works. At the same time the other merits—which are usually sought in the paintings of moderate sized figures—are carried to a high degree of perfection. Nevertheless that peculiar influence of the rays which are diffused from a lamp on the figures grouped around it, which constitutes the aim of the subject, is made perhaps rather too prominent, and some of the faces look rather too much as if they had been placed purposely near the lamp in order to catch its mellow glare. The projected shadows also appear somewhat neglected, as in a close apartment they must always make their appearance more or less distinctly on the walls and floor.

One of the means by which this artist attains so wonderful a truthfulness in the imitation of light, appears to consist in the excessively brilliant touches which he applies to those objects which sparkle most, such as jewellery, precious stones, or the human eye — which seems alive and speaking as it were. One of the best effects of this kind is a market scene, where the stalls are lighted up by candles enclosed in white paper shades. These form the principal focuses of light, and are, as one is apt to say, absurdly true; and it is to be regretted, for the effect of the picture, that one candle is introduced without any shade, to which the increased intensity necessarily required for a primitive light could not be applied, since the greatest amount of chiaro obtained by pigments, has already been disposed of in representing the luminous paper shades. This is a fault which might easily be corrected, and by giving a little more ease and diversity to the expression and distribution of the figures. these pictures would be matchless in their peculiar style.

In animal subjects the great cattle painter Paul Potter seems to have carried down his influence even to the present time. Verboeckhoven is his true disciple as to taste, feeling, and all such other perfections as choice and not compulsion in imitation can realise. I know but one picture, life size, in which Paul Potter has manifested all the perfection of his Art. This is the celebrated "Bull" in the collection of the Hague. Most of his best productions are either small, or of reduced dimensions; and like him Verboeckhoven seems generally to succeed less well in his large pictures than in his small cabinet paintings, which, for the most part, possess every quality which may enhance the sweet and peaceful character of his subjects, and make one feel in beholding them the true unalloyed happiness of rural scenes. The sheep appear to be those denizens of the meadow, in which this artist especially excels. Not only age, breed, and kind has each its characteristic feature; but in a flock every sheep differs from its neighbour by some peculiarity of form or feature, which seems perfectly natural. Even the action appears almost always the most probable under the circumstances.

Robbe, Jones, and others, help to sustain this branch of Art so long thriving in the Netherlands. In his large pictures, the first-named artist appears to equal Verboeckhoven, especially in the gracefulness of his composition, and the correctness of his forms; but his sheep have not Verboeckhoven's wool, so soft and yielding that you are tempted to thrust your hand into it. Jones presents himself the best painter, and the best shepherd, in his small easel pictures. A small menagerie, kept in an appropriate recess at the corner of his studio, shows how much this artist values the advantage of having nature constantly before him, and this incessantly resorting to nature appears to be a practice much adopted by Belgian artists in various styles of painting.

Very little traditional or ancestral influence is to be traced in the style of modern Belgian landscape painters; nor do their monotonous but truth-seeking German neighbours appear to have much share in directing their studies or their taste. But a country in itself unpicturesque, combined with the facilities which are now afforded for visiting and pourtraying the more romantic regions, must necessarily tend to disperse the devotees of landscape painting into remote and opposite localities; and this circumstance would have the effect of diversifying, both as to subject and style of imitation, the character of the Belgian landscape pictures.

Roffiaens, a young artist, appears chiefly to have devoted his talent to the representation of the sublime scenery of the Alps. He especially excels in the sharp precision of outline which bounds those majestic masses; in the gradation of distances (more difficult to render in the clear and transparent atmosphere of the Alps); and in a truthful representation of that diversified vegetation, and beautifully varied detail, which fill up the surface of the broad mountains. M. Roffiaen's very correct portraiture of individual mountains brings the most pleasing recollections to those travellers who have made themselves well acquainted with the country; and it is therefore the more to be regretted that he has permitted himself to transpose some of these grand and well-known objects into different situations, so as to give the character of compositions, or, rather, of compilations, to views which would otherwise possess the most faithful and interesting character of truthfulness.

A very different line is struck out by M. Kuytenbrower, also an aspiring artist. His aim is the bold and the free, without any such limitations to the discursiveness of his pencil as frequently result from the wish to identify localities and objects to the observer. His compositions, which are on a large scale, have the impress of an ardent inventive power. His trees are such as grow in the wildest places, with ponderous trunks, large limbed, and far spreading.

For his figure-subjects, he seems to adopt, in preference, the impetuous stag-hunt or the perilous boar-chase, the character of which associates perfectly with the aspect of a savage and dreary nature. In one of these paintings,

yet unfinished, the confusion of the hounds and huntsmen accidentally falling into the midst of a flock of sheep, adds to the perilous chances of the chase. A semi-ancient style of costume adopted for the figures is in keeping with the elevated and original stamp maintained throughout the landscape composition, and with those improvements in detail which may be looked for as the usual results of patient and uninterrupted labour, we may expect that this artist will, in his style, become one of the bright ornaments of his country.

This artist seems to be full of employment. Indeed, it is pleasing to remark that this is the case generally in Belgium with all attractive or moderately sized pictures. Many of the distinguished painters have so many ready commissions that they have this year not been able to contribute, except in few cases only, to the picture exhibition at Ghent. Few of the best Flemish painters of landscape are duly represented there. M. Jacobs, of Antwerp, has but one small picture, of which the unimportant subject is, I believe, the quay of Antwerp, with its shipping and concourse of people. Yet the lightness of touch and sprightliness of effect, even in this small painting, show at once the experience of a masterly hand. But oriental scenes appear to suit best the bright and cheerful tendency of this artist's colouring,—such as the waters of the Bosphorus, blue and deep, contrasted by pearly white mosques and palaces, gilded or decorated caïques, and costumes the most gay and varied. Such a style is likely to take up an advantageous position beside English landscapes, which are generally brighter in tone, and richer in colour, than those of the Continent. Commissions which have been given by Prince Albert for two of M. Jacob's paintings, will serve as a useful introduction for this artist in this country, and form a step towards our becoming familiarised with his manner.

It might be expected that the eminent French painter David, who spent a considerable portion of his artistic career at Brussels, and in the opinion of some painted there his best picture, "The Disarming of Mars by the Graces," would have left some traces of his influence in the style of the Flemish historical painters. With the exception however of a picture by one of his pupils in the cathedral of Antwerp, this exile from his country (as admirable for his genius as he was contemptible for the principles which dictated his vote for the death of his king and patron Louis XVI.), seems scarcely to have left a trace in the present Belgian school, of his academic, formal, but correct style of painting.

Nevertheless, historical painting in Belgium seems to incline rather more to the course pursued in France, by the most eminent living artists, than to any other code of Art in Europe. Certainly the Flemish artists have much less analogy with the dry outlines, and eccentric meditative compositions of their German neighbours. It is with France (the polite language being the same) that the intercourse of literature, as well as of Art, is greatest and most influential.

M. Gallait's reputation has already been established these ten or twelve years, by the large picture "The Abdication of Charles V. in favour of his Son Philip II.," which decorates the hall of the Palais de Justice at Brussels. Without any striving at those effects of high-wrought expression or action, which it is so usual to aim at in subjects in which much feeling and excitement prevail, this picture, with its calm and simple treatment, at once impresses the beholder with the innate power, and acquired experience, of this great artist. Not only is every glance, every feature, every costume, exactly what one might wish and expect to see on such an occasion; but there is something more in all these which one does not expect, which lays hold of the observer's attention, and yet which the artist has made no sacrifice of propriety, hazarded no trick of arrangement, of light, or of colouring, to accomplish.

One of the most recent works of this artist is "Torquato Tasso confined in his Dungeon at Ferrara." He is sitting in a pensive, but perhaps somewhat constrained attitude, and contrary to the usual method of rendering the countenance, which forms the centre of interest, the most prominent or elaborate part of the subject, the hands of the prisoner are rendered most conspicuous, as a bright ray of light falls directly upon them. Thus the face is only lighted by reflection; but this semi-shade gives it an appearance of mystery which perhaps assists in realising that air of deeply rooted melancholy, and contemplative thoughtfulness, which pervade the strange and careworn features of the poet.

Another picture in M. Gallait's studio, taken from the lower ranks of life, is completely ideal. A group of figures, consisting of a woman with a child and an elder son, have congregated at the barred window of a prison. The youth has a violin in his hand, from which he has been drawing plaintive notes, and the mother, who has just bid him cease, is listening with the most eager and half-despairing attention, for some well-known strain from within the prison, which may denote a husband's presence, and his participation in this melancholy communion. The boy is most beautifully painted, and the treatment of the emaciated and poverty-stricken countenance of the woman is painfully true, if we except, perhaps, an overstraining of the eye, which appears uncalled for. The next subject which is about to call forth the exertions of this eminent artist is "The Plague of Tournay." The canvas, which is even larger than that of the "Abdication of Charles V." in the Palais de Justice, will allow a full development of this artist's genius, and afford a most suitable field for so extensive and comprehensive a subject.

Of Monsieur Slingeneyer's merits I have only had the opportunity of judging from one large picture just suspended in the hall of the academy at Antwerp. It represents the battle of Brauershaven, fought against one of the Dukes of Burgundy. The arrangement is original. The persons engaged are distributed in groups near the foreground, and are introduced rather after the manner of a carefully adjusted picture-subject, than with the wild and disorderly confusion of a battle. I do not however infer that these are altogether defects, for the din and tumult of a battle must needs be in some measure appeased in its adaptation for the historical picture, and its headlong enterprises receive some little correction from the hand of propriety. There is a great deal of energy and determination expressed in the warriors, and the nearer portion of the picture is pleasing as to tone and colour; but the sand-hills in the background are not sufficiently explained, and have a harsh and unsatisfactory appearance. Even in the landscape these local peculiarities of a country are very difficult to bring in with an agreeable effect, notwithstanding that all the resources of the palette be devoted to that very end. But in the figure, the painting of which requires in itself so complete a surrender of the artist's means, no singularities of nature should be attempted, and the landscape to look well should be limited to simple and easily understood subjects—such as will readily obey the painter's demand that they should fall back into shade, and keep themselves in due subjection to the figures.

Monsieur de Keyser was just putting his finishing touches to the portrait of the then Archduchess of Austria, intended I believe to decorate the hall of the Academy. Its execution does perfect justice to the fair and distinguished princess, and will doubtless fully satisfy the loyal spirit of the good citizens of Antwerp on the occasion of her marriage. But to judge better of M. de Keyser as an artist, we should observe how he handles ideal or historical subjects. To his talents in this branch the picture of Philip von Artevelde at the Exhibition of Ghent, does not perhaps entirely do justice, if we may judge by his smaller works. Nothing can be more beautiful, in its way, than a small painting of an armed warrior in the collection of M. von Geertruyen. The finish is admirable, and yet it is full of energy, life, and action. The relief is such that the figure seems to stand forward with animation, yet there is nothing glaring, scarcely brilliant, in the colours; and the solution of this enigma of Art seems chiefly to depend on those transparent brown glazings, which never glow except with harmonious warmth. Their prevailing use by modern Belgian artists forms a pleasing proof of the high value which they attach to those principles of Art which their predecessors in this interesting school have bequeathed to them.

A Brussels' artist, named Wiertz, has assembled in a building, erected, it is said, with a grant of 10,000 francs made to him by the government, several of his pictures of immense size, forming an exhibition which is open to every one on payment of fifty centimes. It may be worth while for those travellers who have leisure or curiosity to visit this collection, although the subjects are generally of an awful or disgusting description. One of the least horrid represents the "Carrying off the dead body of Patrocles;" another is the "Last Judgment;" others still more frightful represent murder and death in hideous forms. There is, no doubt, a great deal of imagination and conceptive power in this artist; but he seems to have broken entirely loose from the reins of discipline; and, combined with great beauty of form, there is a coarseness and sometimes vacancy of expression, which could only be tolerated in works of inferior artistic merit. This artist challenges the criticism of all visitors to his exhibition, and requests a frank comparison with works of the old masters. It is evident, however, that no impartial criticism can be expected from visitors to this half private, half public exhibition; and that, whilst a spirit of flattery or kindness will draw from some expressions of encomium, strangers will, in general, show sufficient discretion or courtesy to maintain silence. The best test of an artist's merits is doubtless a general exhibition, where his works meet and contrast with those of other artists. This being entirely public ground, the critic and the connoisseur feel themselves justified in expressing freely and publicly their opinion as to the relative merits of the works before them, no especial invitation being necessary to stimulate the expression of their judgment. By keeping his works secluded from open competition, this artist grows into increasing admiration for his own extravagances, and loses that perception of the public feeling for Art which is so necessary for his guidance. It has been proved at all times how necessary it is that artists, in order to obtain success, should, in some degree, conform themselves to public opinion, and adapt their style, more or less, to the prevailing taste. The ill-consequences which usually attend an opposite line of conduct have been exemplified by the life of the talented but unfortunate Haydon,—and other examples are not wanting. At Brussels the painter Wiertz renews the eccentricities and exclusiveness of the English artist. It is, however, to be hoped that, by seeking in time those opportunities of public competition, which are always open, and which, after all, are the fairest, as well as the most improving tests, he may avoid the reverses of his profession, and attain that high rank in Art to which his unquestionable talents seem to point.

The amateur of Art generally experiences great pleasure in visiting the studio of the sculptor. In addition to one or two marble works, nearly or just completed, he generally finds assembled in more or less order and arrangement, casts of those statues which have occupied him at various periods. He surveys them calmly without the distracting influence which in galleries of combined pictures and statues he experiences from that portion of the collection which glows with colour as well as form. Moreover, the acquaintance which the visitor is thus led to make with the author, gives to the works of the studio a kind of attraction, which is but too generally wanting with regard to the productions which constitute a public exhibition.

Such are the causes which render a visit to the beautiful and varied collection of M. Guillaume Geefs of Brussels, of particular interest to foreigners. The most diversified subjects, for the most part faithful plaster copies of commission works, engage his attention, and whether the sculpture be strictly monumental or religious; whether it represent the athlete, whose attitude develops the greatest expression of muscular power, the playful child with its

soft flexible limbs and rounded joints, or those fancy subjects, of which the charm consists in the grace and delicacy of female beauty; we discover that it is a highly conceptive genius which guides a hand long practised in the Art.

One of the most beautiful of these works is a group in Carrara marble, called the "Lion Amoureux." The subject, a female resting on a lion, bears a striking resemblance to Danecker's "Ariadne," from which the idea seems to be taken; although the expression of the woman in Geefs' production is at once more sweet and modest, and the attitude perhaps more graceful and easy; whilst the workmanship evinces that high degree of delicacy and finish, which is expected from a group which is smaller than the standard of nature. There appears to be, however, some inconsistency between the proportions of the female figure and those of the lion. This defect of proportion is in no instance remarked in M. Geefs' collection, between the limbs or different parts of the same figure; but, as in the case of the well known Laocoon, it is now and then apparent between the different figures which constitute one group.

M. Geefs' ability for a severer style is best shown in a statue of "Sin," as personified by Cain represented after the slaughter of Abel. You admire the vigorous anatomy of the limbs (which, though inactive, mark the influence of violent passion or emotion in every muscle,) not less than the combined influence of guilt and despair which are so admirably associated in the countenance.

A brother, M. Joseph Geefs, who lives at Antwerp, has but little to show to visitors, his time being chiefly occupied with the decoration of public buildings. This is doubtless a loss for high Art, for one or two lovely children in marble, as well as a sweet female figure, gently raising the rim of a cup to a dove perched on her shoulder, show that M. Joseph Geefs might successfully work for fame as well as for public utility.

HENRY TWINING.

ON THE CHOICE AND TREATMENT OF DRAPERY

IN MEMORIAL SCULPTURE.*

BY SAMUEL HUGGINS.

SHOULD not Sculpture in the choice of its drapery be true to time and place? This is an old question; but, at the present time, when the chisel is likely to be called into unusual activity in commemoration of the illustrious dead, it assumes a more than usually important aspect. Common sense, undistracted by the technical mysteries of the art, and free from all bias, would immediately declare in favour of strict historical fidelity in the adoption of costume, led to do so, doubtless, by that regard for fitness which is innate in the human breast, or at least inculcated and inspired by all the works of the Creator. The question would, I fear, however still be met on the part of the profession generally by the oft-used argument of the peculiar unfitness, artistically, of modern drapery for introduction into plastic art.

An obstacle to the realisation of common-sense views in this matter certainly exists in the stiffness and inartistic contour and style of the present dress, which must render the task of the sculptor more difficult than formerly; but not so great a one I consider, but what a deeper feeling and wider comprehension in the artist might find means to obviate.

I am prepared to admit that the recommendations of classical drapery are not at all imaginary. I acknowledge that the costume of Greece and Rome was the least removed from the life and graceful negligence of nature, and therefore abstractedly, considered, the fittest to associate, and most capable of assimilating, with the direct works of the Creator. That in short, it is sculpturesque, while English and European dress generally of the present day, is conventional in form and complex in arrangement; not only lacking that simplicity and repose which belongs to dignity, but rendered by its stiffness less capable of flowing into agreeable folds—the prime elements of beauty in drapery.

The classical costume, then, viewed apart from all considerations of fitness, is undeniably the most beautiful; but, in the first place, do we not attach too much importance to drapery? It should be borne in mind that drapery of any kind is not in itself sufficient for a Fine Art element; that its dignity, and its right to pictorial or sculptural honours is derived from its associations with humanity. The beauty of drapery is a reflected beauty; it is the beauty of the human figure, which it but partially veils, manifested through its medium—repeating its lines of grace in a more flexible material, the natural folds of which are swelled by the form they clothe into a beauty they could not otherwise know. What possesses the qualities of form most congenial to the nature of sculpture is the nude figure itself; in man it beholds the brightest of created forms, and freed from the expediencies of social and conventional life, would revel alone in corporeal grace, and strike "the full-voiced harmony of beauty at once." Drapery therefore of whatever species is a disagreeable necessity, and our choice lies not between veiled and unveiled beauty, but merely between different patterns or fashions of the veil.

Two evils in truth, one of which is inevitable, are here presented to us; of these, classical drapery, abstractedly considered, is the least; but if modern costume shall be found to be not altogether unavailable—nor destructive of the Art-work, but, on the contrary, capable under certain conditions of such artistic treatment as would assimilate it to the sculpture, I think that its fitness and fidelity—the advantage of so far recording our history, embodying our mode of life in our monuments, and giving to each individual subject its complete expression and entire elucidation, would turn the scale in its favour, and dispose us to overlook any lack of that æsthetic grace which the freer exercise of the fancy of the artist might have secured. That this is the case I think a full and dispassionate investigation of the subject would lead us to admit. I feel sure that a sculptor of Art-skill, and power, could so treat and arrange our present dress, taking some reasonable liberties therewith, as to give it an air of belonging to the figure—of unity with and relationship to the subject, that has never yet been seen in marble; and produce withal, taking into consideration the halo that truth must ever shed over the homeliest material, a result not altogether unsatisfactory to the most educated and critical eye. I believe that the failure of attempts to do so, has arisen more from want of power or freedom in the artist, than from anything unconquerable in the subject itself. In asserting this of the present English dress, I do not recognise as such anything like the "West-end cut;" it would be beneath the dignity of Art to attempt to deal with the fripperies and impertinencies of fashion; but no man that could hope to be commemorated by the chisel at the call of his country or townsmen, *i. e.* no great man, ever dresses, or, at least, would ordinarily dress in the extreme of fashion. Indeed supposing he did so, it should be remembered that it is to reflect our general mode of life, the sober life of the day, not the vain and transient whim of the hour, that we are to clothe our statues in modern and British costume.

There would still be some scope for choice and selection;—the evening, or dress-coat, with its odious "tails," must be invariably rejected; but the walking dress might be rendered available. I believe it is possible for a workman of mechanical skill and some taste, by adopting in the first place a light and flexible material, to produce a frock or surtout coat that would be really a graceful robe, capable of a pleasing disposition of the folds, and susceptible of general beauty in proportion to that of the form it invested: in short, not unworthy of the chisel. Of such possibility has the sculptor entirely availed himself? He may represent his subject in the most flowing and gracefully-formed dress that he in any season of the year may have worn. On the model or lay-figure such a pliant summer material might be placed as would not only exhibit the shape and symmetry of the limbs, but show off the entire figure to the best advantage. Some degree of abstraction in the whole treatment, according to the dignity of the subject, would, I think, be quite justifiable; simplifying our rather complex garments, I consider not only needful, but highly proper and judicious; the ancients themselves took certain poetic liberties with their costume in transferring it to marble, according to the character of the person, of whom it became so far significant. It might, indeed, be considered indecorous to present a man after death in the vain and frivolous ephemeras of fashion, supposing he had ever indulged in them, or even the minutiæ of detail necessary in real life.

The repugnance now felt by the sculptor to the adoption of modern dress was once prevalent among painters; but the most awkward and stubborn costume has since been artistically rendered by the pencil, and wrought into the general harmony; and there are works of the painter that could be pointed to in which the most barbarous dress has failed to cloud the splendour of his conceptions. Has the chisel no power for the struggle? Painting, it is true, for redeeming her work, has resources in breadth of light and shade, and harmony of colour, which are unknown to the sculptor; but sculpture, on the other hand by the entire omission of colour, has the advantage over her sister-art of so far idealising the material and rendering any and all drapery an abstraction.

What I contend for has, indeed, in several instances been attempted, and not, I think, without success. Flaxman and Chantrey, in a variety of their public works, have attired their figures in modern habiliments, which if they do not afford a refutation of the notion of their unfitness, have at least shown their general adaptation to be a consummation of which we need not be altogether hopeless.

But there is another resource open to the artist in the use of occasional costume or functional dress, which is generally of a form or material, or both, less liable to the objection urged against ordinary dress. There are the habits of the different orders of knighthood; these, or some part of them that might happen to be sculpturesque, might, I think, be taken advantage of to a greater extent than they have hitherto been. The gown of a clergyman or judge, or the cloak of a military officer, present greater facilities than ordinary dress, for that flow and disposition of folds in which Art delights, and which would best unite and harmonise with her primary forms. There is a statue in the Chapel Royal, at Windsor, of Lord Arcot, who some time held a military command. The sculptor has represented his subject in a military cloak, part of his uniform, in which he stands with folded arms, and the propriety and truth of the arrangement are charming. As it should be, the whole life and soul of the work is concentrated in the face, and consequently but little attention is attracted to the dress; in which, however, the most fastidious stickler for the antique could discern nothing low or incongruous.

Where no official dress could be consistently employed, an ordinary cloak, which would always look sufficiently English, and, at the same time, not require too much condescension on the part of Art, could be substituted. It might envelope the whole person, and thus supersede the necessity of showing the minutiæ of the every-day dress.* It would be better to put a man *en deshabille*, in his morning gown, if at all graceful and sculpturesque (which, in reality, it generally is, far more so than his full dress) than in the costume of twenty centuries ago, in a dress which he never wore in his life, and in which his bosom friend would not know him.

* The subject, treated with considerable skill and judgment by our correspondent, is one which, at the present moment, occupies much of the public mind; we direct to it the especial attention of our sculptors, by many of whom, undoubtedly, the difficulties have been encountered and conquered, while to others they have seemed insurmountable.

* The cloak is also extremely applicable to equestrian statues; flowing over the back of the horse, it effects a centaur-like connection between it and the rider, which is highly favourable to the unity and simplicity of the composition.

It might, indeed, be worthy of consideration how far, by associating with the work, by way of accessories, the domestic images of daily life, connecting the subject with his hearth or studio, a loose morning-gown, or partial nudity, might not be rendered available in memorial sculpture. This would be a compromise between the ancient and modern dress, and would be equal, in the possession of artistic requisites, to the most abstract drapery that could be adopted. A statue so treated would have to be represented, not upright, but reclining or sedent, and placed in a canopied niche, or within some kind of shrine, as a cyclostylar temple or mausoleum. An internal situation would be particularly necessary in the case of partial nudity: the practice of baring the neck and breast in the open air of our cold and damp climate being peculiarly disagreeable, disturbing to our ideas both of comfort and decorum.

As a refuge from unfaithful drapery I would also mention the more general adoption of the bust, which, while in itself a means not unworthy of doing honour to the manes of illustrious men, the limited drapery it would require, whatever kind might be used, could but little outrage propriety. Besides, abstract drapery would find in such figurative rendering of the person almost entire justification as the most harmonious and fitting accompaniment.

Of course, the character of personage, the "manner of man" to be commemorated, would have to be kept in view in determining the artistic rank or class of memorial, as it must in the whole treatment of the work. What would be sufficient for the founder of an hospital, would not do for an explorer of the heavens; the more exalted the character, the higher in class should be his monumental statue, and the more ideal its drapery. But the very highest must be conceived and treated in the spirit of the present, not of a past time; it should be a more or less elevated rendering of what *is*, not of what *never was*; not only should the expression and attitude of the figure itself breathe the Englishman, but the costume, as far as it particularises and gives actual dress, should be such as would not be identified with that of another climate and age. The sculptor, while he maintains a keen eye to the beautiful in form and feature, and secures all sensuous grace consistent with the subject, should depend more for his power upon the expression of that higher beauty which alone holds lasting sway over the heart of man, and hides a myriad of faults of composition and design. His art is to render the speaking forms and features of the wise and great; to immortalise their bodily presence, not by expressing the external likeness only, or giving mere objective truth of representation, but by a personification of character, round which, by the way, the glory of a great name reflected from the historic page, will shed additional lustre. It is to appeal to the mind, to the sympathies, not to address the senses, or entertain the eye by the flowing lines of a robe.

In the amount of importance I have attached to historic fidelity in drapery, let me not be misunderstood. I do not assert that historical truth in dress is a law of art, or essential to the production of a true work. To do so would be to over-estimate my subject. "Art like knowledge, is independent of everything that is positive or established by human conventions, and both enjoy an absolute immunity from the caprice of men."* A monument of the late Duke of Wellington, for instance, might be conceived in classic drapery, possessing those attributes that would give it an universal and imperishable interest — a power to disarm criticism, and strike the most uncompromising devotee of truth as a real work of Art, and a faithful and worthy embodiment of the soldier and statesman. What enlightened posterity will ask from sculpture in reference to the Duke, is not the fashion of his coat, or how he looked in his field-marshal's uniform, but for an abstract idea of the *man* conveyed through the medium of form; and if it get this, if sculpture be found truthful in everything but costume, its friends will have cause to rejoice.* But truth itself

"Looks freshest in the fashion of the day,"

and I contend that if the costume of his day and nation be absent from his bronze or marble counterpart, a quality is wanting which a sense of fitness and propriety demand—which would have rendered it a more entire embodiment of the man of his epoch, and given it greater power over the English heart and imagination. One of the offices of sculpture is history; but in the matter of costume, than which there is nothing more distinctive and characteristic of a nation, this office, in the instance supposed, is ignored: the work is thrown upon the sea of time and space without any mark to fix its local habitation and era. Nor is this all: it has that about it which, however beautiful in itself, is dead and incooperative, extraneous to the organic circle of the subject, and that so far detracts from the consistency and purity of the design.

For the embodiment of this quality in monumental sculpture, I would therefore hope that we need not wait any change in the national costume. To do so would be tacitly to acknowledge that we have fallen from all trust in the power of Art, at least as regards her manifestation through the ideal science of sculpture, and to confirm the narrowest view that could be taken of the subject; a view which though adopted by many, I believe nothing could have induced among artists, but that undue influence of Greek and Roman works which has ever been the bane of modern Art. Ancient examples, which rightly used would have been a light to our feet, have but warped our minds from the living truth—truth, which, like a seraph strong, has over-mastered obstacles greater than any presented to the sculptor by modern habiliments.

I believe that genius in this matter has misconceived its capabilities—that a false estimation of internal resource and original power, together with prepossession in favour of classic forms, has prevented men putting forth their strength, who might long ago have annihilated the difficulty—a difficulty which, perhaps after all, lies more in the attractions of the ancient drapery than in the repulsiveness of the modern.

The artist who shall become fully imbued with the spirit of his time will pause, not to mourn over the artistic inferiority of the English coat to the Roman toga or tunic, but will take things as they are, seize what occasion presents to him, and make Art-work out of it. In the "face divine," at least the full light of his genius will reveal itself, and the more vividly for meeting, if it should meet, with obstruction elsewhere.

For Art exists not in the model, but in the vital spirit which is to raise and glorify it. Nor is it a Phidian echo, but a living voice of the present. Art is the power of spiritually apprehending the visible creation, *i. e.*, that faculty, by virtue of which the mind discerning as it were the very soul of Nature, recasts her formal types in the mould of ideality, and gives in the external manifestations of its works a more vivid image of the truths they symbolise than in their ordinary and material acceptance they gave signs of possessing. Viewed in this light it no longer stands as a conventional formula or an inducted theory, but as a phase of the soul—as an issue of life; the works of the artist are not so much a mental acquisition as a psychical necessity.

As to any change of costume in order to meet the requirements of painting and sculpture, I do not believe that the dress desirable for sculpture, would be at all suitable to our habits and occupations, and the nature of the climate. Except in the single instance of the hat, which is not only ungraceful but uncomfortable also, we could not I fear much alter our dress without changing our mode of life. Shall we do this that portrait-sculpture may be more artistic or harmonious?

* Schiller's Æsthetic Letters.

* There are conditions, indeed, under which classical or ideal drapery ought still to be strictly adhered to in a monumental statue; as, for instance, if the latter be placed, or rather misplaced, on the top of a column. In a situation so strange and impossible—so disconnected with all ideas of reality, and innocent of analogy to any office or situation of life, it is only rendered the more ridiculous by being clothed in the costume of the day.

DR. HUNTER'S

SCHOOL OF ARTS AND INDUSTRIAL SCHOOL AT MADRAS.

It has been repeatedly said that the Arts are the handmaids of civilisation, but it is only of late years that the principle has been acknowledged and acted upon by European governments. Our Schools of Design are not yet twenty years old, and from the date of their foundation have run the gauntlet of mismanagement of various kinds until they have at last happily merged in the efficient establishment of the Department of Practical Art. It was a happy thought which suggested the union of this department with that of practical science. In this respect we had however been in some degree anticipated by our neighbours the French, who had some time previously attached schools of chemistry applied to the Arts to the national manufactures of the Gobelins and of Sèvres. We had also to a certain extent been anticipated by one of our own countrymen, who, almost unaided, established and brought into admirable working order a School of Arts and an Industrial School in the city of Madras. A comparison of the circumstances under which these establishments were respectively formed in France, England, and India, will show that the conditions were by no means equal.

In France and England the schools are under the immediate sanction of the government; they are designed for the improvement of the natives of the country, who speak the same language as their instructors. The masters are the most eminent men of the day. The lessons are elucidated by experiments performed with the most perfect apparatus that science can suggest, or money command; the materials are of the best kind. At Madras it was quite otherwise. The schools there originated in the philanthropy and enterprise of a private individual, to whose energetic superintendence they owe their present prosperity. There, the masters and pupils are of different races, and speak different languages. Instead of possessing the best apparatus and materials, the great object of the teacher has been to develop the resources of the country, and to find substitutes in indigenous productions for the expensive machinery and materials used in Europe. The difficulties of such an undertaking will be readily understood by those accustomed to study with all the aids afforded by European skill and science; the signal success, therefore, which has attended Dr. Hunter's schools will be hailed as equally honourable to his philanthropy and his talents. Independently of their interest as an evidence of the progress of civilisation, the experiments of Dr. Hunter are highly important in another point of view: we think they establish beyond a doubt the fact that India may become—and at no very distant time—a manufacturing as well as a productive country. Into this question, however, important as it is, we have not leisure to enter, our present object is to give our readers an account of the origin and progress of Dr. Hunter's schools, and to enlist the sympathy of all true friends of India in their behalf.

It would perhaps be difficult to find a person better qualified by his good taste, his education, and the variety of his attainments, for the task he has undertaken than Dr. Hunter. He received his education for the medical profession at Edinburgh. While at that city he studied natural history and botany under Professors Jamieson and

Graham, acquired a good knowledge of mineralogy, geology, and chemistry, and passed through a regular course of study at the School of Design in connexion with the Royal Scottish Academy, the first institution of the kind in Great Britain. His artistic-education was completed at Paris, where he learnt modelling at the School of Design. Soon after his arrival in India, he was sent as medical officer to Chingleput, about thirty miles south of Madras, where the duties of the station being light, he occupied himself in collecting minerals and objects of natural history; but the minerals soon became too bulky, and the specimens of natural history were destroyed by the ants. It then, he states in his journal, occurred to him, that instead of making collections of these objects, he might be more profitably employed in endeavouring to ascertain the economic uses in the arts, sciences, and manufactures, of some of the mineral, vegetable, and other products of India. The mineralogical researches of Dr. Hunter had made him aware that the vicinity of Chingleput abounded in clays, felspars and silicious rocks, proper for making pottery and porcelain of every description. The next step, therefore, was to institute experiments in manufacturing pottery with a view to improve the common ware of the country. For this purpose the Doctor, with the assistance of a native potter, acquired the technical part of the art, labouring himself at the potter's wheel. His attention was next drawn to the coarse and unsatisfactory mode of making bricks in India, and it occurred to him, that the prisoners in the jail at Chingleput might be advantageously employed in making bricks and pottery. He applied to the government and received assistance in the shape of funds and the services of two soldiers, who, having formerly worked in the Staffordshire and Welsh potteries, were qualified to instruct the prisoners. Under the direction of these men, the prisoners soon learned to make good bricks and tiles. The manufacture of pottery was attended with more difficulty, but this was at last accomplished so successfully, that the native potters, under the Doctor's direction, were enabled to work accurately from drawings. This part of the process was an easier task than was expected, "*as most of the native potters are accustomed to draw, and have a good eye for form.*" It was also found that the natives were very expert at throwing different forms on their wheels, and could be taught to copy any pattern with great accuracy; at the same time from being unacquainted with the advantages derived from a division of labour, they were slow at their work compared with Europeans.

The next difficulty was the want of a sufficient quantity of sulphate of lime (plaster of Paris) for the moulds; the expense of importation and carriage being very great. But Dr. Hunter, fertile in resources, brought his chemical knowledge to bear on the subject, and made artificial plaster of Paris from the refuse of the soda-water and nitric acid manufactures. The moulds, however, made from this artificial gypsum, were not found equal to those obtained from the native mineral, and Dr. Hunter caused a notice to be inserted in the newspapers that the mineral was required; when, to his surprise, he found it was produced in India in several localities. That from Ootatoor near Trichinopoly is considered by Dr. Hunter to be one of the most useful substances ever found in India; and he attributes the success of his experiments in the ornamental and statuary departments to the use of plaster of Paris for the moulds.

After improving the forms, he next turned his attention to the qualities of the pastes for the wares, and here again he found that India possessed a great advantage over most other countries, in being abundantly supplied with white granites and magnesian minerals, which yield all the substances required in the various departments of pottery. These are so abundant and various in the Madras Presidency, that specimens have been procured from twenty or thirty different localities. This alone, says Dr. Hunter, is sufficient to prove that India is peculiarly well adapted for becoming the seat of a large porcelain manufactory, as kaolin is very scarce in most other parts of the world, and commands a good price in the English and French markets; barely sufficient, however, he thinks, to make it a profitable cargo from India. The quality of the Indian kaolin may be estimated by the fact that Messrs. Copeland and Co., having made trial of a ton of this material, have called for a larger supply.

The facilities for making porcelain and pottery in the Madras Presidency are very great. In addition to the abundance and good quality of the materials, labour is cheap, and fuel may be procured at a trifling cost in a few years, should the present supply be exhausted. The experiment has been tried at Chingleput, of planting forest-trees for this purpose.

The variety of ware made at Chingleput is great. Between forty and fifty different qualities of pottery of various shades of red, yellow, buff, black, and brown, have been tried, besides a great variety of English, French, and Italian glazes. Several kinds of felspar, bone, and magnesitic porcelains have been produced on a small scale,—also statuary-porcelain. Salt-glazed ware, Majolica, Rockingham, and black Egyptian bodies have been made, as also the finer kinds of biscuit-porcelain. In connection with this subject, we must quote one fact which shows the demand in India for the ornamental goglets made in the manufactories established by Dr. Hunter, namely,—that the orders for large-stoppered jars and ornamental goglets became so great, that it would have taken an establishment of six hundred or eight hundred workmen to supply the demand; three bandy-loads of goglets were asked for at one station, and glazed jars were in demand everywhere: at one time there were orders to the amount of between 4000 and 5000 rupees.

In the year 1850 the machinery, apparatus, and moulds were removed by permission of the government to the orphan asylums in Black Town (Madras), where the manufactory of pottery is still carried on under the superintendence of one of the European soldiers (private Chesterfield) who was sent to instruct the prisoners at Chingleput.

After some time passed at Chingleput in the performance of his medical duties, and in philanthropic exertions to improve the condition of the prisoners, Dr. Hunter went to Madras. There he saw but too visible proofs of the lamentable poverty which he had long before observed to prevail among the native inhabitants. "A great deal," he says, "of the crime and misery of Madras can be traced to the extreme poverty of its inhabitants." He speaks in his journal often of the abuse of the charities, which are made a convenience of by the natives; even the jails and lunatic asylums are resorted to as the means of procuring on easy terms the necessaries of life. In the course of his professional duties the Doctor had frequently "traced the same paupers going the round of the Leper Hospital, the Monegar Choultry, and the House of Correction, within the short space of one year; and so skilled," he says, "are some of them in feigning or bringing on actual disease, that it is often difficult to detect their roguery. The approach of any great native feast often serves as a wholesome clearance to some of these institutions, and enables the medical officers to detect the malingerers." He then adverts to the injurious effects of the toddy-shops, and the prevailing use of intoxicating liquors and drugs, and in connection with this fact he mentions that almost the only trees considered worth cultivation near Madras are the cocoa-nut and palmyra, which are prized on account of the arrack and toddy which they yield, while the useful trees which produce firewood are so neglected, that not only is fuel become scarce in the neighbourhood, but the scarcity of trees has begun to exercise a deteriorating influence on the climate.

The want of employment extends to the East Indians or Eurasians, as well as to the Hindoos. With a view of relieving the poverty of the natives, and at the same time of elevating their condition in the scale of humanity, by furnishing the remunerative employment which so many were eager to obtain, Dr. Hunter succeeded in instituting, in connection with various scientific establishments, new occupations, which were all more or less related to the Arts, and which besides aimed at the grand object of developing the immense resources of India. Through his exertions, some of the natives were employed in pencil-drawing; others in making camera-obscuras; some in grinding glass and polishing lenses; others in cleaning the fibres of aloe, plaintain, palmyra, and cocoa-nut leaves, barks of cotton, and asclepias. Some were taught to cast bronzes, to cut marble, while others were instructed in making ropes and whip-cord; and, as a stimulant to industry, rewards were offered for the discovery of clays adapted for pottery, for native sulphate of lime, and for a substitute for linen-thread from the fibres of the plantain. The destructive effects of the Indian climate and the ravages of the white ants, suggested the importance of discovering some vegetable substance which would furnish a paper not liable to injury from these causes. With this view, Dr. Hunter, after first studying the practical details, as he had formerly done in the case of the pottery, set on foot a paper-manufactory, and instituted a series of experiments on various plants, in order to discover one which, while it combined the advantages derived from paper made with linen and cotton rags, should be able to resist the effects of the climate.

The natural consequence of this stimulus to industrial activity, of which Dr. Hunter was the very life and soul, was the establishment, under the able superintendence, and on its commencement, at the cost, of the Doctor, of a School of Arts at Madras.

A taste for the fine arts seems intuitive in India. In executive or technical skill the Hindoos have scarcely ever been surpassed by any nation; yet while we acknowledge the grandeur and sublimity of some of the Hindoo temples, or the marvellous beauty of the architecture of the Mahommedan era, the perfect execution of the monster gods and sacred animals sculptured in the hardest granites and pophyries, the exquisite tracery-work of the perforated stone screens, the perfection of the castings in metal, the durability and beauty of the enamels, the chasings in gold and silver, the delicacy of the silver filagree-work, of the mosaics, and of the miniature paintings on talc and ivory, we must yet acknowledge

that in sculpture and painting, the inhabitants of India have not been distinguished by that mental power which has obtained immortality for the artists of Europe. Although however they have failed in attaining the highest and most intellectual station as sculptors and painters, they have, by the universal consent of the best judges, carried Decorative Art to a degree of excellence which though it may have been approached by other nations, has never been surpassed. Their skill in the arrangement of the lines of the design is not less admirable than the harmonious combination of the colours. Nor are these observations applicable only to one era of Indian history or to one locality, but the same beauties which distinguish the decorations of the Taj-Mahal, and the tomb of Ackbar, are recognised in the modern carpets and shawls of Cashmere, the brocades of Ahmedabad and Benares, and the enamels of Scinde, Lahore, and Rajpootana.

In what manner this purity of taste in design, and feeling for form and colour, are transmitted from father to son, is still problematical. The most probable surmise is that they are perpetuated by the constant contemplation of what is good and excellent of this kind. The natives possess a natural aptitude for drawing; the carpenter who has occasion to sign his name, but is unable to write, instead of affixing the cross, as is done in this country, draws, where his signature should be, a gimlet; the weaver, a shuttle; the cutler, a sword; the potter, a vase; and so on through all the handicrafts; even the women, whose education is so wofully neglected, amuse their leisure hours in inventing and drawing on the ground in front of their houses designs which are frequently remarkable for the elegance of the lines, and the intricacy of the pattern.*

THE VERNON GALLERY.

IN OLD HYDE PARK.

P. Nasmyth, Painter. A. Willmore, Engraver.
Size of the Picture 1 ft. 3 in. by 11½ in.

WERE we not satisfied that this picture has for many years borne the title here given to it without contradiction, we might be inclined to dispute its correctness, so unlike is it to any spot now in Hyde Park with which we are acquainted. In fact, it seems to be a view in some rural district, far away from the turmoil and the thronging population of our great metropolis. And yet assuming it to be a veritable sketch made in the park, of which there seems little doubt, it must have been taken during the present century, for Nasmyth did not come to London from Scotland — the country of his birth —till about 1805; the picture itself bears no date that we have been able to discover. It may not unreasonably be supposed that such a cottage as this might have existed in some of the wooded spots in the park, but we are quite unable to identify the distant parts of the scene.

Of the thousands who congregate in Hyde Park during the season, when it becomes the most fashionable and most frequented resort in the metropolis, few there are, doubtless, who know anything of its early history. Prior to the time of Henry VIII., the manor of Hyde, or *Hida*, was the property of the Abbot and monastery of St. Peter, Westminster, now more commonly known as Westminster Abbey. At the dissolution of the monastic orders, Hyde Park passed into his own possession, and has been considered a Royal property ever since.

Nasmyth has made a pretty little picture of his rustic-looking materials; it is undoubtedly one of his early works, as it is rather deficient in that minute detail of foliage which characterises his more advanced productions.

* To be continued.

THE EDUCATIONAL USES OF MUSEUMS.

PROFESSOR EDWARD FORBES opened the session for the year 1853-4 of the Government School of Mines, by delivering a lecture on the subject which we have taken as the title of the present article. The importance of this appears to us so great, that we desire to devote a few columns of the *Art-Journal* to its consideration, in the hope of extending the views which Mr. Forbes put forth so ably in his lecture, over the length and breadth of the land. It is not our purpose to confine ourselves within the limits to which the lecturer was chained, taking Professor Forbes's text, and using his ideas, where they suit the purpose of our argument, we hope to amplify them, and place the important subject in the strongest point of view.*

For some years there has been considerable commotion throughout the United Kingdom on the subject of education. It was at first, like the moanings of distant storm, the mere expression of a slowly awakening feeling,—that the cultivation of the human intellect would not make men worse citizens or less diligent servants. The thinking few began to question the truth of "a little learning is a dangerous thing," and to ask each other if there was really the danger which Pope and his school imagined, in allowing the multitude to taste the waters of the spring of knowledge. A few bold men tried the experiment, and, notwithstanding the censures of many, and the fears of a still greater number, it was soon rendered evident that a man did not become less honest, or less industrious, by learning something of the great store of knowledge which has been gathered together—the harvests of many ages.

Since that time, the feeling has been increasing, and has found expression in a more distinct utterance, that the moral condition of mankind, bore a direct relation to the correct cultivation of the human intellect. It is a law in physics, that a given amount of force must produce a certain quantity of power—that an equivalent of heat is the cause of a definite degree of mechanical force,—and that the same degree of mechanical force will produce the same equivalent of heat,—that they are, indeed, convertible quantities; so in moral science, the advance of the intellectual powers produces an exact equivalent of goodness in the world, and every truth, howsoever simple that truth may be, of which the human mind gains possession, is a motive force by which man is impelled to higher duties and led to more exalted aims.

As we have slowly become convinced of the truth of this, we have sought for the means of imparting instruction with the greatest readiness to the greatest number. Curiosity is a development of one of the prime movers of the mind; the desire to see that which is strange, the wish to know that which is mysterious, leads to discovery, and is the element upon which we must act if we would cultivate exact habits of observation. Out of this has arisen the desire to accumulate illustrations of natural history, examples of the works of those nations which have passed away, and specimens of the varieties of manufacture which are the result of the industry of men in countries far removed from our own; the establishment, in fact, of museums.

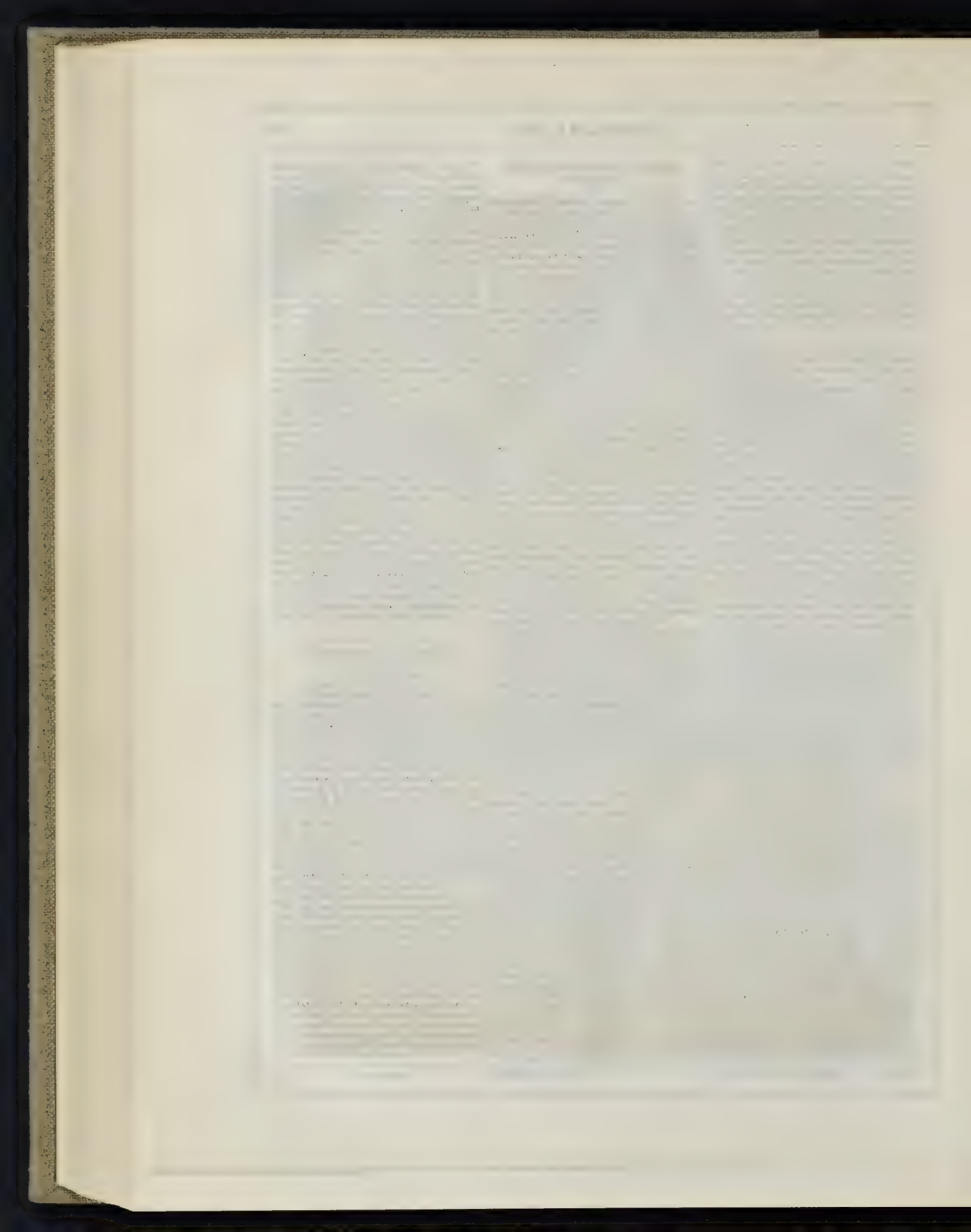
That there is a most intense desire to learn, is proved by the numbers which crowd the galleries of the British Museum. We may be told this is idle curiosity, and that but little good results from the visits which the thousands pay to our national collection. That all the good which is to be desired is not produced, is true: but, nevertheless, every visit of each man, woman, and child is a fact in proof of the innate longing of the mind to gather information. That the result falls short of the effect which we desire is, likewise, strong evidence of the fact that the minds of these visitors have not received that training which is required to render them impressible, to make them the recipients of the truths which they survey.

That which we have usually called education has been a system of learning signs, by which ideas are expressed. Thus we become acquainted with the thoughts of those who have, from peculiar conditions and circumstances, advanced beyond their brethren, and who have gathered truths and registered them: men who have had ears to pulsate with sounds to which other men were deaf as adders; eyes which saw lights and beauties where their brethren perceived but mists, or fancied an impenetrable darkness. To learn to read such thoughts was, and is, of the utmost value; that learning which we call classical cannot be dispensed with. If we exclude it from our systems of education we do more to retard the advance of knowledge than was done by the burning of that library in which all early literature was stored. Without the literature of Greece and Rome we should be in the position of those races which existed before those great kingdoms were: we should go back on the dial of progress to that point which indicated the morning, instead of standing as we do near the hour of noon. Thought is cumulative: the additions are small in quantity and slow in action, therefore we cannot afford to lose the trace of a new thought, as it is only by many added thoughts that we eventually gain a truth. But all men cannot become classic scholars, and even did they—something more than this is required. In human progress there is no standing still; we advance or we retrograde. We must, therefore, add to those stores of truth and beauty which the thinkers of antiquity have garnered for us, and this can only be done by learning to observe for ourselves —by endeavouring to read the

> "Tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything."

Since it is not practical for any man to examine for himself all the examples of creative power in their natural situations, the most efficient mode of instruction becomes that of gathering together a choice set of such examples, and arranging them in such a manner that their natural relations can be at once seen and studied. Again, each effort of human thought, whether it has been exerted in the creation of the beautiful in Art, or of the useful in manufacture, should be thus gathered together, and so systematically arranged that the order of progress should be easily traceable, and the peculiarities of each class distinctly seen. To follow the ideas, in which we entirely agree, of Professor Forbes, with regard to the educational value of museums, they cannot alone and of themselves educate, but they can instruct the educated, and excite a desire for knowledge amongst the ignorant. The labourer who visits the British Museum is not so much struck by the extent and variety of what he sees, as by the order and harmony in which the

* Professor Forbes's Lecture is published by the Stationery Office, and may be obtained through the Messrs. Longman & Co.





different groups are arranged. He here sees that all objects, however small, have their value and meaning, and instead of regarding objects as useful, useless, or curious, the three terms to which his classification is confined, he begins to view them in a new light, and the fields, and the flowers, and the stones that surround him begin to excite a new interest within him. He acquires a new sense in the thirst for natural knowledge, whilst he loses that for beer which has tortured him before; he becomes a better citizen and a better man.

The great purpose of museums is to stimulate the observant powers into action. In our educational systems this has been hitherto entirely neglected, and even at our universities men have been educated into a refined taste of a peculiar order, and a habit of reasoning which is more remarkable for its subtlety and ingenuity than for advancing the truth. Of a knowledge of natural phenomena our university men were strangely deficient. A man of their own, but one who had escaped the trammels of our university system, said, "Take any fifty of our classical scholars and of our mathematical prizemen, and I will undertake to say not ten of them can tell us why water rises in a pump." There is too much truth in this assertion, although it cannot but be admitted that the man of science is disposed to place his own system of instruction far too high, and to depreciate the classical system too indiscriminately. Every man may be taught to observe, but every man cannot be taught to read Euripides in the original; every man may learn something of natural philosophy, while there are but few who can hope to study the philosophy of Plato.

By gathering together in museums the most striking examples of any phenomena, the curiosity is quickened, attention is aroused, and habits of observation are formed. From these we may advance to scientific instruction, and the discovery of new truths.

Museums are the best text-books for this united education, but a collection is valueless unless it is interpreted to the observer. A collection of minerals, or of shells, or of manufactures are merely objects of curiosity, pleasing from their colours, forms, and evidences of ingenious contrivance, until they are shown to be something more. Museums should be accompanied by competent teachers, from whom the public could receive that information which they desire. This does not apply to the natural history department of a museum only, but equally to its historical and its antiquarian divisions.

A visitor to the Nineveh gallery of the British Museum is pleased at seeing there the works by which a section of the city, of whose fall Jonah prophesied, was adorned, arranged upon the walls. The gigantic human headed bulls and lions, and the engraved stones strike him with something of wonder and surprise. But could he, there and then, learn the story which these inscribed stones tell of Sennacherib and his race, the proof which they afford of the truthfulness of bible history, how valuable would be the teaching. The fragments of marble in the Elgin collection are valuable only to the man of educated taste: why might not every visitor be made acquainted with that perfection of Art which may be traced over every marble fold, and which gives almost life to the sculptured stone?

The British Museum is a mighty book, which is studied by the public in the same manner as a child studies an illustrated volume: he examines the pictures, is pleased, and turns them over, not caring to essay the task of understanding the text of which these pictures are but the illustration.

The Museum of Practical Geology has already commenced the system of giving lectures to the working man on its collections. These are to be continued, and from the success which has attended these lectures,—the theatre of the institution being crowded nightly with a most attentive audience of artisans—we may hope that other institutions in London and in the provinces may be induced to adopt some such system of interpreting the museums which are in connection with them.

The museums in the country, and even in our largest towns and cities, are very far from being that which it is desirable they should be. Professor Forbes very justly censured the system of gathering together collections of Indian spears and arrows, jars from Japan, a small shoe from China, and a tattooed head from New Zealand. Such things as these are curious in their way, but they occupy the room which might be filled by examples of a high educational value.

All museums should, in the first place, be formed on the principle of illustrating the peculiar characteristics of the locality in which they are founded: the local antiquities, the natural history as illustrated by the Fauna and Flora, the geology and mineralogy of the district, and the peculiar manufactures. This being effected, the museum might then be extended to the arrangement of groups of objects which would tell the story of other lands, if it was thought advisable, and the funds were ample enough to do this well. At York, at Newcastle, at Ipswich, at Belfast, and several other places, this plan has been very fully carried out, and we know of a few other museums which have been founded on the principle of collecting examples of every phenomenon occurring within a prescribed area, and the result has been most satisfactory. These are, however, the rare exceptions to the general rule.

The advantages to the collectors of local treasures are exceedingly great. Habits of observation are cultivated, and every spot of earth over which they go in their search for specimens, becomes ten times more beautiful than it was before. Flowers which were never before seen, will be discovered in the hedge-rows. Minerals which were not known to exist in the locality will be found; and curious antiquities will be discovered. To those who visit such museums, they become of the utmost value. A brief survey of the cases, neatly kept, and carefully labelled, will at once inform every visitor of the productions of the district, and instruct him where to find those things which are rare and beautiful. Another advantage of such a museum is, that it can be got together by a little industry, at scarcely any cost. Every town throughout the country, might readily have its museum in connection with its institution. Indeed, the very gathering of it together, might be made the means of instructing the members of the society, of whatsoever class or order it might be.

We have scarcely a museum of local manufactures in the country; yet how easily might they be formed in all our manufacturing districts, and how valuable would they become. A museum illustrating the history and present state of the steel-manufactory of Sheffield; of the hardware of Birmingham; of the pottery of Staffordshire: of the lock-manufacture of Wolverhampton; of the ribbon-trade of Coventry; the cotton-spinning of Manchester, and so forth, would be the first place visited by the stranger; and to the inhabitants it would be equally valuable as a record of progress, and as affording examples upon which, and by which, he might improve.

The Great Exhibition, divided as it was into courts and areas, representing special industries, was an example of what should be done. If attempted, nothing could be more easily accomplished, and few things would tend more to advance the system of practical instruction, which is the topic of the day. At our schools, it has been the custom hitherto, to repress all "childish curiosity;" but now we desire to the utmost to encourage it. Children are to observe; they are to learn to think; and, in addition to learning signs for ideas, they are to essay upon ideas themselves. The psychological phenomena of the times are a curious study; the result is still a problem which time only can solve. The hope we entertain is, that in rushing after the *practical*, the *abstract* will not entirely be lost sight of; that in our over-anxiety to secure the *real*, we do not forget the advantages which ever arise from the study of the *ideal*;

> "A thing of beauty is a joy for ever,"

and so to cultivate the mind, as to secure a delicate appreciation of the beautiful in Nature and in Art, is the highest office of education, and it should be the constant aim of the educator. The educational value of museums will be in exact proportion to their powers of awakening new thoughts in the mind; advancing upwards from the study of a shell or a crystal, to the larger phenomena of nature, we may ascend through the beautiful to the sublime.

It must not be understood by what has been said, that it is our design to depreciate the value of collections illustrating the peculiarities of other times and lands than our own. Far from this; but we wish to show the inutility of attempting many such collections in such a country as ours. A few metropolitan collections, to tell a world-story, should be carefully looked after, and at almost any cost obtained. The British Museum is a Temple of Truth, from which no one can come away without being wiser than when he entered it; and being wiser also better. The museum and gardens at Kew, telling their beautiful story of the vegetable world, are a source of almost endless information, and of fresh-springing sources of delight. The Museum of Practical Geology in Jermyn-street, is no less admirable in its direction, and it will be, when systematised and catalogued, a most instructive collection. The Museum of Manufactures at Marlborough House, as telling the tale of ancient and modern, of home and foreign, industries, has a value as an educational collection, which is scarcely yet appreciated, but from which the greatest amount of ultimate good must arise.

The greatest result of the Great Exhibition has been that it has forced upon the government the necessity of aiding in the development of those minds, from which all the improvements of our industries must spring.

The universal truth of Aristotle's criterion of an honest and intelligent government, is every year rendered more evident. "A government," says that philosopher, "ruling for the benefit of all, is, of its very nature, anxious for the education of all, not only because intelligence is in itself a good, and the condition of good, but even in order that its subjects may be able to appreciate the benefits, of which it is itself the source; whereas a government ruling for the profit of its administrators, is naturally willing to debase the mind and character of the governed, to the end that they may be

disqualified to understand, to care for, and to assert their rights."

Our government has established a Department of Science and Art, with the object of carrying out a system of industrial instruction in this country, and at the head of each section they have placed officers, chosen from the zeal and ability which they displayed in organising the Industrial gathering of 1851, whose duties it is to found and superintend in every part of the country, the means by which the want which the people feel may be supplied. After the deepest consideration of all the conditions which surround our system, and a careful examination of all the recommendations which have been made on the subject of education, we feel ourselves placed in the very humiliating situation of declaring, that we believe we are, as a nation, *ignorant of our real wants.* When we say this, we are quite aware that a vast number of plans have been put forth by which the object—general industrial instruction,—might be gained. But the very fact of the number, and of the conflicting character of these plans, proves our position. An able writer and deep thinker says, with too much truth, "The difficulty of all educational improvement in Britain, lies less in the amount, however enormous, of work to be performed, than in the notion that not a great deal is requisite. Our pædagogical ignorance is only equalled by our pædagogical conceit; and where few are competent to understand, all believe themselves qualified to decide."

We hear it again and again objected to the movements of the Department of Science and Art, that it is working without any fixed idea, without putting forth any tangible proposition upon which the people can fasten. We believe that it is at the present moment impossible to do this, and that if it was done, it would only prove the presumption of the propounders. So deep is our ignorance of all that concerns instruction in those divisions of knowledge which are applicable to human industries, that now, when it is proposed to establish industrial schools, it is discovered that were they founded, we could not find teachers for them. Before therefore it is possible to extend the system or systems of Scientific and Art education, it is imperative that we educate teachers. If at the present moment twenty schools were to apply to the Department, each for a teacher of mechanics, it would not be possible to supply one quarter of them with a sufficiently qualified instructor, and this is equally the case in other sections of the required knowledge.

Under these circumstances which is the wisest course to adopt? We must not, because we see our difficulties, because we perceive an enormous labour before us, stop. The cry is onward and we must advance with "progress" on our banner. Although we may not find teachers as they are required for the extension of scientific and of Art knowledge, we may commence, at once, a system of training by which the minds of our youth may be fitted to receive the instruction readily, when the instructors are found.

Museums, properly organised, would have an educational value of the highest order at the present time, and if instead of attempting schools which must for some years prove unproductive, the organisation of "Practical" museums was made the object of the New Department of our government, we believe the result would be all that could be desired. Certainly, one great, perhaps the greatest object, would be gained; we should be adopting the best possible course for cultivating habits of observation, and without these any amount of instruction in science or Art, would be but as seed cast into stony places.

PORTRAITS OF THE BUONAPARTE FAMILY.

We have been favoured with the sight of a series of family portraits which, considered even apart from their value as works of Art, must have always been regarded with deep interest; but now, through the capricious fortunes of France and her rulers, they command a double share of attention. They are life-sized portraits of seven of the principal members of the Buonaparte family, and are the property of a German gentleman, Herr Wetter, 67, Myddleton Square. The history of these pictures is coincident with that of a long catalogue of precious works that, during the last war, changed ownership by right of conquest; but these were not in the list of productions that were gathered under the protecting wings of the French eagles. They were painted by Gerard for Jerome Buonaparte, and were in the palace at Hesse Cassell, which he inhabited as King of Westphalia. In the year 1813, however, when the country was over-run by Russian troops—in a sudden descent upon the capital the Russian general Czernitschef possessed himself of the portraits, together with all the objects of Art which Jerome had not had an opportunity of removing. When the allied armies re-crossed the Rhine, the pictures were sold and became eventually the property of the father of the present possessor, just in time to save the series from being broken by being sold piecemeal. These pictures are eminently of the French school, the period being especially defined by the style of the dress of the female members of the family, the period of their execution being that of the zenith of Napoleon's power. We see, therefore, Joseph as King of Spain, Jerome as King of Westphalia, and Hortense and Madame Letitia presented with accessories of regal dignity. The portraits, it may appear, were executed for Jerome, and were perhaps in his palace at Wilhelmshöhe from the time of their being painted. They are remarkable for high finish, indeed they have much the character of enlarged miniatures; the heads generally are distinguished by a striking individuality, insomuch as to impress the spectator that they are all remarkable identities; some of the faces are admirably successful in the realisation of a *morbidezza* rivalling the warmth and transparency of life—the face of Queen Hortense is marvellously endowed with this quality. The figures are presented under a broad light which exacts a high finish in every accessorial item. The principle of the chiaroscuro is the same in all; very different from that of our own school, and the very antipodes of the simple obscuration of Spanish backgrounds. The works are in the most perfect preservation; they are generally thinly painted, and apparently with a vehicle consisting principally of oil with but little, if any, varnish. The portrait of the Emperor Napoleon presents him standing, wearing his green uniform and well-known hat. He is circumstanced in an open background, affording a view of the palace of the Empress Josephine, at Malmaison, from which circumstance, and his appearance, it may be supposed that this portrait was painted about the year 1808. As the work is marked by characteristics which an artist never feigns, it may be received as a very accurate impersonation. It will be believed that Gerard testifies of his subject with scrupulous fidelity; we see him here very different from all pictorial and historic representations, and we all know well enough what he was personally, to be enabled to determine between this and those. Letitia, the mother of the emperor, is seated on a couch, and wears a white satin robe embroidered with gold, and a tiara of diamonds. The features are of a much higher cast than those of the other ladies represented, and the entire presence is that of a person not unaccustomed to circumstance and ceremony; such are the ease and dignity which the artist has succeeded in communicating. The more mellow and less transparent flesh surface happily marks maturer years. The portrait of the Emperor is a more simple *ensemble* than this, the former being made out by mere contrast, while the latter is a descriptive and sustaining combination, of which every contributive is produced with extraordinary imitative care. Joseph, the brother of the Emperor and King of Spain, is pourtrayed in all the magnificence of the royal coronation robes — blue velvet and ermine sparkling with diamonds and gold—he stands upon an estrade before the throne. So entirely different is the cast of feature from that of the preceding impersonations, that no community of form is at all discoverable; the whole of the material of the composition is rendered with surpassing truth—the texture and folds of the velvet, the reality of the accessories and sumptuous appointments, cannot be surpassed in Art. The fourth of the series represents Jerome, King of Westphalia, the only surviving brother of the Emperor Napoleon and now heir-presumptive to the French throne. He is attired in his chasseur uniform, and wears the cross of the legion of honour and two German orders and star with a legend—translatable "Frankness and Fidelity." He is represented as standing in the neighbourhood of Cassel, near the palace of Wilhelmshöhe. The fifth portrait is that of Jerome's queen, Catherine, Queen of Westphalia—she is seated on a throne with the circumstance of royal state. She is the daughter of the King of Wurtemburg, and his queen, the eldest daughter of George the Third—princess-royal of England. The features of this lady are distinguished by a likeness to those of the female branches of our royal family. The third lady of the series is Hortense, Queen of Holland, mother of the present Emperor—she wears a black velvet pelisse, embroidered with gold, and is seated in a garden peristyle, beyond which appears an agreeable landscape composition—near her is a vase containing the flower called by her name. The skill of the artist in flesh-painting is particularly remarkable in this picture; the face is finished with the minute manipulation of miniature, and coloured with a freshness and transparency approaching the warmth and animation of life. Hung by the side of this picture is a copy of the same dimensions, and the difference between the two is pronounced in the parts most difficult of management; for instance, the mask is comparatively opaque and dry, but in all else the imitation is very accurate. Gerard's manner in face-painting is peculiar and difficult of imitation without practice; the pulpy transparent freshness is obtained by floating the colour in vehicle. The eighth picture is a portrait of Count Waltersdorf, Marshal of King Jerome. This officer is presented in full uniform, and also of the size of life, like the others. Gerard was one of the most eminent of the followers of David. Had he never painted any other picture than his "Entry of Henry the Fourth," this had won for him a sufficient reputation. In portraiture he ventured to be less theatrical than the painters of his day. In seeking a sensible identity of his sitters he will continue to be understood when the like works of his contemporaries in more matter-of-fact times must be regarded as caricatures—which in truth many of them are; thus in painting for posterity he best served his own reputation. We may fairly compare his portrait of the Emperor Napoleon with that of David, we mean that in which he is represented as crossing the Alps on a fiery charger. In the portrait, which forms one of this series, we see him as he was seen daily, every characteristic recorded, no peculiarity forgotten. We have never seen a sequence of family portraits so full of interest, not only as regarding Art-history, but as bearing on the history of Europe as well in the tumultuous past as the boding present. The gentleman who owns this singularly interesting collection of portraits of this most remarkable family of the modern world, is naturally proud of the acquisition, which he values (as he may well do) very highly—considering them as choice treasures which are in fact pages of history.

EXAMPLES OF GERMAN ARTISTS.



THE MARTYRDOM OF STEPHEN. E. Steinle. Acts ch. vii., ver. 59, 60.



MARY WASHING THE FEET OF CHRIST. G. Jäger. St. Luke, ch. vii., ver. 38.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.

The Annual General Meeting of the subscribers to this excellent institution was held at the committee rooms, 32, Sackville Street, Piccadilly, on the 25th of August. The present state of the society may be gathered from the following extract from the report read on this occasion.

The subscriptions at the last anniversary dinner, including a third donation of 50*l.* from H.R.H. Prince Albert, its patron, with subsequent additions, amounted to 614*l.* 15*s.*

The following are the receipts for the year, from June 30th, 1852, to June 30th, 1853.

In Life Subscriptions and Donations . .	£553	8	6
In Annual Subscriptions	92	10	0
Dividend on Funded Stock	430	14	6
,, on Jernegan Bequest.	12	2	6
	£1088	16	0

Since the report to the last annual general meeting, 100*l.* stock Three per Cent. Consols has been purchased, at a cost of 99*l.* 7*s.* 6*d.*, in accordance with the laws. The funded property now consists—

In the Three-and-a-Quarter per Cent Annuities	£11,660	13	5
In the Three per Cent. Consols	1827	0	9
In the Three per Cents. Reduced (the Jernegan Bequest)	404	6	8
	£13,892	0	10

Relief has been distributed during the year to 60 cases, at the half-yearly distribution of the funds, by sums amounting to 688*l.* 10*s.*; to six urgent cases, 170*l.*; and to two cases on the Jernegan Bequest Fund, 12*l.* 10*s.*, making together 871*l.*

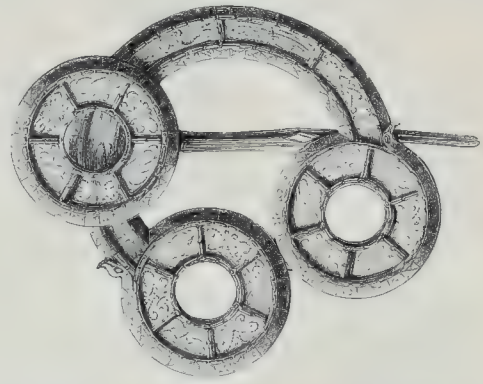
The following cases deserve especial notice:—The widow of a landscape-painter, whose three children have been afflicted by a malignant fever, a second donation, 15*l.*; an architect, confined by illness four months, a fourth donation, 18*l.* 10*s.* and 6*l.* 10*s.* from the Jernegan Bequest Fund; a female water colour artist, a second donation, 15*l.*; the widow of an historical and portrait painter, with three children, 20*l.*; the wife of a sculptor, now unhappily confined in a lunatic asylum, a donation of 20*l.*; the widow of a miniature-painter, and portrait in crayons, who had been a director, and several times steward at the anniversaries, and with four children dependent on her, a donation of 30*l.*; a miniature and landscape painter, suffering with paralysis, 75 years of age, a second donation, 25*l.*; an historical and domestic painter, aged 64, under mental imbecility, and a member of the Artists' Annuity Fund, a second donation, 15*l.*; an engraver afflicted with paralysis, with a wife and six children, a second donation, 20*l.*; a sculptor 71 years of age, in great embarrassment, a member of the Artists' Annuity Fund, a third donation, 15*l.*; a landscape and historical painter, aged 70, in great destitution, a fifth donation, 15*l.*; a painter of rural and sentimental subjects, 60 years of age, in a state of physical prostration, a donation of 20*l.*; the widow of a sculptor with eight children, a donation of 25*l.*; the widow of a landscape-painter, a donation of 20*l.*; a miniature-painter aged 83, confined to his room, 20*l.*; the widow of a lithographic artist with five young daughters, a donation of 25*l.*; an architectural draughtsman and engraver with a wife and eight children, and his effects under distraint for rent, a donation of 35*l.*; an artist in chalks and water-colours, suffering from the rupture of a vessel, with a wife and three children, a donation of 20*l.*; a painter on glass with a wife and three children totally dependent on him, and his goods under distraint for rent, a donation of 30*l.* We specify these cases at length to show the working of the Institution and the benefits it confers upon deserving artists.

We have the greatest pleasure in stating that John Rowland Durrant, Esq., a member of the Stock Exchange, has left the munificent sum of 3000*l.* as a legacy to this Society.

The Right Hon. B. Disraeli has consented to preside at the next anniversary dinner.

THE PROGRESS OF ART-MANUFACTURE.

Resuming our occasional reports of the progress of Art-manufacture, we commence with an engraving of an imitation antique Brooch, manufactured by Messrs. R. & J. Gardner, of Dublin.



The Cup, engraved underneath, was manufactured by Messrs. E. & E. Emanuel, of Portsmouth, and was presented by the Queen to the Royal Yorkshire Yacht Club. It is an elegant production; its edge, or mouth, is formed of highly-enriched shell-work; the handles are represented by dolphins; the body of the cup rests on a mass of coral which rises from the water that forms the base or foot of the composition. On this base are two groups, representing Neptune and Britannia riding on sea-horses, the whole supported by dolphins and shell-work.



A bronze BELL, from the foundry of MM. VAN AERSCHADT & VAN ESSEN, of Louvain, is a beautiful specimen of the metal-work for which Belgium has so long been deservedly celebrated.



From the establishment of Messrs. SPIERS & SON, of Oxford, we have procured a drawing of a papier-mâché TABLE designed and executed by artists in their employ. It exhibits elaborate ornament of a character that accords with the object; in the centre is painted a distant view of the city.



EXHIBITION AT PARIS IN 1855.

THE following circular has been issued to artists, conveying an invitation on the part of the French to send works to the proposed universal exhibition, to be opened at Paris in 1855:—

"The Board of Trade has received information from the Secretary for Foreign Affairs, stating the French Ambassador has communicated to him that a universal exhibition of the Fine Arts is to take place at Paris, in May, 1855, at the same time as the Exhibition of Industry. The French government expresses a desire that this exhibition may be as complete as possible, and that its organisation may be arranged in a manner to give satisfaction to every nation invited to assist in it. The artists' works will be forwarded gratuitously to Paris, and the arrangement of them will not entail any expense on the artists exhibiting. Information of further arrangements will be afforded, as soon as they are made.—HENRY COLE, LYON PLAYFAIR, *Joint Secretaries.*"

Pictures were not included in our exhibition in 1851; but the French exhibition, it appears, as far as we understand it, is open to all. To institute regulations for an exhibition of Art-manufactures is not difficult; but to deal similarly with a multifarious assemblage of Fine Art, is one of the most intricate subjects with which a committee or a jury can have to deal. The difficulty was felt by the commissioners of 1851, and the question of Fine Art was "shelved." Our own best painters would, as usual, have stood aloof, and it would not have been fair that our school should have been represented by its Bavii and Mævii. The subject of national representation is again agitated; but this time in a manner so serious, that it is earnestly to be hoped that something will be done to save the reputation of British Art from its friends. The invitation is given in good faith, and so it should be met; but it will not be met so, otherwise than officially—we mean that to artists who are bad men of business, and not the best critics of their own works—too much must not be confided. The only way to secure a fitting representation of our school, is to place the matter in the hands of a committee, to whom there is only one course open. Those painters of our school whose works are of any value, have commissions for years to come; if these will not send their works to an especial exhibition at home, they will not send them to the continent. The only way, therefore, to meet the difficulty would be to procure, if possible, certain of the best productions of living artists from the possessors, who would, we think, under guarantee, be induced to exhibit them. There would, for instance, be no difficulty in sending Maclise's "Hamlet" and one or two others from the Vernon Gallery, and to a selection of this kind a captivating gallery of water-colour drawings might be added. Our painters are impressed with the feeling that their chances of sale on the continent are *nil*, and hence they will not devote many months to the execution of such works as would be worthy of their reputation. Who that has ever penetrated the so-called studios of Rome, Florence, and Venice, of Berlin, Munich, and Paris, has heard our country otherwise considered than as the *ultima Thule* of Art,—our painters spoken of otherwise than with a sneer? The present is an occasion which should not be lost in remedying in some degree this otherwise hopeless ignorance. If anything is to be done it can be done only in the way we suggest; we have reason to know that many considerations, to them all-important, weigh against making any effort even for a home-exhibition upon extraordinary occasions. It is, however, unquestionable that unless British Art is worthily represented (and that, we believe, can be effected only by *borrowing* from possessors), it will be far wiser to decline the invitation *in toto*. We believe, however, that such loans, for so worthy a purpose, can be easily effected, and that, consequently, the honour of our artists, and the glory of our country may be eventually advanced by the exhibition in question. Certainly, one example of each of our leading painters should be contributed; as we have intimated, the difficulty will be in the selection. We shall, no doubt, have occasion to recur to this subject.

GERMAN SCULPTURE.

THE engravings which occupy this page are from a series of statues recently imported into this country by the sculptor, M. Jean Leeb, of Munich. The



SPRING.



SUMMER.

series is intended to represent the "Seasons," each period being typified by a male and female figure; they are modelled in a fine red terra-cotta, and are respectively are truthful and poetical, if not novel. Spring, lightly clad, with the yoke of the plough and early flowers; Summer, almost nude, with wreaths and garlands; Autumn, more warmly clothed, with sheaves, fruit, and the vintage jug; and Winter, closely draped, with a fire-vase. M. Leeb is the sculptor of the fine group of the "Son of Niobe," engraved for the *Art-*

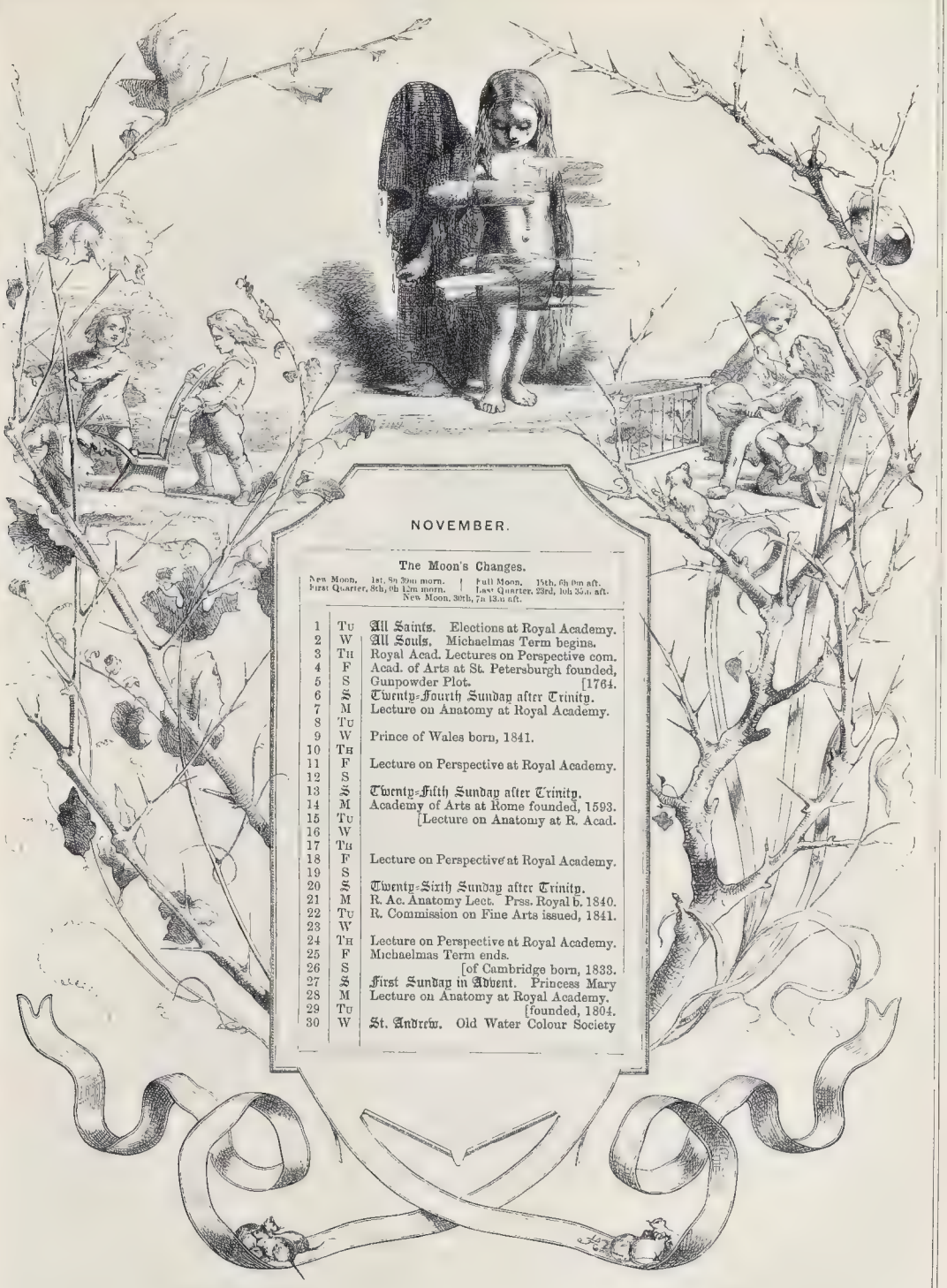


AUTUMN.



WINTER.

five feet in height, consequently are well adapted for external ornaments in gardens, &c. The attributes which the sculptor has assigned to each "Season" *Journal* of last year, which our readers will doubtless recollect. In Germany his reputation mainly rests upon his numerous monumental sculptures.



NOVEMBER.

The Moon's Changes.

New Moon, 1st, 8h 39m morn. | Full Moon, 15th, 6h 0m aft.
First Quarter, 8th, 9h 12m morn. | Last Quarter, 23rd, 10h 35m aft.
New Moon, 30th, 7h 13m aft.

1	Tu	All Saints. Elections at Royal Academy.
2	W	All Souls. Michaelmas Term begins.
3	Th	Royal Acad. Lectures on Perspective com.
4	F	Acad. of Arts at St. Petersburgh founded,
5	S	Gunpowder Plot. [1764.
6	S	Twenty-Fourth Sunday after Trinity.
7	M	Lecture on Anatomy at Royal Academy.
8	Tu	
9	W	Prince of Wales born, 1841.
10	Th	
11	F	Lecture on Perspective at Royal Academy.
12	S	
13	S	Twenty-Fifth Sunday after Trinity.
14	M	Academy of Arts at Rome founded, 1593.
15	Tu	[Lecture on Anatomy at R. Acad.
16	W	
17	Th	
18	F	Lecture on Perspective at Royal Academy.
19	S	
20	S	Twenty-Sixth Sunday after Trinity.
21	M	R. Ac. Anatomy Lect. Prss. Royal b. 1840.
22	Tu	R. Commission on Fine Arts issued, 1841.
23	W	
24	Th	Lecture on Perspective at Royal Academy.
25	F	Michaelmas Term ends.
26	S	[of Cambridge born, 1833.
27	S	First Sunday in Advent. Princess Mary
28	M	Lecture on Anatomy at Royal Academy.
29	Tu	[founded, 1804.
30	W	St. Andrew. Old Water Colour Society

Designed and Drawn on the Wood by Jane Hay. Engraved by Dalziel, Brothers.



Drawn by T. B. Aylmer

Engraved by J. and G. F. Nicholls

PORTA SAN NICOLO, FLORENCE.

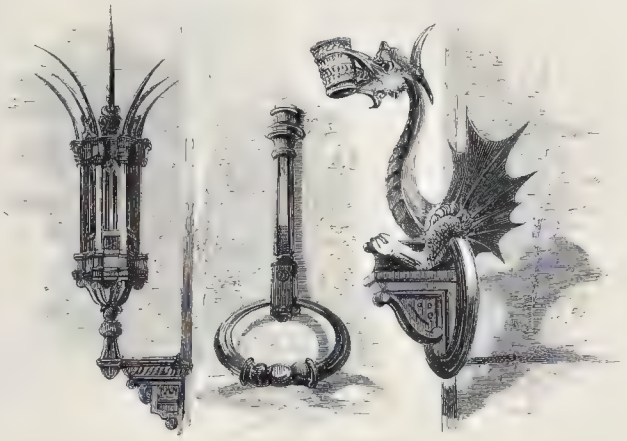
AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

FLORENCE AND THE ROAD TO ROME.

"But Arno wins us to the fair white walls,
Where the Etrurian Athens claims and keeps
A softer feeling for her fairy halls."—CHILDE HAROLD.

In Rome, Art seems to be the business of every man's life; in Florence, it is only a recreation. Perhaps this may be explained in some measure by the absence of the remains of antiquity in the streets, and that the objects of attraction are not only fewer in number, but are included within a smaller space. Here, however, Byron became a convert to the beauty of sculpture and painting, "which, for the first time, at all gave him an idea of what people mean by their cant about these two most artificial of the Arts."* But here he stood in an atmosphere which more than any other has the credit of the revival of painting as an Art beyond mere decoration, if, indeed, it may be said to have existed for any other purpose till, in its decadence, men learned the necessity of collecting and preserving what remained of it, before it should have passed away in a manner as unaccountable as was its appearance in such splendour and profusion† during the sixteenth and seventeenth centuries.

When Lorenzo di Medici laid the foundations for the wondrous collection at Florence, Italy was slowly emerging from the oppression of the dark ages, when men's minds were more engaged in building watch-towers and fortresses, and when the armourer was the only artist whose decorations could be tolerated: everything in connection with the Arts of painting and sculpture had to be re-discovered; the so-called Grecian paintings were found to be very insufficient to gratify the taste which then began to show itself in such force. We read of an insatiable desire to collect sculptures,—all the more urgent that paintings were not procurable; these, often mutilated, without hands or feet, and even noses, were still received with gratitude; every traveller to Greece was charged with commissions to bring back sculptures, coins, cameos,—anything which could be called Art;‡ and almost at once, within a period of one century, a perfect legion of artists sprang from the soil thus nourished with the remains of by-gone excellence. Why, when both painting and sculpture were thus once more restored to the highest point of imaginable perfection, with such an interchange of experience as took place between Italians, Flemings, and Spaniards, with the arts of printing and engraving affording an easy means of diffusing and preserving the theory and mechanism of the Art itself, there should no longer exist a race of men who should be at least equal to the restorers of the Art, is one of those hidden mysteries of nature which are beyond mortal comprehension. It certainly is not enough to point to the magnificent architectural works of the same period and say, fitly to embellish these, genius and feeling of no common order were necessary, and so they came.* There have been occasions enough within the present century to have roused any latent talent, both at home and abroad, if it had existed; even if the proposed purpose were not exciting enough, the price offered might



TORCH-RESTS, PALAZZO STROZZI

have made up in some measure for the absence of a more noble inducement; and we must always bear in mind that the most important paintings were designed, if not coloured, by the author of the structure they were to decorate. That these should have been torn from the wall of which they formed the surface, whether by being wrought in the fresh lime which was coated over it, or by being painted with a different



THE TIBER AT PERUGIA.

preparation of the pigments on a canvas to be stretched over it, or upon wooden panels to be inserted in some moulding—possibly of masonry—in the smaller portions of the general design, to be collected together as objects of analytical study, nay, even of chemical experiment, that we may discover

* Only a week before Byron visited the Florence gallery, he wrote thus to a friend—"I know nothing of painting. Depend upon it, of all the Arts, it is the most artificial and unnatural, and that by which the nonsense of mankind is most imposed upon."—Notes on "Childe Harold," Canto iv.

† The number of pictures contained in some of the principal collections is thus given in a highly interesting and important article in the "Edinburgh Review" for April of this year, p. 403. "The Pinacothek at Munich contains 1269; the Berlin gallery, 1252 pictures. Those in the Louvre are, or were, nearly 2000; at the Prado of Madrid about as many; in the Uffizii above 1200; in the Museo Borbonico of Naples some 700; in the Vienna Belvidere above 1700. At Rome, the Doria collection contains 810 works; the Borghese, 583." These, of course, are not *all* by old Italian masters, but to them may be added the Dresden gallery, those at St. Petersburgh, at Turin, Milan, Rome, the Pitti, and Academy at Florence, besides the Colonna, Sciarra, and a dozen other galleries at Rome, and what we have in England, &c., &c., &c., nearly the whole of which bear date from the middle of the sixteenth to the middle of the seventeenth centuries.

‡ Vide "Roscoe's Life of Lorenzo de' Medici," ch. ix.

* "When the Arts were thus prodigally called for in Italy, the mystery of the genius for painting in the middle ages is at once explained. The produce is always proportioned to the market; but institutes for the Arts, however presided by nobles and endowed by kings, cannot create an artificial demand; public taste

some secret process, which, in spite of all the means of preservation and transmission by writing and printing, seems to be considered as lost, (forgetting all the time that it is the exquisite grace of treatment, the spiritual refinement of expression, and the dignity and ease of motion which is most required, and which can be expressed in black and white, at least well enough to prove the existence of the power,) proves the helplessness of the position we have assigned ourselves. Nothing can less resemble the purposes for which the Italian pictures were originally painted, than the treatment they do and are likely to receive;* for so entirely are they now proposed to be considered as the primers and grammars of all future painting, that the greatest living authorities seem to recommend large screens to be projected from the piers of windows to arrange them upon, as you see books in over-crowded libraries, where one may wander in and out, to consult them as works of reference: the design of the future buildings is to be sacrificed entirely to exhibit the merely ornamental portions of others which have been pillaged for the purpose, incidentally of course. When it is said that every government now understands the importance of cultivating a taste for Art, particularly as applied to manufactures, and that it is therefore wise to include the formation and support of galleries of painting and sculpture among the annual charges upon the public purse, under a painful necessity, and with hopes based upon a very uncertain foundation, they erect a monumental reproach to the Schools of Art of every nation living.

There always have been heretics to the belief in the amount of good to be acquired by studying the old masters: there can be no doubt about the advantage of consulting excellence in anything; but too much stress must not be laid upon the certainty of deriving any similar powers from its contemplation. The extraordinary power which enables great minds to perform great works has invariably been original; it is not borrowed, it is inspired: no one yet has been able even to copy the head of the Cenci,† far less paint a rival. Great perfection in the Arts arrives at a maturity in one age which cannot be successfully approached in another. What improvement, nay, what addition worth mentioning has ever been made to the mere border ornaments of the Greeks? While there can be no doubt about the advantage of forming a collection of works which shall illustrate the rise and progress of painting from the most dry and meagre representation of humanity, till it reached the lofty ideality of Raphael, with a painful supplement marking its declension to David, such a collection I humbly venture to think may be very useful to students in Art, who will gladly seek instruction anywhere; but for forming the taste of the multitude, for creating that appetite which shall lead to the patronage, and thereby encourage the growth of excellence, the application of pictures to the decoration of noble apartments will go much farther than the museum-like arrangements talked of; it will be little better than trying to create a taste for flowers by exhibiting a *hortus siccus*. One visit to a gallery arranged like that at Stafford House, where everything breathes a fitness of purpose, would go farther in creating a soul beneath the ribs of the present death of perception of the proper application of the Arts, than days spent in wandering in and out of these proposed wards for decayed excellence.

But we forget we are at Florence, and that the collections we are going to visit



ENTRANCE TO FOLIGNO.

have been preserved more as a magnificent apanage suited to the dignity of a sovereign prince, than with any further notion of training up a school of artists: two unproductive centuries have proved the fallacy of that hope: whatever is still considered necessary for such a purpose has been arranged at the *Academia delle belle Arti*: here, indeed, we find an historical arrangement of the works of the painters of Tuscany,



SPOLETO.

which is highly interesting as a place of study, but at the Pitti Palace we learn the luxury of the application of painting; we feel that ever hereafter it will be impossible to inhabit rooms with bare walls, void of any idea but that suggestive of the paper-hanger. Many of the pictures here were brought from the Medici Gallery, known as Uffizii, it is therefore not only a more numerous but in most respects a much better collection. It is most kindly thrown open to the world, without let or hindrance, and chairs, catalogues, and attendants not expecting fees, are at your service. There are pictures enough, and of sufficient excellence, to form the taste of a nation, if it is to be called into existence by such means. The circular composition so well known by

is the only effectual stimulus, and the only serviceable patron."—Lady Morgan's Italy, vol. i., p. 394.

* With the Flemish school the case is altogether different, for, in the present consideration Rubens's great gallery pictures should be classed with the Italians.

† I have heard sculptors say that no one has succeeded in taking even a good *cast* of the Venus de' Medici. The best ever taken was during her sojourn in Paris. Canova was said to have had a beautiful cast of the feet, and modestly to show it, when complimented on the success of his own. No one is now permitted to make the attempt.

engravings, the "Madonna della Seggiola," is the gem of the collection, but there is not a picture out of the 500 which would not be prized in an English collection.

The collection of the Uffizii has many bad, many very odd, and happily a greater number of very good pictures. But it is especially rich in sculpture. The Venus! the whetter! the wrestlers! the dogs! the boar! and, in casting, the bronze Mercury of John of Bologna!—the catalogue of treasures has no end: to think that we might once have purchased the whole for 200,000*l.*! * we who have paid 122,000*l.* for what we possess, irrespective of donations. After the three galleries of pictures and sculpture comes a very wonderful gallery of modelling in wax, attached to the Museum of Natural History, and called Lo Specolo: here is a grand opportunity for studying anatomy without the horror of practising it. Near this are the Boboli gardens, which give some of the best views of the city.

The churches will be more interesting to the architect than the painter, except indeed, for frescoes. The cathedral is a heavy pile, with a huge dome of rough materials, the triumph of Bruneleschi, and which, in allusion to its stunted proportions, M. Angelo threatened to hang in mid-air, and performed his promise at St. Peter's. The façade to this and so many other Italian churches is only painted stucco, which is a miserably poor conclusion to so grand a commencement, and is in this instance more than usually painful, from its contrast with Giotto's elaborately finished campanile by its side. Of the churches, Sta. Croce, Sta. Maria Novella, the Annunziata for frescoes, the Santi Apostoli, and San Lorenzo are the best worth seeing. Although we do not meet with any remains of antiquity, one great charm of Florence arises from the number of interesting objects of Art one encounters in the streets. The beautiful groups of the "Rape of the Sabines," by John of Bologna, the "Perseus" by Benvenuto Cellini, and the "Judith" by Donatello, which stand in an open arcade called the Loggia dei Lanzi; the fountains and monuments in the Piazza Granduca, the Boar of the Medici Gallery repeated in bronze as a fountain to the fruit market, the beautiful gates of the Baptistery, "fit for Paradise," with many others, not forgetting the torch rests and cressets for containing lights, wrought in bronze and iron and fastened to the walls of the Strozzi Palace. These were wrought at a time when the artist and artizan were the same person; when a man hammered out his own design, and did not lose half of it in trying to guess what was intended; truth to tell, I drew them for their beauty, and was rather surprised to read afterwards † that they were well known as the *Lumiere maravigliose*, the work of N. G. Caparra.

I have been unfortunate in three visits to Florence always to find bad weather. I consequently know nothing of the neighbourhood, the usual ramble to Vallambrosa being out of the question. The finest views of the city are from the neighbourhood of the Villa Bellosguardo, or San Miniato, or the Porta San Nicolo, or on the level of the river from opposite to the Cascine, or Park.

Leaving Florence and its treasures behind, a choice of routes either by Sienna or by Perugia is before you; having taken both I venture to recommend that by Perugia as the finest for sketching purposes, though between Florence and Perugia there is not much to detain a sketcher, the Lake Thrasymene being more remarkable for its historical associations than for any charm of lake scenery; but, if the artist is wisely including much more than the mere collection of views in his route, Arezzo will be quite worth stopping at for a long day or two. I was ill advised enough to take the Malleposte to Perugia and so lost it, as I arrived there at daybreak and merely waited long enough to swallow some coffee and see enough to regret my arrangements for leaving such a town unvisited. Cortona, another interesting point, lies so far out of the road that the same feelings of mortification were not aroused. From Perugia to Rome every ten or twelve miles brings you to points which are inexhaustible in the materials for the sketcher. And here, independently of having the first sight of the Tiber, though now a considerable stream spanned by a bridge of several arches, but no architectural beauty, we arrive at a point where costume is in its glory.

But the student in Art will remember that he is in the birthplace and head-quarters of the most spiritual of Lanzi's twenty-five schools of Art, whence was to arise a race of painters who, taking advantage of Giotto's labours at Assisi close by, should carry out all that was good in the Tuscan school as the foundation of the future greatness of the Roman: a school of pre-Raphaelites, who would have been more than astonished to have heard the wild imaginings of Turner included in the same category as the works we shall find on the walls of the churches of St. Agostino, and St. Pietro. They are abundant in most of the many churches here, and particularly in the chapels of the convents: some, too, in the Academy. In the church of St. Domenico is the beautiful and curious monument erected to the memory of Benedict XI., while the bones of another illustrious Perugian still remain unburied—in the Convent of San Francesco—those of Braccio Fortebraccio, who was killed in 1424. About the town are picturesque points and incidents; the town hall is good in patches, and has a good circular archway. About the old dismantled fortress and the walls of some of the churches are excellent scraps. The front of the cathedral is very rich in colour from the design and the use of many-coloured marbles; by the principal entrance, up a flight of steps, is a very pretty pulpit of the Byzantine order, said to be the last from which St. Gregory preached, and on that account no longer used; it is a bijou of inlaid marbles. It is two miles down to the valley in which flows the Tiber, here dammed up to turn some mills.

On leaving Perugia arrangements should be made for visiting Assisi; no pains should be spared to accomplish this, although I myself was unfortunately prevented from getting there. Now that I know more of what I have lost by not going there, I feel that of all things in Italy which I have not seen, this and the Cathedral at Orvieto are to be the most regretted: but in those days "Murray" had no existence, the subject of fresco painting had not been revived, and the sort of general impression I had imbibed of the value of a visit was insufficient to urge me through the very bad weather and some difficulty in including it on the road to Foligno. In a light carriage—such as I there took for nearly the whole journey from Perugia to Rome, and which you can find in every town, and can discharge when you have gone as far as you choose—there is no difficulty, and there is accommodation good enough, and by all accounts, much better than a great deal to be put up with everywhere off the high-road. What one sees of the position of this convent fortress as you drive past it, some few miles from it, is exceedingly picturesque. It seems to be midway between Perugia and Foligno, and is probably about two hours in a caratella with one horse. The drive to Foligno, though fine, is not comparable to those we meet with on leaving it. We pass a church in a very shattered state, but of great pretensions—Sta. Maria degli Angeli: it has been almost torn in half by an earthquake; and soon after reach the town of Spello, and finally, in another ten miles, find ourselves at Foligno. The entrance is very picturesque, crossing the Topino under an arched gateway, and the Apennines rising close upon it. The chief treasure of Art it ever possessed was carried off to the Vatican, where we find it under the name of the "Madonna di Foligno." The town has not any particular attraction left, and the houses looked miserably shattered, and were still supported by props, not having recovered the shock of the earthquake some few years before. It is about three hours hence to Spoleto, one of the most beautiful features of the whole route; about mid-way you pass the little temple, which has proved a greater object of attraction to writers than painters; it is now a chapel, and will quite escape your attention if your driver, by experience, does not call to you when you arrive there. At Spoleto you may safely dismiss him, and make up your mind to a thorough enjoyment of the most picturesque scenery; the town, the fortress, and the aqueduct are all arranged for those combinations a painter never wearies of. There is a delightful ramble by the far end of the aqueduct, up the mountain covered with ilex, where, looking back over the valley of the Clitumnus, you see so clearly beyond Assisi, beautiful even at this great distance, (although I could imagine it was frowning reproaches for my ignorant neglect,) and over Perugia;—you might believe you could trace the whole route back to Florence. Again along the river's banks are good subjects, with the fortress and churches rising above the town, and backed by the mountain rich with evergreens. Within, the streets are poor, but many churches are worth seeing, and contain remains or spoils of ancient temples. In the Augustin convent of St. Crucifisso the monks show you some Corinthian columns which they say formed part of a Temple of Concord. But they have columns of all orders, some are channelled, and some have a painted resemblance of channelling: some have capitals, and some blocks of marble instead. In short they have used ancient buildings as a quarry, and the parts are put together as was convenient for a modern purpose, without thought of symmetry or proportion. Outside of the convent are some window-cases and a doorway formed from the remains of a richly carved cornice of white marble. Something of the same sort may be seen in the church of S. Andrea and S. Guiliano. The cathedral is rich with altars inlaid with precious marbles, and some good carvings. It boasts a picture by Annibal Caracci, and, which is remarkable for a country church, is very clean. I found eight or ten priests, &c., performing divine service to a congregation of two.

* Murray's Handbook says 100,000*l.*, edit. 1843. I think the "Edinburgh Review," in the article before referred to, is more likely to be correct; but, perhaps, we may overcome our feelings of mortification by disbelieving the story altogether, where there is so wide a difference in the sum mentioned.

† "Italy and the Italian Islands," by Spalding.

SOME ACCOUNT OF THE CRYSTAL PALACE AT NEW YORK.

[IN A LETTER FROM A BRITISH NOBLEMAN.]

THE first time I visited the Crystal Palace at New York, I was struck by its showy appearance, but condemned its position. It possesses much architectural beauty, and seems on the outside to have been finished with taste and care. It looks diminutive when compared with that of London, and even Dublin, yet it has a grand appearance, and I am not surprised that the Americans who have never beheld any other should esteem it highly. It displays much less glass from the outside than that of London, but more than that of Dublin. This light and graceful building has indeed been constructed on a very unfavourable site, almost on the outskirts of the city, adjacent to the large cotton distributing reservoir of water, whose high and massive walls overshadow its eastern side. Fronting it stands a high observatory, principally built of wood, the lower part of which is excluded from view by a number of ugly wooden sheds and buildings which are placed in the foreground, mostly occupied by showmen. It is built in the shape of a Greek cross, surmounted by a high dome at its intersection. The length of each diameter of the cross is 365 feet 5 inches, and the width of the area is 149 feet 5 inches, exclusive of its three entrance halls. Although the edifice is cruciform, the outline of the ground plan is nearly a regular octagon. The intersection of the naves leaves in the centre a free octagonal space of 100 feet in diameter. The height of the dome is 123 feet, and its diameter 100 feet. The walls are chiefly constructed of cast iron framing and panel work, and the glass in it, which is one eighth of an inch thick, was manufactured at the Jackson glass works, New York. "The Association for the Exhibition of the Industry of all Nations" obtained, in March 1852, a charter from the legislation of the state of New York, giving it full powers to carry out its plans, and subsequently its privileges were extended so as to enable it to raise by the issue of stock a sum to the amount of half a million of dollars, or about 100,000*l.*, to provide for the necessary expenses of the building; the funds have been thus supplied by the public. The countries which have chiefly contributed productions are as follows. All the States of the Union, Great Britian and Ireland, the states of Germany and Prussia, Belgium, France, Switzerland, Holland, Austria, Italy, Denmark, British Guiana, Newfoundland, Canada, Prince Edward's Island, Sweden, Norway, Mexico, Turkey, and Hayti. The objects exhibited from all these countries make, of course, a very imposing display. In the printed catalogue all the objects are ranged into thirty-one classes. In the rapid glance I propose taking of them, I wish to refer chiefly to the productions of the United States. These will naturally be most attractive, as they indicate the progress which this comparatively young country is making in civilisation. The major part of the European productions are familiar to most of us; details would be therefore superfluous. Upon entering the building the usual display of a multiplicity of objects strikes the eye. A large extended hall lies before you, separated from the other compartments only by lines of slender pillars which support the roomy galleries above. These, like those of London and Dublin, are protected by handsomely painted railings, which distinctly define the dimensions of the great centre hall, the height of which extends to the roof of glass, and the handsome cupola. Along the balustrade, above the great hall, or rather on the sides, are painted in large letters (as in London and Dublin) the name of the country from whence the contributions have come, and indicating the position appropriated to the display of its productions. You may also observe the well-contrived staircases leading from opposite sides to the galleries above. I will not attempt anything like a detail of all the interesting objects it contains. A great number of statues in marble, or casts from different countries at once catch the eye. About a quarter of the building appears occupied with the productions of the different states of the Union, all of which seem to have furnished their quota. In this department you see bronze cannon, guns, swords, pistols, and other warlike weapons, elaborately finished and tastefully arranged; then fire-engines with all their apparatus got up in the most costly and extravagant style; then carriages and vehicles, some of peculiar make, strong, light, and carefully finished. In the centre of the hall stands a colossal equestrian statue of Washington, executed with talent and spirit by Marochetti; and near it is placed the "Amazon," by Kiss. But to return to the productions of the States. Even in statuary, the Americans are little behind the old countries, if I am to form an opinion from some statues chiselled by Hiram Powers, which do credit alike to himself and to his country. He has a statue of Eve here, of beautiful workmanship, but rather on too large a scale. Although it is deservedly much admired, the neck is faulty, and I must say it pleased me less than any of his other works. Not many paces distant, is placed upon a pedestal his bust of Proserpine. The head, face, and neck are accurately chiselled, and very perfect, but his statue of the fisher-boy is a production of superior merit. No fault can be fairly found with its proportions: it is beautifully and carefully finished. The head, neck, shoulders, body, and limbs are all well executed; the attitude is graceful, and the fishing-net behind him tastefully worked out of the marble, against which he rests. But the most splendid specimen of his genius is decidedly the "Greek Slave;" and in this *chef d'œuvre* he has been eminently successful.

In the United States section I observed many very handsome marble chimney pieces, with figures, and ornaments in *bassorelievo;* also many highly finished stoves and grates. The silver plate, though it could not compare with that from England, looked well, and did credit to the manufacturers. But what still more attracted my notice was the display of ingenious machines and contrivances invented by Americans to economise labour. Towards the far end of the great hall you could see some of these at work. There stood a large and admirably contrived machine, worked by steam, striking off with immense rapidity beautiful engravings for a periodical publication. Next to it was "Allen and Wilson's Patent Stitching Machine," which can sew anything at railway speed. The man working at it handed me a small specimen which he sewed in my presence, remarkable for its fineness and evenness. Near him was another rival invention of a similar character, known as "Singer's Sewing Machine," not very different in appearance, worked by a respectable looking young woman. She was busy sewing upon small pieces of cloth, which as soon as finished she handed to many who eagerly desired to get them. I had to wait some time in order to obtain one, and at last succeeded. I look upon this invention as one of great practical utility in this country, where hands are few, and labour dear; nothing can better answer the purpose for which it is intended. The price of one of these small machines is 100 dollars, and it must soon repay its cost. The display of agricultural machines and implements is very extensive; many of them are novel, practical, and ingenious. Even a list of them would tire a writer and a reader, and a faithful description would fill a volume. I will not attempt it; but I saw one machine in motion which I must notice "Atkin's Automaton or Self-making Reaper and Mower," invented by Mr. Jerome Atkins, of Chicago, Illinois, and tried successfully, during the harvest of 1852, on various crops, and in different localities. I will append an extract from a Michigan periodical, (the "Michigan Farmer,") which may convey some idea of it. "It is a novel machine. The grain is cut and falls back upon a table or platform, and then, by a piece of simple machinery, or rake, acting as if a human head and arm directed and guided it, rushes round, and draws the grain to one side, against a sheet iron surface of sufficient size, which then with the grain held firmly against it, turns and drops the bundle behind. The rake then reaches round again for another bundle, and so on, dropping the bundles about twelve feet apart. The machine seems to work easily, being drawn by a single span of horses. Its weight is 1,245 pounds. It can be adjusted with very little trouble to cut grass also, by detaching the raker and removing the platform. The price at Chicago is 175 dollars." This remarkable invention is not unknown in England, being manufactured there by Messrs. Ransom and Simms, of Ipswich.

The carpets well deserve attention and praise, Some of them, which are beautiful imitations of Brussels, are sure indications of the great progress the people here are making in this lucrative and useful manufacture. Two or three other carpets of a different description, worked by the fair hands of American ladies, with Berlin wool, and to be sold for charitable purposes, make a handsome display, and do credit alike to their industry and philanthropy. But to be brief. Here you may see large and handsomely worked cotton quilts of a variety of patterns, and there you may view an endless collection of the most perfect, and the largest daguerreotype pictures and portraits I have ever met with. Then come philosophical instruments, accurately finished, of all descriptions, and then showy pictorial works in Berlin wool. As I passed along, my attention was attracted by a large artificial full blown rose, surrounded with a garland of rose leaves and smaller roses, in a large glass case. It was a very pretty ornament. Upon the large rose there were two long beetles of a beautiful dark green colour, the one smaller than the other, in which I perceived some motion. On looking more closely I observed marked in small numbers, which had at first escaped my notice, the twelve hours of the day. I now found that this handsome ornament served as a clock, and that the beetles were the minute and hour hands. Further on I saw some rich cut glass, plain glass of various sorts, glass bottles, and window glass, chiefly the produce of New York, Boston, and Baltimore. Likewise porcelain of no inferior quality, some very peculiar and ornamental, from Vermont, New York, and New Jersey manufactories. A curious coffin, made from stone, something in the shape of an Egyptain mummy, next claimed my attention. The slab at the top screwed down, and a round open space, about six inches in diameter, is made to exhibit the face and head of the deceased. A patent has been taken out for this "luxury." I afterwards noticed another coffin in most things similar to the other, but composed of metal, nicely and tastefully lined with stuffed silk inside, and offering a very safe and commodious resting-place for those who care about such advantages. In this division, there is no lack of articles of dress of every description, "got up" regardless of trouble or expense. You see here shoes and boots, ladies' dresses, gentlemen's trousers, uniforms and coats, ladies' fashionable caps and bonnets, and gentlemen's hats with daguerreotype portraits inside them, of I don't know who. You may also see a large collection of cakes, comfits, and sweetmeats of every colour, shape, and taste, arranged in the most attractive style; soaps in greater variety than I ever before met with, mostly from New York and Philadelphia; and cutlery, very showy in appearance, and drugs of all descriptions. There is a very remarkable display of all things connected with the profession of dentists; false teeth, and false palates seem here to have reached the summit of perfection. I also noticed some revolving figures large as life, intended to show off to advantage certain dresses, and to convince the visitors how becoming they are. There you may observe dolls in wax, and many toys, a large display of all sorts of furniture, well finished and highly polished; chess boards and men, silk umbrellas and parasols, eau de cologne, and plenty of perfumes; with sadlery of all kinds, and some beautifully got up and ornamented harness and whips. A few pictures are hung up, some the productions of American painters, and not without merit. I also saw some portmanteaus, too handsome for use, finished in the American fashion; also artificial flies, fish, baits, rods,

nets, and other things to catch the fish which abound in the lakes and rivers of this vast continent. These, though finished with care, do not equal those of England or Ireland. The gold and silver pens looked good, the paper was not bad, and the specimens of bookbinding were handsome. Besides, you may see sugar in loaves, remarkable for the closeness of its grain, and whiteness; bales of tobacco and cotton, and an endless variety of grain seeds. Further on you meet with boats and models of ships; pianos, and other musical instruments, remarkably well made; sticks and canes of every sort; nails, blacking, and razor strops in great abundance; also cases of homœopathic medicines, artificial flowers delicately finished, and an endless number of other things.

I ought not to omit the manufactures in cotton, wool, silk, and flax, shown here, and which may be regarded as specimens of what can be done in these times in the United States. They may help to warn us of the time fast coming, when Great Britain will inevitably lose the monopoly in the world of some of them. It is univer-ally known that the United States are every day making rapid progress in the manufacture of cottons, and that great and successful efforts are used in several of the states to extend it. And, although the price of labour is dearer at our side of the Atlantic, some clear-headed and intelligent Americans with whom I have conversed assure me that, with the raw material at their door, the cheapness of transit, the very low price of fuel, the advantages of great water power, and the characteristic energy and activity of this well-fed people, they will soon succeed in underselling British cotton goods in foreign markets. A great variety of well-finished specimens are here on view, the contributions chiefly of the following states: Massachusetts, Pensylvania, Connecticut, New York, Rhode Island, New Hampshire, and New Jersey. Whilst I enumerate some of the articles here produced and displayed in what has been called "the staple manufacture of Great Britain," and whilst I bear my testimony to the great perfection of these fabrics here, I would caution the British manufacturer not to be too confident of his own strength, but rather to prepare for the change which sooner or later must come. The following specimens of cotton manufactures of American workmanship may now be seen in the Crystal Palace at New York:—blanched and brown cotton, made by the Reading company in Pennsylvania; fine cotton fabrics of different sorts, from New Bedford, Massachusetts; samples of brown, bleached, and coloured fabrics, from Moosup, Windham county, Connecticut; fine lawns, cambrics, and printed muslins, manufactured at the Hadley Falls Mills, Boston; specimens of three cord spool cotton, from Fall River, Massachusetts; ginghams, gingham handkerchiefs, gala plaids, and white and coloured cotton yarns, from Glasgow mills, Springfield, Massachusetts; book and formation muslins, narrow crown buckram, musquito nettings, and cotton twist and filling, from New York; a variety of kinds of cotton fabrics from Providence; fine sheetings and shirtings from Nashville; cotton duck, made by the Atlantic Duck Company; cotton bed-tickings from Philadelphia; cotton prints, cambrics, print cloths, brown sheetings, drillings, tickings, shirtings, canton flannels, counterpanes, and cotton blankets, from the Conestoga Steam Mills, Lancaster, Pennsylvania; printed calicoes, and plain cotton fabrics from the Cocheco and Salmon Falls company, Boston; sheetings and shirtings from Providence; sheetings and shirtings from another factory in the same place; quilts and table covers from Paterson; and sheetings, drillings, denims, mariners' stripes, cotton flannels, tickings, corset jeans, and other cotton fabrics, from the Amoskeag company, New Manchester, New Hampshire. This will show that the Americans are not idle in this branch, and I am informed that these factories never enjoyed so great prosperity as at the present time. I will only observe, if with the disadvantage of such high priced labour, they are making good profits *now*, what will they be able to accomplish with increasing capital for the future?

The progress making in the States in the woollen manufacture, from all that I hear, and from the specimens displayed, also claims serious attention. Independent of all that is doing at Lowell, it seems that it is carried on with vigour and success in the States of Massachusetts, Connecticut, Maryland, Maine, and New York.

The principal objects in this line on view, are the broad cloths of various colours, from Bridgeport, Connecticut; the flannels from Ware and Boston, Massachusetts, and also those from Alpha, Green County, Ohio, and other places; woollen yarns from Braintree, Mass. from West Hartford, Connecticut, and Boston; woollen felt cloth from Norwalk, Connecticut; doeskin and fancy cassimeres from Baltimore; fine satinettes from Lea, Mass.; fancy cassimeres of various colours from Millville, Mass.; cassimeres from Vasselborough, Maine; but imagine the audacity of one firm, that of Messrs. Slater and Sons, who have actually placed specimens of black cloths, their own manufacture from American fleece wools, in contrast with the English and French fabrics, to which the prize medals were awarded at the London Exhibition!

Although in silks American enterprise is not altogether inactive, I think that Europe need not fear to lose its superiority for a long time to come. Those engaged in this manufacture in the States, are nevertheless pushing it forward with spirit, and the specimens they display show that what they undertake they do well. There are specimens of silk fabrics from Newport, Kentucky; upholstery silk damasks, and rich woven brocades, from New York; various samples of manufactured silk from Paterson, New Jersey; silks dyed and watered at New York; silk brocatelles for drapery, and linings for carriages, from Seymour, Connecticut; a variety of sewing silks from Mansfield Centre, Connecticut; silk twist in balls, spools, and sticks; braided silk cord, bindings, trimmings, gimpes, fringes and tassels from New York, and from another house there, silk button cloth, silk buttons of various styles, bindings, loops and tassels.

In the display of hempen and flax-manufactures, there is nothing to make Ireland fear on account of her linens. There is a show of some damask and embroidered linen goods, by a party in New York, but I did not know where it was made. The flax, sail, canvas, and the improved sail-cloth made in New York, is good. The cordage from Fredericksburg, Virginia, is well twisted; and the hempen ropes from New York and Missouri, good of their kind.

Upon the whole, I consider the display of the manufactures of the United States highly creditable to her citizens. They afford evidences of their active, intelligent, and enterprising character; they prove the progress they have made, and are making, in those things for which, a few years back, they depended on the old countries; they display their ingenuity, industry, science, and decided talent for invention; and the skill they exhibit in the finish of their articles surpasses all that I could have expected or imagined.

The space allotted to the productions of Great Britain and Ireland has, on the whole, been well filled. A grand display is there to be seen of most of the manufactures in which England excels; and a reference to the printed catalogue will show, under every class, a long list of various objects, the produce of English talent, and English industry. On approaching the spot, the first thing that caught my eye was a portrait, in oil, of the late Duke of Wellington. It must have been taken a very short time before his death, and is a strong likeness of him in his old age. The accuracy of its resemblance is its chief recommendation. Here you may see instruments of every kind, whether philosophical or mechanical; machinery of all descriptions for agricultural and manufacturing purposes; models of new inventions: and tools for all purposes. The display of productions in cotton, wool, silk, velvet, flax and hemp, leather, furs, and hair, is quite such as I expected to see. The same may be said of the tapestry, carpets, floor-cloths, embroideries, trimmings, and fancy needle work. The cutlery and hardware of every description is, of course, superior to all others. Amongst the works in jewellery, there are many things deserving notice; but the display is inferior to what it ought to be. The exhibition of silver-plate and plated goods is splendid, and not to be compared with anything of the kind in this extensive building. The glass-manufactures make a very good appearance; whilst the porcelain, terra-cotta, china, and other sorts of earthenware from Shropshire, Staffordshire, Glasgow, London, and other places in England, cannot fail to attract attention and admiration. The papier-mâché, paper-hangings, and japanned goods, make some show; and the manufactures in marble look well. From some inexplicable cause, Scotland has contributed less than I should have expected. Whilst its contributors fall short of fifty, those of Ireland exceed one hundred in number. At this Exhibition, Ireland, indeed, has not remained in the background. The Irish linens, damask table-cloths, and cambrics displayed, do great credit to Ulster. The Irish poplins and tabinets from Dublin can also be seen here to great advantage, displaying their varying shades and tasteful patterns, to many who never witnessed them before. A variety of specimens in bogwood have also found their way here, several of which attract attention. Irish talent, taste, ingenuity, and industry, is also displayed in Limerick gloves, ornaments in horse-hair, Berlin-wool works, hunting-saddles, embroidery, and needlework in great variety, cutlery, jewellery, stained-glass, plain and ornamental tiles, musical instruments, and furniture. There is amongst these a very curious and well-finished table, formed in the shape of a shamrock leaf, and composed of thirteen varieties of the choicest kinds of Irish timber, made by John Fletcher, of Cork, which reflects credit on the maker. As the Irish lace has, of late years, justly attracted attention, I cannot pass it by unnoticed. The capes, dresses, cloaks, shawls, and bonnets of lace, and lace-embroidery, displayed on this occasion, excite the admiration of the ladies in America.

From Scotland, Paisley and Glasgow have not been backward in furnishing their productions, such as cotton, linen thread, embroidered muslins, ginghams, shawl dresses, jaconets, linens, yarns, and woollen shawls. Dundee has contributed a variety of articles in linen, carpeting, and matting. There is also sail cloth from Leith. Scotch plaids and tweeds from Harwick and Selkirk, tapestry, paper, and jewellery from Edinburgh, as well as a variety of other objects from several other places.

In the French department, the usual display of silks, satins, velvets, ribbons, and muslins of fine and showy description is to be seen. The caincaillierie, horlogerie, bijouéterie, and articles in papier-mâché cut and plate glass, as well as porcelain, are very attractive and ornamental. The Gobelin tapestry has just been hung up, and has a beautiful effect. Though small, and not at all comparable in size with some of the most celebrated productions of Gobelin work, these possess all the perfection of the most finished specimens. The figures of men and animals, as well as other objects, are noticeable for delicacy of colour, excellence of drawing, and grouping, and beauty of general effect. The Sèvres china is only now unpacking. From the few objects yet visible, they promise to make a splendid show. There is a gigantic vase painted with fruits and flowers which is exquisitely beautiful. Space will not allow me to notice one tenth of the useful and ornamental productions which abound in this division. The French productions here to be seen do much credit to that country, and form a great addition to this highly useful and interesting exhibition.

The German principalities, and kingdoms, including Prussia, Hanover, Saxony, Bavaria and Wurtemberg, and all the states included in the Zollverein, have also contributed largely their various productions. I am unable to do more than to name the chief things now on view. This in a small degree may enable all at a distance to form some conception of what the Crystal Palace contains. There is a variety of chemical productions forwarded from many places in these States; samples of tobacco, snuffs, and cigars from Rhenish Prussia, Baden, Offenbach, Bremen, and Bingen. Rifles, guns and pistols,

from Hanover, Bavaria, Leipsic, Hartsberg, and Prussia. A great variety of philosophical instruments, also jewellery, glass, and porcelain from many places. Some cotton goods from Arnstadt, Offenbach, Holstein, Eisenberg and Dresden. A superb display of manufactures in wool of the finest textures, mostly from Saxony and Prussia. Velvets, silks, and satins from Prussia; linen goods, and damask table-cloths, from Bavaria, Brunswick, Hanover, Hesse, and Wurtemberg. Leather and prepared skins from many parts of Germany. A large collection of embroideries of all descriptions, mostly from Saxony and Prussia. All sorts of wearing apparel, such as boots, shoes, hats, hosiery, &c. from many towns and places. A very extensive collection of various articles in iron, steel, brass and other metals, besides other kinds of hardware, mostly from Nuremburg. Also articles in carved wood. benches of all sorts, combs, straw goods, eau de Cologne, snuff and cigar boxes, toilet soaps, perfumery, a great supply of toys, chessmen, umbrellas, work-boxes, artificial flowers, walking-sticks; besides a large quantity of stationery, cutlery, musical instruments, and other things too numerous to name.

Belgium has not sent many contributions to this Great Exhibition, and as an extensively manufacturing country, does not maintain her proper position on the present occasion. The specimens of various woollen fabrics made in Brussels by Michael de Keyser, and of fine broad cloths of various colours from Verviers, made by Juan Simonis, seem to be all that I could find in this line. There are specimens of shoe leather from Brussels, dyed skin from Ghent, a small display of Brussels lace from Brussels and Antwerp, and some stained glass from Charleroy. There is, besides, a good display of fire-arms from three houses in Liege, some mill-stones, a seal stamping-press, and a mechanical piano. Here we have all that is worth notice from Belgium.

Switzerland makes a better appearance, although her far-famed cheeses are absent, and I could discover no traces of the fine linens from Emmenthal. Berne has sent a mineral waterproof composition for linen, pasteboard, iron, glass, cloth, thread, ropes, &c., that renders them impenetrable to water. The cantons of Neufchatel, Vaud, and Geneva, have supplied an extensive collection of splendid gold watches, some of them the most diminutive I ever before met with. There are also many marine and other chronometers and clocks, from the same places. Aarau and Lentzburg have contributed mathematical instruments well finished. Frauenthal produces a curious apparatus for taking electro-magnetic observations. Basle and Zurich display rich silks from their factories. The cantons of Zug, Basle and Vaud, here present to view their fine dressed and polished calf skins. Wintherthur and Weyringen show their printed cottons, and cotton velvet, tissues, damasks and shawls. The canton of St. Gall, beautiful muslins and lace. Geneva also some lace. There are razors from the canton de Vaud, and files from Buren in the canton of Berne. The jewellery comes mostly from Geneva, and comprises some very handsome patterns of gold bracelets. Wintherthur also displays many pretty things in terra-cotta. Berne has sent some specimens of well finished furniture, besides a variety of figures carved in wood, from Giesbach near Meryingen, Glothenthal, and Brientz. From Thoune in the same canton there are many pretty things in wood. In addition to these, Zurich exhibits several grand and square pianos, the manufacture of Henri Hubert, and a piano of novel construction by Spreecher and Co.

I will endeavour to compress the Austrian productions into the narrowest space. Several statues in bronze and marble, of great merit, the works of her subjects, ornament this Crystal Palace. There is a great show of well finished fire-irons from Carathen, Pesth, and Prague—scythes and sickles from Austria Proper, the Tyrol, and Carinthia. Maps, charts, and mathematical instruments from Vienna; in cotton there is little to be seen; some fancy cambrics from Vienna, a few table cloths from Prague, and samples of cotton twist from Linz. There are also few contributors in silks, if we except the goods forwarded from Milan. The linen, damask table-cloths, linen handkerchiefs, unbleached linen, drillings, and yarn, shown here, come from Vienna and Moravia. In wool there is here a better display. Printed and barège dresses with flounces, and cashmere shawls from one house, mousseline de laine and cashmere scarfs from another, and a great variety of shawls from three more, all being manufactured in Vienna. There are, besides, shawls and other woollen fabrics from Voralberg, and samples of waistcoatings from three other factories in Vienna; there is leather from Bohemia, the Tyrol, and Styria; gloves from Prague and Vienna; boots and shoes from Croatia; razors, scissors, knives, and awls, from more than eighty Austrian contributors; also, locks, files, tacks, nails, both cast and forged, pincers, hinges, tradesmen's working tools, kitchen iron utensils, and various kinds of hardware from more than forty makers, chiefly from Stadt Steyer and Waidhofen, places in Austria Proper. Bohemia and Marienhülf, near Vienna, have contributed their superior productions in glass, and Prague has sent exquisite table ornaments of polished rock-crystal. Carinthia has also supplied some handsome pictures on glass. The services and ornaments in porcelain have been selected with taste, and come from Anssicht on the Elbe, Herms in Hungary, Namiest, and Vienna. In addition to these there are some handsome specimens of furniture, works in marble, figures in carved wood, tobacco-pipes in meerschaum and boxwood; toys, jew's harps, artificial flowers, a great variety of musical instruments, and too many other things to name.

In the division allotted to Italy much confusion has been caused by *some* of the productions of Lombardy, and those from Venice and the places in its vicinity, having been classed amongst the productions of Austria. It is worthy of remark, that at present five-sixths of all the objects displayed here come from the dominions of the King of Sardinia, whilst some of the Italian states either had nothing to send, or appear to have taken no interest in the Exhibition. The statues from this classic country, in marble and in stucco, are scattered through the extensive building, which they greatly adorn. All the chemical productions here on view have been sent from the Sardinian States. In like manner the specimens of wines and liquors. There are to be seen light floating bricks, made without baking, from fossil flour, found on the Castel de Piano, near Sienna, which are interesting and curious. Also topographical maps, and a pair of balances of a new invention, from Turin. The display of velvets from Genoa and Turin is such as might be expected. The morocco and other leathers, prepared at Turin, looked good. You may also see here plumes and feathers, ornaments of all colours and descriptions, from Turin; embroidered cambric handkerchiefs, mantillas, and scarfs from Genoa; and straw hats, braids, and flowers from Florence. The jewellery, mostly from Turin, is valuable, and of good workmanship. A very pretty little statue in silver filagree, representing Christopher Columbus, deserves notice, and also a silver plate marked with the portrait of the Queen of Sardinia. The former is from Genoa, the latter from Turin. Some of the furniture from Genoa and Turin make a showy effect, whilst the tables in mosaic and "Pietra dura" look very handsome. After these there are flowers carved in wood, toilet soaps, jewel cases.

I cannot explain why Holland has furnished so few contributions. She has sent veterinary medicines, paints, and colours; alimentary preserves, samples of starch, a fire-engine on a new construction, and also a carriage from Rotterdam, a spinning wheel, and various agricultural instruments; also a clock showing the time in different parts of the world, maps, a delicate balance for analytical purposes, and various kinds of surgical instruments. I could perceive nothing in cotton. In wool, she sends blankets from Octmuarsum, Leyden, and Amersfoort; worsteds and specimens of cloths from Leyden. There are silk stuffs and sewing silks from one factory at Haarlem. In linen there is a better display; table cloths and damasks from two factories in Boxtel, and one from Overyssel, and linen, bed-tick, and canvas from Mappel, and cordage and yarn from Gonda. Rotterdam and Amsterdam furnish haircloth for chairs and sofas, whilst Leyden furnishes specimens of printing. There are carpets and rugs from Arnheim; epaulettes from the Hague; articles of wearing apparel from Arnheim, and chamois gloves from Amsterdam. In iron and metals you can see grates and stoves from Deventer and the Hague, and a set of cast bells for a chime, of considerable size, founded at Aarlerixtel, besides zinc castings from Ziyst, and two iron safes. Amongst other things in glass, some large mirrors, richly framed, are hung up that come from Arnheim; beside these are some handsome cut glass chandeliers and vases, from Maestricht. The carved and other furniture from Arnheim, Utrecht, the Hague, and Amsterdam show good workmanship and look remarkably well. There are also bricks from Utrecht, and square tiles for walls and floors from Hurlingen; musical instruments from Rotterdam, and many other things, such as toilet soaps, whips, canes, candles, tobacco pipes, &c. &c. &c.

I may dispose of the British Colonies with a few short observations. Most of the specimens contributed by them to this Exhibition are the natural productions of each; such as grain, seed, rice, maize, coffee, raw cotton, fibres of different kinds, capsicums, woods, &c. &c., and their manufactures are chiefly the usual colonial productions, together with curiosities worked usually by the Indians and natives. They have supplied various extracts and preparations from plants, sugars, skins and furs, and isinglass, arrowroot; dried preserved, pickled, and salt fish; oils, fish-hooks, slate, and stuffed birds and beasts. From Canada I saw some cheese, maple sugar, mocassins, bottles of spirits, fishing nets, canoes made from the bark of trees, and some fancy work, as well as some curiosities.

Sweden and Norway have not contributed much. They have sent specimens of woods, a Norwegian travelling carriage called a "Kariol;" also wrought iron, iron wire, and samples of steel from Soderhamm and Philipstadt in Sweden; carved wood made by the Norwegian peasants; snow shoes from Modum in Norway, and stearine candles from Stockholm. Also stuffed animals, and a Norwegian musical instrument called a Psalmodicon.

The only contributions from Denmark worth remark are "Christ and the Twelve Apostles," larger than life, cast in plaster, after the originals by Thorwaldsen. These are placed together on separate pedestals within a detached space in the great hall, and produce an imposing effect; being productions of the very highest merit.

The objects from Mexico are only fourteen in number, and small. They are curiosities worth a few minutes' attention, but not of sufficient importance to claim further notice.

The articles from Turkey consist of showy costumes, such as are worn by the upper classes in that country—a Turkish pipe, and some small matters. They are the property of an Armenian gentleman who resides in New York. I saw nothing from Hayti worth noting down.

I have now given a hasty sketch of most of what claims attention. The minerals and objects connected with mining and metallurgy not being arranged and exposed to public view, I am unable to speak of. The same remark applies to the paintings and engravings. I am told the collection of pictures will be numerous, and that the display will be very good. A large gallery 200 feet in length is in progress of erection to contain them, which it is expected will soon be ready for their reception. They will, no doubt, be attractive.

Some I fear may regard this account as containing too many details, whilst others may say it has not entered sufficiently into them. It is difficult to please everybody. My endeavour has been to afford an adequate and just idea of the Crystal Palace at New York, and by naming the principal objects contained within it, to furnish my own countrymen and the people of Europe with information connected with manufactures, which possibly some may consider it their interest to become better acquainted with.

ART IN THE PROVINCES.

BRISTOL.—Our contemporary, the *Builder*, says, "The vestry of St. Mary Redcliff, Bristol, have announced for sale the three pictures in their church, painted by Hogarth—the 'Ascension,' the 'Sealing of the Sepulchre,' and the 'Two Marys at the Sepulchre,' desiring to apply the value of these works, which are not suited to the church, towards the cast of fitting up the sacred building with new oak seats, pulpit, font, and screens." Bristol seems determined not to lose its character for encouraging Art: has the city, which used to be the second in the kingdom for commercial wealth, become so impoverished as to be unable to raise a few hundred pounds for such a purpose as that intimated? for if the pictures are considered unsuited for their present position, which is not altogether our opinion, surely another place in Bristol more eligible might be found rather than rid it altogether of them. Hogarth's works are not to be got at every day, and they are certainly worth keeping. We venture to assert that if Liverpool, or Manchester, or Birmingham, possessed these pictures, neither would readily banish them.

CHELTENHAM.—The General Hospital and Dispensary of this town has recently been decorated with a colossal group of statuary, in marble, from the chisel of Mr. Cardwell, whose name is new to us as sculptor, but of whose work we have heard very high opinions, though we cannot speak of it from our own knowledge. The group, which was lately exhibited at Manchester, Mr. Cardwell's native place, represents the "Good Samaritan" of the scriptures, by two figures, those of the wounded man and his benefactor; the latter is pouring the healing fluid from a cup into the wounded arm of him who has fallen among the thieves. The composition of the work and its spirited execution are said to have been highly praised by Gibson and other sculptors in Rome, where it was produced, Mr. Cardwell having been at work upon it there for the last two years. The *Manchester Courier* informs us that the sculptor went over to Paris some years since, and studied for three years under David; he distinguished himself at the *Académie Royale*. He then returned to Manchester and carried off the first "Heywood medal," afterwards he came to London, was much noticed by Chantrey, and gained the silver medal of the Royal Academy.

BIRMINGHAM.—The annual meeting of the donors and subscribers to the Birmingham Society of Arts and Government Schools of Design was held on the 13th of September, under the presidency of Lord Lewisham, M. P. The school is under the able management of Mr. Wallis, whose exertions appear to have brought it into a most efficient state. The report announces that "it never has yet been in so satisfactory a condition as regards the essential requisites for success—order, discipline, regularity, and attentive industry on the part of both teachers and pupils. The progress made by the latter is amply proved by the specimens of their work exhibited on the present occasion—all of which the subscribers are reminded are the *bonâ-fide* works of the pupils themselves, executed in the school, and selected by the Prize Committee from the whole number of drawings completed in each class during the entire year." There is only one other subject in the report to which it is necessary for us to allude; it refers to a proposition for increasing the scale of payments by the pupils of the respective classes in order to make the school more self-supporting, in accordance with the wishes of the heads of the Department of Art and Science in London. This scheme has already been carried out in Birmingham, and, it is said, with entire satisfaction to all parties.

MANCHESTER.—A monumental group in memory of Humphrey Chetham, a munificent benefactor to Manchester in the seventeenth century, has recently been erected in the cathedral of this city; it is the gift of a wealthy anonymous donor who received his education in the school founded by Chetham in 1651. The monument is from the chisel of Theed, a portion of it, the statue of Cheetham, was exhibited at the Royal Academy in the present year; but there has now been added to this the figure of a blue-coat boy in the costume of the period when the school was founded; the two statues form a most effective group, which, placed as it is upon an elevated pedestal and plinth, presents a very attractive feature in the choir of the sacred edifice. A new window of stained glass is being introduced, by order of the dean and chapter, behind the memorial, which will thus show to much greater advantage than it would have done had the old window been retained.

THE MUSEUM OF ORNAMENTAL ART AT MARLBOROUGH HOUSE.

THREE summers have now elapsed since the Great Exhibition was the standing theme of universal enthusiasm; in presence of that great evidence of our national progress in Art and Industry, it seemed impossible that the impetus, apparently so effectually given, should ever die out; at least to the point of previous apathy. On all hands that event was hailed as the harbinger of a new era; it was believed that national shortcomings, habitually confessed, were at last about to find a practical remedy, and that thenceforward the artist and the man of science would attain and maintain that status, and exercise that beneficial influence over mere production, which they had not before been able to acquire in this land of paramount manufacture. On all hands great hopes were excited, great things were to be done in future, and although the immense effort made by all manufacturing and artistic classes might well have excused or accounted for a period of reaction; still the general expectation was, that palpable and immediate results would follow. And public expectation was not disappointed; as a people we have shown that we are as capable of sudden and gigantic, nay, seemingly romantic efforts, as the most gifted and emotional nations have ever been, and that moreover the force and solidity of character, which has never been denied to us, loses none of its sober earnestness of purpose, by such seemingly incompatible efforts.

In none of its aspects has the Great Exhibition of 1851 shown so distinctly as a great impulsive power as in that of national Art-education; in none, perhaps, could the undoubted energy and ability of some of its individual promoters have found so useful a channel for future exertion, as in that of the general diffusion of Art-education amongst the masses: accordingly, it must be matter of unmixed satisfaction to our readers to know, that on all hands, fresh life and a more vigorous action are being daily infused into the hitherto feeble machinery devised by the State for the national development and fostering of Industrial Art. In our last number, we gave a series of illustrations of the remarkable collection of Decorative furniture, got together for public exhibition by the managers of the new department of Science and Art. It is now incumbent upon us to call attention to the important and rapidly increasing acquisitions of the permanent museum at Marlborough House. It will be recollected, that government voted a sum of five thousand pounds, for the purchase of a selection of specimens from the Great Exhibition, with the intention of constituting therewith, the nucleus of a museum of Industrial, as distinguished from Fine Art. The selection of the objects to be purchased, was entrusted to a committee of eminent artists; and whatever may be the opinion as to the expediency of some of the selections, there can be little doubt but that an amount of knowledge and judgment was displayed in this mission, far above the average of ordinary cultivated taste; whilst, at the same time, it may be confidently affirmed, that at no period did there ever exist so vast a field for selection: in such an overwhelming embarrassment of riches, it must have required, indeed, no ordinary strength and clearness of purpose, not to have shrunk from the task of selecting unmixed good, and that the highest, from the vast aggregate of all developments; the difficulty being evidently not what to select, but what to eliminate, so as to bring the selection within the scanty limits so rigorously defined by pounds, shillings, and pence. On the whole, however, there can be no doubt but that this money was as well spent as it was well granted in the first instance, and the only matter of regret is, that the amount was not more commensurate with the importance of the occasion. Following up this auspicious commencement, the acquisitions since made to the new museum have been so numerous and various as to have given it an importance entitling it to take rank with many well-known collections of the continent, the growth of a long series of years and enlightened state patronage. We are not aware, indeed, that any systematic attempt has before been made on the continent even to form a complete collection of works and monuments especially illustrating the alliance of Art with Industry, such as has already, in great part, been accomplished at Marlborough House. Collections illustrating isolated technicalities, galleries of high Art, and museums, formed mainly with an antiquarian or archæological intention, are, it is true, numerous enough, and generally indeed richer and more sumptuously housed than the corresponding establishments in this country. In France the Musée de Cluny, the Ceramic Museum of Sèvres, the "Gobelins," and certain classes of collections in the Louvre to which we had no corresponding sections in the British Museum, formerly showed a clear balance in favour of our neighbours, whose superior taste and refinement in ornamental manufactures, was universally attributed to the beneficial influence upon the public of the various schools and museums, in which Art in its various aspects was brought home to the people. The want of popular and special collections in our own country such as these just enumerated, however, has at last been justly acknowledged, and in the present endeavour to respond to this want, a very comprehensive plan has been adopted. What the National Gallery is or ought to be to the painter, the antique collections of the British Museum to the sculptor, and the library to the literary student; in like manner the new Museum at Marlborough House is intended to answer the wants and requirements of the designer and the manufacturer, whilst at the same time it is hoped that by judicious classification, descriptive catalogues, lectures, and illustrative monographs, issued in connection with it, the public in general will have their attention necessarily arrested and directed towards the exemplification of correct principles of taste. The plan of the museum is to systematically collect every variety of manufactured object in which design or the addition of the element of beauty to mere utility has been aimed at; and this of all epochs and of all countries; from the earliest aboriginal endeavours to the elaborate works of the present day. With this view a general classification has already been commenced, though the rapid growth, and already insufficient space allotted to the collection, will probably for some time to come prevent that complete and scientific arrangement which is desirable. The contents of the museum at present are arranged under a few main divisions: namely, First, Metalwork of all kinds; comprising sculpture in bronze, chasings and *repoussé* works, plate, decorated arms, jewellery, and personal ornaments, enamelling on metal, &c., &c. Next, Textile fabrics; this division is already particularly rich in an extensive assortment of the gorgeous fabrics of the East, which, displayed with taste and effect, arrests the attention of all visitors, whilst the rich stuffs and hangings of the mediæval and rénaissance epochs from the looms of Italy and Flanders are equally well represented. Lace of every date and country is likewise there in great profusion, together with numerous beautiful specimens of embroidery. Furniture, wood and iron carving, lacquered work and japanning, form another group; whilst already an important and extensive Ceramic museum has been formed, illustrating almost every class and variety of pottery, glass, enamels, mosaics, &c., and in short, almost the entire range of Art-manufactures have been taken into account. We have said that the scope of the institution embraces work of all periods and countries; but for obvious reasons the examples hitherto acquired have been confined as much as possible to those classes of objects not to be found in other metropolitan museums; thus the mediæval and rénaissance specimens have occupied a large share of attention, whilst those in the category of the Antique are left in abeyance; ultimately, however, as the growing utility of the institution is more freely recognised, and as increased funds are placed at its disposal, it is evident the scheme we have indicated will necessitate the purchase of works under this latter head.

Lastly, contemporaneous ornamental manufactures, English and Foreign, are being industriously got together, and already it is most interesting to compare ancient and modern developments placed side by side for comparison. It is needless to say how valuable a feature this alone may become; it has long been a desideratum with those who have thought on these matters, to attain to a general knowledge of the comparative progress of the different countries of Europe in an artistic and manufacturing point of view. The Great Exhibition whilst it lasted was a complete display of all that was noteworthy for the immediate period, and of course responded perfectly to this want, but even were such exhibitions to occur periodically, at intervals of four or five years as heretofore in France; even then the intermediate steps would in many cases be lost sight of,—the march of improvement of late years has been so rapid that processes and styles, nay, fashions even (for these last are sometimes worth recording), succeed and supersede each other so rapidly that there must of necessity be many interesting links of the chain of manufacturing development completely lost to posterity for want of conservation at the immediate period of their production; just as there is much that is really valuable in the periodical literature of the day allowed to fall into oblivion simply from the fact of its finding no resting-place, in what by no great stretch of fancy, we may style the gilt-lettered museums of the bookbinder. We hail then with satisfaction this part of the scheme of the new museum: with its great auxiliary the Crystal Palace at Sydenham looming in the future, the desideratum we have thus remarked upon is likely to be completely realised. Another conspicuous feature we have not yet alluded to, although from its importance and novelty it might have claimed notice in the outset of our remarks, is the system of borrowing works of Art for temporary exhibition and study; when we consider how rich the country is in private collections, and what a liberal spirit has of late years been gaining ground in respect to their being made available to the public, we shall at once see what a wide field is open here, and how constantly and fully the important element of novelty may be brought into play to secure the success of the institution not less than the public advantage. In short the success hitherto attained has been in great part owing to this judicious arrangement; headed by our gracious Sovereign and her august Consort, who have nobly taken the lead in this as in so many undertakings in which the furtherance of Art is concerned, numbers of the nobility and gentry have from time to time contributed the choicest treasures of their collections; and we believe we are correct in stating that the offers spontaneously made far exceed the cases in which direct application for loans has been made by the department, whilst in the latter case there is scarcely any instance even of hesitation on the part of persons applied to, much less of refusal to contribute. We shall watch with much interest the further development of this system, convinced as we are that whatever tends to arouse a spirit of activity and energy in Art-matters is of the utmost importance to the country at large and to manufacture. Approving then so thoroughly of the object and system adopted, we think it will be found desirable to devote from time to time part of our space to the illustration of the very varied collections being accumulated, and we therefore purpose in an early number of this journal to follow up our illustration of the Gore House Exhibition, by similar illustrated articles on the contents of the Museum at Marlborough House. The present most satisfactory state of this museum cannot fail to be a subject of congratulation to all interested, like ourselves in the progress of British Art-manufactures; and we know that foreigners have expressed high eulogium on what has already been done: it is yet, however, we believe, but the nucleus of still greater acquisitions to be made hereafter. It may be regarded, undoubtedly, as one of the most unequivocal signs of increased and increasing public interest in Art; it is the source of hope in the hereafter of British supremacy in the Arts of Design.

ART IN CONTINENTAL STATES.

PARIS.—The usual annual works of the pupils in painting, sculpture, &c., have just arrived from Rome; they are exhibited at the Palais des Beaux Arts: among the few works, are some of considerable promise. A large picture of the "Martyrdom of St. Dorothea," by M. Lenepveu, is a very excellent painting, well drawn, and good in colour: the character of the blood-thirsty Romans is well kept up: his young artist promises to sustain the credit of this school. M. Baudry's large painting, "Jacob Wrestling with the Angel," is good in execution and composition, though we do not quite approve of Jacob lifting the angel from the ground: the draperies are well studied. Several other minor paintings by the pupils, copies of Raffaelle's frescos, drawings from nature, &c., are entitled to commendation. M. Lecointe's "View of the Theatre at Tusculum," is very excellent: it contains more air than we are accustomed to see in the French landscapes sent from Rome. M. Peraud's colossal statue of "Adam," is a splendid figure in marble, but rather too much of the character of Hercules. M. Bonnardel, the successful competitor for the medal at the Hyde Park Exhibition, has sent a basso-relievo of great promise—"The Massacre of the Innocents." Several fine restorations of antique temples form the contributions of the architects. The prizes for the medal have also been exhibited. The academy have shown themselves severe, and have not given any first medal, except in the section of architecture. —Horace Vernet has just finished a portrait of Marshal Vallaint, said to be a *chef-d'œuvre*.—The different explorations now going on in Paris, have turned up a large quantity of Roman antiquities. The journey of the Emperor to Dieppe, has been productive to the eminent sculptor, P. Graillon, who has received an order for a statue of the Emperor.—On piercing a wall to place a stove at the Préfecture of Angers, the workmen have discovered a splendid door of the twelfth century, painted and carved, the subject being, the "Triumph of the Lamb of God." An antique staircase has also been found, together with several tombs.—The statue of François I., is to be placed in the "Carré du Louvre."—In the *Piedmontese Gazette*, is given an account of the discovery of several paintings by Giotto, in the church of the Holy Cross at Florence: they were covered with several coats of whiting and dirt, and consist of several subjects relating to the life of St. Francis: they are well preserved.

THE VERNON GALLERY.

THE SONGSTRESS.

J. Jackson, R.A., Painter. G. Stodart, Engraver.
Size of the Picture, 2 ft. 5 in. by 2 ft. 0½ in.

THIS picture is a portrait of the once celebrated vocalist, Miss Stephens, whose fine voice and irreproachable private character, gained for her the coronet of a countess: she married the late Earl of Essex, a nobleman distinguished for his love of music, and as an amateur instrumental performer at the private concerts given at his seat at Cashiobury. The lady is now Dowager Countess of Essex.

Jackson was one of the best portrait-painters of his day; to our mind he was equalled by none for fidelity of resemblance and solid *impasto:* he had not an atom of the trickery of art about him. Lawrence once remarked in a large company of illustrious personages, English and foreigners, when speaking of Jackson's portrait of Flaxman, that it was "a great achievement of the English school, and a picture of which Vandyke might have felt proud to own himself the author." His portrait of the Rev. Holwell Carr, recently transferred from the National Gallery to Marlborough House, though not in the Vernon collection, is another most masterly piece of painting; but perhaps his finest work, as a whole, is a full-length figure of the late venerable Earl Fitzwilliam, painted about twenty-five years since; this picture was never exhibited, as the Earl was unwilling to court this kind of publicity.

That to which we have given the title of "The Songstress" must have been painted when the lady was in the zenith of her fame; the face is highly agreeable and intelligent: as a work of Art the picture may be considered a good specimen of Jackson's style of portraiture.

MINOR TOPICS OF THE MONTH.

CONTEMPLATED STATUE OF PRINCE ALBERT.—It is understood that arrangements are in progress for marking the national sense of the national services of His Royal Highness Prince Albert, in reference to the Great Exhibition of 1851. The move is very properly to originate with the City of London: and the present Lord Mayor (Thomas Challis, Esq., M.P.) has the merit of suggesting it. Upon his personal exertions will depend much of the result. The project is to place in Hyde Park, on the site of the Crystal Palace, a statue of the Prince—on a scale, and at a cost, of magnitude corresponding with the subject: and if we are rightly informed, nothing will be commenced until there has been ample security that all will be effected worthily. We can have no doubt of the issue: although the especial purpose to be commemorated refers but to one of the acts of His Royal Highness for the welfare of his country, the gratitude due to him from all classes of British subjects may find a thousand themes. His example has been of value in so many ways: his advice has spread through so many channels: he has obtained so much affection with so much respect everywhere, that a vast majority of his countrymen will rejoice on an opportunity to accord him honour. It is sufficiently trite now-a-days to say that "Peace hath her victories as well as war." Hitherto it has been far too much the custom of this country to erect testimonials to brave generals and gallant admirals; it is becoming the distinguishing feature of this age to remember those who have even better advanced the true interests of the kingdom, and more largely contributed to its true glory. The Queen has no subject who, during a period of but fifteen years, has so essentially promoted the welfare of her kingdoms as the Prince, who ranks in the estimation of her people—in their homage and their regard—only second to herself. It is impossible to over-calculate the advantages hence derived: they operate upon every class: they extend to every interest: they promote and establish every possible good: and it is beyond question that very much of the happy position which Great Britain occupies—its improving manufactures and its prospering Art—the increasing comforts of the lower orders and the more generous and liberal "consideration" of the aristocracy—are mainly the results of an example—the loftiest in the realm—easily followed—in a degree—by the humble as well as the elevated. The project of the City and its estimable Lord Mayor, cannot therefore fail to be aided so effectually as to prevent the remotest chance of failure. We trust its leading feature will be the number of contributions and not the amount of the sums contributed. A million of shillings would be infinitely more valuable than ten thousand contributions of each a thousand pounds.

THE LORD MAYOR—Thomas Challis, Esq., M.P. —is about to close his year of office. It has been memorable, and will long be so, as having brought the City of London into closer approximation with the arts, with literature, and with science: for their professors have been, for the first time, received with "all the honours" at the Mansion House, during its occupancy by the present chief magistrate of the British Metropolis. Our columns have recorded the several meetings that have taken place of "savans" of all ranks and orders: of "entertainments" to which nearly every distinguished person in England was invited: of mayors and magistrates of every English county interested in the task and duty of education; and "last not least," one of his lordship's latest dinners was to the thirteen youths of Christ's Hospital, who had obtained "first places" in that admirable and valuable school. The good which this excellent Lord Mayor will have achieved is incalculable; he has introduced a new "system" into the City—a system unthought of until the commencement of his official year: his successors must be his imitators: the artists, the man of letters, the professor of science, will hereafter be the ordinary "visitors" of the magnates of great London—honouring and being honoured:





for we do the Lord Mayor Challis only justice if we express our conviction that he considered himself as receiving, rather than conferring, distinction when he beheld the civic chair surrounded by so many guests, who had become famous as labourers for the good of their country and mankind.

The Exhibition in Dublin closes, we believe, with the last day of the present month of October; on the whole, it has been successful; more so, certainly, than could have been anticipated at the outset; and all things considered, the experiment is such as to encourage rather than to discourage similar attempts in the several provincial cities of the empire. The patriotic and enterprising gentleman by whose liberal aid it originated, will, we imagine, be "a loser"—*in pocket*, that is to say; for if his loss be some ten thousand pounds (it may not be less, and it is not likely to be more) few men have ever bought so much renown so cheaply. The world is acquainted with his name; the most enlightened of all nations pay him homage! This is something to all men. But his reward is of a far better and nobler order. He has the knowledge that he has made a great effort for the good of his country, and that it has enjoyed a corresponding benefit. He has shown to Ireland that her true interests are not served by "domestic fury and fierce civil strife," and that one genuine patriot labouring to advance the arts of peace, can effect more for her practical improvement in a year than a host of brawling agitators in a century. Mr. Dargan it is like enough has not found cordial friends in all his countrymen, for when did a pure and unselfish worker for the good of Ireland meet in Ireland his reward? But he has sown the seed; may he live to see the gathering in of the harvest! It is utterly impossible that his country can fail to receive a powerful stimulus to improvement as one of the results of the Exhibition, while it will have undoubtedly been a new and additional means of bringing the two countries into closer alliance for the advantage of both. What may have been the result of the Exhibition in reference to the contributors generally, we cannot at present say, but upon this and some other topics connected with the subject, we shall no doubt be called upon to comment. We take the liberty, however, to entreat the official parties entrusted with the conduct of the Exhibition, to be especially careful that all the works are returned in safety and with courtesy; that all injuries are repaired; and that those who contributed shall be as little prejudiced as possible. The committee owe this duty to the future as well as to the past, for it is obvious that much of the results of applications hereafter, for loans and co-operation, will materially depend upon the issue of this experiment.

A New Theatre in London.—Strange as it may seem, there is to be a new theatre in London; a company (consisting principally of French gentlemen) has been formed for the purpose of introducing dramatic performances in a somewhat new form in England. They are to consist of concerts and ballets, and to be conducted, we understand, on a large and liberal scale, to be sustained by the best singers and dancers of the continent; the orchestra alone is to comprise one hundred and twenty instruments; the leader, M. Berlioz. The house to be converted into a theatre is that mansion in St. James's Square, formerly the Army and Navy Club, and more recently a public picture gallery. The architect is Herr Semper, whose theatre at Dresden is everywhere the theme of admiration; it is known that this distinguished and accomplished gentleman has been for some years resident in England, a political refugee. Of the other artists to be employed we may name M. Matifat (whose works at the Great Exhibition of 1851 will be remembered) to whom has been confided the chandeliers, candelabra, and other decorations in bronze; M. Dieterle (one of the principal artists at Sèvres) who will superintend the scenery; and M. Raymond who will direct the papier mâché and composition ornaments. The theatre will be arranged to contain two thousand persons, and there will also be elegant and spacious rooms for promenades, &c. The project is to rival all similar establishments of the world in the elegance and beauty, and pure taste of the whole of the decorations; as we have shown, the most competent artists, all of fame, are engaged in the several departments; the works are to be of great cost and of the highest possible character as works of Art. In short, success is looked for to the undertaking only on the ground, that everything connected with it will be of a singularly graceful and refined character.

The Napier Testimonial.—Arrangements are in progress for enabling the nation to manifest its sense of the services of the late Lieutenant General Sir Charles Napier, whose honoured name is synonymous with all that is brave in war and good in peace. The nature of the "Testimonial" must depend on the amount of the subscriptions; but it will, probably, be based upon some plan of working out the high purpose of the great soldier (adhered to throughout the whole of his eventful life) by augmenting the comforts of those who have been subordinates in the service in which he was so long a leader. Perhaps there has been no soldier of the age in whom generous benevolence was so conspicuous. His deeds of arms were so extraordinary as to seem fabulous. Courage is the quality of his family; it has been so for generations; but his was wide apart from the mere animal instinct which prompts a man to fight; he was brave from forethought and consideration; morally and physically brave; with him danger was ever to be encountered, but never to be tempted; duty was to be done, whatever issue was procured by its discharge. The battle of Meanee was gained, although one fought against ten; but if it had been lost the fame of the commander would have been without blemish, for there was no arrogance in his heart—no false calculation in his mind—it was a contest which circumstances rendered imperative; no vague idea of glory to be gained suggested an encounter from which most men would have shrunk as an assured defeat. History furnishes no victory so marvellous, the certain issue of one great intelligence. Neither does it supply so grand an example of subsequent moderation and generosity; no drop of blood was shed that could by possibility have been spared. If the country owes a debt to any soldier by whom its honour was upheld, its renown extended, and its interests maintained, it is undoubtedly to Sir Charles Napier—"the bravest of the brave!" But his claims upon the grateful memory of his countrymen are by no means limited to those which have reference to his achievements in the battle-field. In him the character of the daring and enterprising soldier was blended with that of the philanthropist and the Christian. The world knew him for a good man; careful of his army as the clergyman of his flock; thinking ever of the meanest item of his troops as of a being full of hopes and responsibilities given to his charge in trust; desiring, deserving, and obtaining, not alone the confidence, but the attachment of every man who served under his command from the earliest hour of his boy-service to his veteran leadership of a handful against a host:—

> "This is the happy warrior! this is he
> That every man in arms should wish to be!"

The country, therefore, is well prepared to receive the application to place on record the services of such a man, not alone in gratitude, —not alone in honour of the dead, but as an example to the soldiers who are to be his successors. The committee now in course of formation, will find their appeal responded to by the universal voice of the nation.

Gibson's Statue of the late Sir Robert Peel.—Such is the well-merited renown of Gibson, that, whenever a work of his reaches this country it attracts all lovers of sculpture; it may consequently be presumed there are few among us, feeling any interest in Art, or any respect for the memory of Sir Robert Peel, who have not found their way to Westminster Abbey to inspect the statue recently placed there, by a vote of Parliament, in honour of the deceased statesman; and various are the opinions which we hear and read respecting it. Gibson can well afford to bear criticism, either of a favourable nature or otherwise; no other living sculptor could have produced so elegant a work as his "Hunter," exhibited at the Crystal Palace. Though insufficient in itself to stamp his real greatness, who but Gibson could have given us a statue equal to his "Love cherishing the Soul?" We remember no modern sculpture representing youthful beauty that will stand comparison with his "Love disguised as a Shepherd," and with his "Sleeping Shepherd Boys." In his "Venus Verticordia," we have grandeur of form unequivocally displayed; nor must we omit to mention the "Wounded Amazon," and "Hylas surprised by the Nymphs;" the latter is in the Vernon Gallery. Any one of these examples would be sufficient to establish the high reputation of a sculptor; not one of them is there but silently speaks the genius of the producer; while, as further evidences of his power in composition, we may adduce his outlines of the "Marriage of Cupid and Psyche," and may also refer to his *basso-relievo* of "Hero and Leander," the "Hours and the Horses of the Sun," "Venus and Cupid," "Jocasta repressing the Anger of her Sons," "Aurora." It is, perhaps, unfortunate for an artist of genius, when he is called upon to step aside from that path in which nature evidently intended he should walk; and if Gibson has not produced such a statue of the late eminent statesman as we could desire, the onus of the failure—if it really amount to this, as some critics would have that it does—lies with those who committed the work to his hands. Yet most assuredly, with his statues of Stevenson and Huskisson before us, none will have the hardihood to say that Gibson is not equal to portrait-sculpture. It should also be borne in mind that reverence of the antique is the absorbing principle of his mind; he has a horror of the coat and the appendages of modern costume; hence he has clad Peel, as he did Huskisson, with the *toga*, which, with all our admiration of the sculptor, we are constrained to admit is at the sacrifice of individuality.

The City Monument to the Duke of Wellington.—We are unable to offer any comments upon this subject; although, probably, before our journal is in the hands of our readers the public will have been informed in reference to it. We can only express our hope that a wise and just decision will have been arrived at; and that the Committee to whom the onerous task of selection has been confided, will have honestly discharged its duty.

Mr. Mayall's Daguerreotypes.—In the *Art-Journal* for October we had occasion to speak in terms of praise respecting Mr. Mayall's Crayon Daguerreotype Portraits. The paragraph states his pictures were "as superior to the general run of daguerreotypes as a coarse wood-cut is to a delicate engraving on steel or copper." The mistake in arranging the sentence is obvious. We should certainly be the last to prefer a coarse wood-cut to a more perfect specimen of engraving, and it is evident from the context that we meant—Mr. Mayall's pictures represent the high art of the daguerreotype, while the majority of such productions can only be compared to the coarsest wood-cut. The compliment we intended to pay him was thus unfortunately, we may add, absurdly, turned into a remark for which, doubtless, he little thanks us.

The Council of the Royal Manchester Institution have this year awarded their annual prizes thus:—one of fifty guineas to Mr. Cope, R.A., for his picture of "Othello relating his adventures;" one of fifty guineas to Mr. Linton, for his "Venice"; and the "Heywood Silver Medal" to Mr. E. Corbould, for his drawing of the "Magic Mirror."

The Architectural Association.—The opening conversazione of this energetic Society was held on the 7th instant. The show of sketches was scarcely equal to previous years,—though some by William Alfred Bell were amongst the more meritorious productions. In the course of the evening, a confident hope was expressed that arrangements for re-opening the Architectural Exhibition would shortly be entered upon. Mr. Edmeston, Junr., President, in an able address, dwelt on the merits of originality.

REVIEWS.

THE STONES OF VENICE. Vol. III. "THE FALL." By JOHN RUSKIN. Published by SMITH, ELDER & Co., Cornhill.

With whatever feelings of regret Mr. Ruskin may have contemplated the decaying glories of old Venice, they could not be deeper than those we had as we turned over the last page of this, his concluding volume, that speaks of them. But these are not books which when once read are to stand idle on the library shelf, nor do we believe that any who are fortunate enough to possess them can allow them so to do. And this conviction induces us, at the outset, to express another regret, that a work calculated to be of so much practical benefit, and which has undoubtedly been written for higher purposes than mere pleasurable reading, must, from its costliness, be within the reach of the comparatively few: its utility, as a medium of instruction, is in a great measure neutralised by its price, not too great for its intrinsic nature, but far beyond what those to whom it seems to be more especially addressed can afford to pay. Mr. Ruskin would confer an additional obligation upon the architectural profession, and the great masses of the reading public by the production of an edition which the middle classes and the intelligent workman in the field of architecture might possess. At present his rich exposition of the "Stones of Venice" is only for "the rich."

In the opinion of the author, and it is one not to be questioned, the debasement of all schools of Art may be traced to the same causes—"luxuriance of ornament, refinement of execution, and idle subtleties of fancy, taking the place of true thought and firm handling;" and he dates the "Fall" of Venice from her magnificent beauty to the corruptions of the Rénaissance style: "Rénaissance architecture is the school which has conducted men's inventive and constructive faculties from the grand canal to Gower Street; from the marble shaft and the lancet arch, and the wreathed leafage, and the glowing and melting harmony of gold and azure, to the square cavity in the brick wall." This is true enough, viewing the style as a medium by which such a result has been reached, but the primary element of the decadence of fine architecture among ourselves, especially within the last century or two, is the miserable spirit of utility and economy, which has brought down every high thought and sacrificed all lofty feeling to its own selfish and low purposes: this it is which has corrupted the mind of man, vitiated his tastes, and made beauty fall prostrate, not as a worshipper, but a captive to the builder's account-book.

In treating of Rénaissance architecture and ornament, to which this volume is devoted, Mr. Ruskin divides his subject into three heads:—"Early Rénaissance, consisting of the first corruptions introduced into the Gothic schools: Central, or Roman Rénaissance, which is the perfectly formed style: and Grotesque Rénaissance, which is the corruption of the Rénaissance itself:" each of these divisions is considered at length, and is handled in a manner lucidly and forcibly. There are in the chapter that refers to the Roman *Renaissance*, several pages under the head of "Pride of Science;" they contain some most excellent remarks on qualifications essential to the true artist; we can only find room for a short paragraph or two, although we should be well pleased to transcribe the whole, as enforcing what we have repeatedly written, but far less to the purpose in every way.

"An artist need not be a *learned* man; in all probability it will be a disadvantage to him to become so; but he ought, if possible, always to be an educated man; that is, one who has understanding of his own uses and duties in the world, and therefore, of the general nature of the things done and existing in the world; and who has so trained himself, or been trained, as to turn to the best and most courteous account whatever faculties or knowledge he has. The mind of an educated man is greater than the knowledge it possesses; it is like the vault of heaven, encompassing the earth which lives and flourishes beneath it: but the mind of an uneducated and learned man is like a caoutchouc band, with an everlasting spring of construction in it, fastening together papers which it cannot open, and keeping others from opening. Half our artists are ruined for want of education, and by the possession of knowledge; the best that I have known have been educated and illiterate. The ideal of an artist, however, is not that he should be illiterate, but well-read in the best works, and thoroughly high-bred, both in heart and in bearing. In a word, he should be fit for the best society, *and should keep out of it.*"

The reason for this observation Mr. Ruskin gives in a foot-note; for, he says,—"Society has always a destructive influence upon an artist: first, by its sympathy with his meanest powers; secondly, by its chilling want of understanding of his greatest: and thirdly, by its vain occupation of his time and thoughts. Of course, a painter of men must be *among* men; but it ought to be as a watcher, not as a companion."

Nearly one-half of this volume is occupied by an "Appendix," and by illustrations bearing on the matters previously treated of; by an index to the individuals mentioned in the text; by a "Topical Index," and by what the author terms a "Venetian Index," or a reference to, with explanatory descriptions of, the principal buildings and objects of Art which the city contains: thus, all has been done to render the work complete in every respect.

In congratulating Mr. Ruskin on the conclusion of his subject, we can add little to the favourable opinions expressed in our notices of the former volumes: the subject and the author are worthy of each other; science or Art never had a bolder, a more faithful, or more eloquent expounder, than we find in the "Oxford Graduate;" he is to Gothic architecture what Luther struggled to be to the Christian religion; he would strip it of all the abominations with which corruption and custom have defiled its pure and fair form, and would show it as graceful and ennobling as it came fresh from its early founders. In doing this, he has brought a rich imagination, a mastery of words, and a profound philosophy to bear with equal weight when digging for treasures among the "Stones of Venice."

THE NEWCOMES, EDITED BY ARTHUR PENDENNIS, ESQ. Illustrated by R. DOYLE. Published by BRADBURY & EVANS, London.

The first number of Mr. Thackeray's new work has now been a month before the public. The "Memoirs of a Most Respectable Family" have set readers "agape" for what is to follow; for people do not mind being made a little uncomfortable—put on bad terms with themselves and their friends—*for a time*, by an author of "high reputation." That Mr. Thackeray will ride rough shod over this "most respectable family" is evident; his seat and hand are as firm, his eye as keen and cold, his prejudices as strong, his lash as long and as unsparing as ever. He is the most difficult of all modern writers to anticipate or to calculate upon, his results are frequently terribly painful and unsatisfactory; and, however we may wonder at the metamorphose of a goose-quill into a dissecting knife, we must now and ever question the wisdom of applying the power of the solar microscope to the follies and frailties of poor human nature as strongly as to the vices which degrade mortality. But though we would much rather trace the sunbeam than the "trail of the serpent," yet we must remember that the author of "Vanity Fair" never spreads a gossamer over meanness, never dignifies a vice, much less attempts to transform it into a virtue; if his nature is too stern for sympathy, it has much of stoic dignity in its nude truth, and the sketch of Colonel Newcome is at once more elevated and more genial than any development of character we have met for a long long time. That Colonel is a court card, and we know it will be well played! We are told that Mr. Thackeray intends the Americans to go scot-free, and we congratulate him on his wisdom and good feeling. If he wrote at all, his particular humour would oblige him to write what could not but give pain to our very sensitive neighbours, who endeavour by every means in their power to afford pleasure to those who cross the Atlantic to visit the great land of the present—the people who are to be the great of the hereafter.

BUNYAN'S PILGRIM. Published by JEWETT & Co., Boston, U. S.; DRAPER, London.

This is in every way a remarkable print which has reached us from across the Atlantic; first of all it is the joint work of four labourers, for it is designed by the Rev. D. Wright, drawn by W. Billings, etched by E. A. Fowle, and engraved by J. Andrews, so the "imprint" informs us; and secondly, the composition justifies the epithet we have applied to the work, for it exhibits at one view, the principal scenes in John Bunyan's immortal allegory, arranged in such a manner as to present, not a series of pictures but a complete one. The right of the foreground is occupied by Christian leaving his home; you then trace him pursuing his course, through a succession of landscape scenery, up to the eternal city, which is elevated to the top margin of the plate, the intermediate space being filled in with the various adventures that befal his way. A vast deal of ingenuity has been exercised, together with much skill to give a picturesque and artistic effect to such a combination of subject-matter, and the result is anything but disagreeable, perhaps we ought to speak less negatively, and say, it is pleasing. By the judicious introduction of elevated points in the landscape, and by the clever arrangement of light and shade, the whole come together exceedingly well; the engraver has put some good work into his plate, which is a large one, and deserves favourable notice from its execution no less than its novelty of subject. Our American brethren like to go somewhat out of the way in what they do, even in Art-matters; this print is only one example of many that have come under our observation. We are not, however, the less satisfied with it on this account.

TO-NIGHT. Engraved by S. W. REYNOLDS from the Picture by A. L. EGG, A.R.A. Published by ACKERMAN & Co., London.

One of those charming ideal female portraits of which we have seen many from the pencil of Mr. Egg; a half-length figure of a young lady standing in a box at the opera, reading over a bill of the performance, "Le Prophète." Her face is very sweet and intelligent, with a kind of Spanish character about it—and by the way, this clever painter has, we always observe, a strong partiality for the *brunette*, his ladies seldom betray their Saxon origin,—and it is devoid of all affectation; the hands, however, especially the left one, look rather large. The subject is vigorously engraved by Mr. Reynolds in mezzotint; he has copied the texture of the loose robe, in which the figure is habited, with much fidelity.

THE CAMP AT CHOBHAM. Lithographed by G. WALKER. Published by ACKERMAN & Co., London.

Mr. Louis Haghe was commissioned by the Queen to make a drawing of this military display, and her Majesty has allowed Messrs. Ackerman to publish a print from it. The scene represents the troops returning to their encampment after a field day: it is full of animation, very pictorially rendered, and will afford a pleasing reminiscence of Chobham to the thousands who visited the field of bloodless action.

"H.M.S. DUKE OF WELLINGTON." Drawn and Lithographed by T. G. DUTTON.—"H.M.S. AGAMEMNON." Drawn by O. W. BRIERLY, Lithographed by T. G. DUTTON. Published by ACKERMAN & Co., London.

A pair of interesting portraits of two of the noblest ships in the British service: the majestic "Duke" is riding at anchor, with her sails partially spread out, as if to dry: the "Agamemnon," scarcely less imposing, is getting under weigh from Spithead, "sail with steam up;" near her bows are a number of gun-boats apparently proceeding to an attack: both vessels are "broadside on" to the spectator. Sailor or landsman who is proud of England's naval glory, will covet these prints; the vessels are admirably drawn. Messrs. Brierly and Dutton, by their numerous excellent representations of marine architecture, have almost earned a vested right in this department of Art.

THE BIRD'S NEST. Printed in Chromo-lithography by M. & N. HANHART, from a Drawing by W. HUNT. Published by SHAW & SONS, Nottingham.

Every visitor to the New Water-Colour Society must have admired Mr. Hunt's admirable drawings of such subjects as this. Messrs. Hanhart have reproduced one of them, by their chromo-lithographic process, with such extraordinary fidelity as to render it extremely difficult to distinguish it from the original. The nest, containing eggs, is built on the ground amidst a mass of primroses, ferns, &c.; the print exhibits all those peculiar processes by which the water-colour painter realises his effects, even to the texture of the rough paper, and the scumbling of the hair-pencil. We believe the Messrs. Hanhart were the first to introduce this style of printing, which has now attained a degree of perfection under their hands that can scarcely be surpassed.

FLOWERS. Painted in Chromo-lithography by V. BROOKS. CHAPMAN & HALL.

Two beautiful specimens of colour-painting, copied from the petunia and pelargonium; both are rendered with such delicacy and truth that we can scarcely discern the slightest appearance of mechanical labour in them. They are published for the schools of the "Department of Practical Art."

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1853.

THE *Editor of the* ART-JOURNAL *discharges, for the* Fifteenth *time, his annual duty of addressing his subscribers, in prefacing the fifteenth volume of that work.*

In reviewing the labours of the past year, he is justified in cherishing the hope, and the belief, that they have been productive of good; and that he has maintained for the Journal the high position it has so long occupied in public favour.

The Engravings, it may be admitted, have not been of invariable excellence; but he trusts it has been borne in mind that it was necessary to redeem the pledge he gave to the late Mr. Vernon, to engrave the whole of the pictures presented by him to the nation; an arrangement which was communicated to the subscribers at the commencement of the series.

The "Vernon Gallery" will, however, be completed during the year 1854, *and among those yet to be issued are several of the best of the collection; for examples the "Peace" and "War" by Landseer, the "Hamlet" by Maclise, "The Saviour Prophesying over Jerusalem" by Eastlake, the "Grape Gatherers in the South of France" by Uwins, the "Dame's School" by Webster, the "Hall at Courtray" by Haghe, the "Lord William Russell" by Johnston, the "Finding the Body of Harold" by Hilton, &c. &c. The Editor, therefore, knowing that these works cannot fail to give universal satisfaction, hopes by their aid to reconcile subscribers to the introduction of such as may have been otherwise; and that when concluding the series of* 150 *engravings of the "Vernon Gallery," he will have performed his duty to the public on the one hand, and on the other, to the munificent donor of the collection, by whom he was intrusted with the task.**

The "Vernon Gallery" will be succeeded by a collection of infinitely greater importance and value. The Editor will soon be in a position to announce the new series, which is destined to give a higher character and a more universal interest to the ART-JOURNAL.

With respect to the general conduct of the ART-JOURNAL, *the Editor trusts, with some degree of confidence, that his labours to advance the cause of Art, and to stimulate the progress of Art-Industry, have been appreciated. The only peculiar feature of the past year is the introduction of the Illustrated Report of the Exhibition in Dublin. This undertaking was commenced, and carried through under the belief that it might be beneficial to Ireland, while promoting the purpose of Art generally; so much of the object has been, undoubtedly, accomplished; although as a speculation for profit it was never expected to "answer," according to the commercial and remunerating sense of the term.*

With respect to the future—as in regard to the past—the Editor hopes his subscribers will confide in his assurance, that all which energy and industry can do in combination with judicious and liberal expenditure, shall be done, in order still further to extend the influence of this Journal, and to augment its power of advancing the true interests of Art, in all its manifold ramifications; earnestly and zealously aiding the movement which during the last ten years has been so essentially promoting the welfare of Art in these Kingdoms.

Protected and encouraged as THE ARTS *in Great Britain have been, by the example and patronage of Her Most Gracious Majesty and His Royal Highness Prince Albert, (whose unostentatious fosterage is as yet comparatively little known to the world,) their prosperity has been gradually but surely advancing. Already, abundant proofs are evident of the practical results of the Great Exhibition of* 1851, *upon every branch of British manufacture; in several of the Arts of Industry, we are now competing with rivals, against whom, but a few years ago, competition appeared hopeless; a pure and healthy progress is apparent in all our manufacturing districts; with the realisation of the present is united a certainty of augmented perfection hereafter; those who have compared—as it is our especial duty to do—the state of British Art-Industry to-day with its condition only a very few years back, will feel that to His Royal Highness Prince Albert we are mainly indebted for these advantages, and such observers in giving expression to the feeling the belief calls forth, will not consider that to be adulation which is only gratitude.*

This prosperity refers not alone to the Industrial Arts; the Art of the Sculptor is at length receiving aid and encouragement, while that of the Painter has never been, in this country, so unquestionable. Every British artist of genius or intellectual power is full of "Commissions;" at the several Exhibitions of the last few years—of the past year especially—every picture of merit was "sold;" the visitors to the Royal Academy have largely increased; the minor Societies have proportionately prospered, and Art is attracting that general attention among all classes—the wealth of the Manufacturers largely aiding it—which cannot but result in increased benefits to the kingdom and in the enlightenment and refinement of its people.

Those who will turn back to our columns and trace the course of Art since the exhibition of cartoons at Westminster Hall, and the establishment of the "Royal Commission," under the auspices of His Royal Highness Prince Albert, will not continue sceptical as to the influence of that movement, followed up a few years afterwards by the Exhibition of Art-Industry of 1851.

Few can have watched the progress of Art so closely as we have done during the last fifteen years, and without arrogance, therefore, we may demand some weight for our testimony. We say, without the fear of contradiction by any who will give the subject thought and consideration, that the last few years have been mighty in their influence for good, upon every department of Art, from the highest to the most humble, and in their effects upon the Artist, the Manufacturer, and the Artisan.

ART-JOURNAL OFFICE,
4, LANCASTER PLACE, STRAND.
December, 1853.

* It may not be sufficiently known that the "VERNON GALLERY" is not only published in the *Art-Journal*,—it is issued as a separate and distinct work, with a view to meet the wishes of those who desire the series apart from the letter-press of the Journal. During the coming year this series will also be completed; the work is of larger size, and, of course, of largor price, than the *Art-Journal*.

THE GREAT IRISH INDUSTRIAL EXHIBITION OF 1853:

ITS GENERAL RESULTS.

IT appears as if it were but yesterday that a famine, unexampled in the annals of civilisation, desolated the sister isle. We still remember in all their fearful reality the heartrending accounts brought by every post of the sufferings of millions of our fellow-subjects: every rank prostrated, and every heart low: the landed proprietor ruined, the tenant in the workhouse, the poor dying of starvation, and all victims to the apathy, but destitute of the courage, of despair. The census of 1851 has revealed the awful fact that two millions of people perished during this sad interval; and the history of Ireland appeared destined to teach but one *morale*—that in the lowest depth of her degradation there was a deep still lower!

Little did we then imagine that Ireland possessed in herself the germ of renovation, and that in a short time, without any foreign assistance, she would not only rise superior to the sea of adversity, under which she was submerged for a season, but would occupy a position to which she had never attained in her most prosperous days. But it often happens in human affairs that at the very time we are most desponding we are in reality nearest to success. Such certainly was the case with Ireland, illustrating in a striking manner the native proverb "The darkest hour is that before the dawn."

The famine ceased almost as suddenly as it had begun. More than two millions of people had passed away; the rest—principally from the wildest and most unimproving parts of Ireland, began to emigrate to America; the Celtic Exodus commenced. New proprietors, often Englishmen and Scotchmen, took the places of those whom the Incumbered Estates Court dispossessed; and the bleak mountain sides of Connamara and Mayo soon became studded with smiling homesteads. With the infusion of new blood and intelligence, enterprise and industry began to prosper, and well paid wages, scattered happiness and plenty, where a short time before all was the reverse. This was an important era in Ireland's history, and now an opportunity was for the first time afforded of conferring lasting benefits upon her. Of this opportunity William Dargan was not slow to avail himself.

Mr. Dargan is at once an exponent and example of the altered state of Ireland. His whole history is a great moral lesson to his countrymen. Entering life with nothing but a good education, application, enterprise, and the highest character, he has shown to the world that Ireland is a country in which industry will always secure its reward. Others had written books to prove the fact, but Mr. Dargan gave a more practical illustration of its truth, showing at the same time that those who best know the value of money, and whose lives have been dedicated to the uses of industry, are ever the readiest to expend their hard-earned wealth with liberality when an opportunity offers of conferring a permanent benefit. Mr. Dargan saw that a spirit of improvement was abroad, and he determined to avail himself of it. The result was the Great Industrial Exhibition of 1853. We have no hesitation in saying that, were it not that the Crystal Palace, to a great extent, eclipsed the splendour of the Irish Exhibition, the latter would have been one of the most wonderful fruits of individual enterprise of modern times. Nor, in comparing the two together should we forget that the Crystal Palace reared its

stately form in the wealthiest country in the world, in its capital, under the auspices of its Sovereign, practically directed by the Prince Consort, with all the *prestige* and advantages of a Royal Commission; whilst the Irish Exhibition was erected in the capital of one of the poorest countries, and was planned, built, perfected, and carried to a successful issue by a few private gentlemen, differing widely in their religious and political creeds, in a country proverbial for the intensity of the civil and religious discords that had long reigned in every department; all the necessary funds being supplied by the patriotism of a single man.

The immediate object of the Exhibition was to confer material benefits upon Ireland, but there can be little doubt that the moral benefits will be still greater. From the first rude conception of the Exhibition, down to its final close, a uniform success has marked its progress. No promise was made by its directors that was not realised, and in this respect at least our Irish neighbours have a great advantage over their brethren at New York. At the commencement of the undertaking the 12th of May was fixed for the opening, and this promise was faithfully kept; whereas the opening of the New York Exhibition was so often postponed that the public confidence in its promoters was considerably shaken. This punctuality reflects the greatest credit on the managers of the Dublin Exhibition, particularly when we remember the difficulties against which they had to struggle in a country a complete stranger to works of this magnitude. In this project at least all the characteristic faults of Irishmen appeared to have vanished. Unanimity reigned in the committee among the officers and among the workmen. There were no politics, no divisions, no strikes, no want of efficient labour; and although the workmen knew well that the building must be completed within a specific time, and that if they "struck" for higher wages there was every likelihood that their demand would be successful, whilst from the scarcity of labourers there was no probability of their being superseded or reduced to want: yet there was no "turn-out." "I gave them good wages," said Mr. Dargan at a public dinner, "and they acted as Irishmen always do when fairly treated; they stood by me, and I will stand by them." The same punctuality marked the close of the building, and although a most influential deputation waited upon the committee to urge them to re-open it for a short time to give thousands who had not yet seen it an opportunity of viewing its varied contents, they manfully faced the unpopularity they were sure to incur, and refused to yield to the pressure from without, justly considering that the moral effect of the Exhibition would be weakened by such a vacillating policy.

The Exhibition was opened upon the 12th of May last, and remained open for six months. The total expense of erecting the building, obtaining steam and water-power, gas, &c., and generally the whole expenses, up to the opening, amounted as nearly as the present unsettled state of the accounts will permit us to judge, to about 73,000*l*., of which sum nearly one-fourth was repaid by the sale of season tickets, and we may entertain confident hopes that the entire will be reimbursed by the money paid as entrance fees, and by the sale of the materials. The attendance averaged at first about 8000 or 9000 persons daily; of these about one-half paid at the door, and the rest were season ticket holders. During the last month the price of admission was reduced from one shilling to sixpence, and the result was immediate and gratifying. The attendance more than doubled, and the per centage of the middle classes, artisans, farmers, and labourers increased three or fourfold. Indeed it must be a matter of regret that the price of admission was not reduced to sixpence long before it was; one shilling was far too much in a country where the price of labour is often as low as sixpence, and seldom exceeds (in the south and west) eightpence or tenpence a day.

We must not, however, censure the people for what was too often the result of their poverty, and not of their ignorance or want of interest. But it is impossible to allude to this subject without expressing our regret at the false and narrow-minded policy that dictated the conduct of the Irish railway companies. The Exhibition was a great civiliser. It was intended to improve the people, to enlarge their understandings, to disabuse their minds of long-cherished prejudices, and to promote in them habits of industry and prudence. In effecting these objects it has been eminently successful, and the railway companies should have seen that it was their direct interest, even in a pecuniary point of view, to coöperate with Mr. Dargan in this great work. The English companies felt this during the "world's fair," but the Irish railway directors appeared animated by the more sordid motive of making the most out of the undertaking; and were more bent upon carrying tourists away from the Exhibition, than in bringing the people to it.

From the day the Exhibition opened to its close, a constant stream of visitors poured into Ireland from England and Scotland; the steamers frequently carrying upwards of three hundred, instead of the usual complement of fifteen or twenty; and the small number of vessels between the two countries formed in reality the only obstacle to a still larger influx. These tourists, after spending a few days at the Exhibition, generally travelled through the country, visiting the most picturesque parts of it, and mixing freely with the population. Most of the inns were filled with a constant succession of visitors, and thousands in the lower walks of life have learned to appreciate the kindness and liberality of the "Saxons," whom a few years ago they were taught to hate as tyrants and oppressors. And whilst we are convinced that our countrymen have left the most favourable impression behind them, in the wildest and most unfrequented spots, may we not also predicate with certainty that these "Saxons" have received a favourable impression of the Emerald Isle, and of its people,—generous, enthusiastic, impulsive, and full of genius, but not sufficiently possessed of that perseverance and constancy in labour without which industry can never obtain its reward.

Hitherto Irishmen have distrusted themselves too much. Whilst impatient of admitting their own inferiority in express terms, they have constantly depended upon others for the development of their industrial resources. English capital, energy, and enterprise, have been looked to as the principal promoters of every great Irish undertaking. But capital must be indigenous and racy of the soil. It must be created, and grow upon the spot round which it is expected to develope all the blessings of social progress. Mr. Dargan has shown that Ireland is not the *caput mortuum* she has been too often represented to be. He has shown that if Irishmen want capital to stimulate native industry and genius, it can be created. Their great Industrial Exhibition loudly proclaims these facts; and whilst rearing its graceful proportions in Leinster Lawn, and showing to Irishmen what one man, still in the prime of life, has effected in a few years,—a glance at the interior will convey a silent censure to those who mark the specimens of rich ores, marbles, clays, and minerals that still lie unproductive in the bowels of the earth, whilst the labour necessary to convert them into great sources of national wealth, pines in the union workhouses, or emigrates to foreign lands.

It is impossible however not to acknowledge with satisfaction that a new era is beginning to dawn upon Ireland; and the signal success of this great work, designed by Irish genius, presided over by Irish intelligence, erected by Irish skill and labour, paid for by Irish capital, completed upon the prescribed day, and finally closed after a most prosperous season, will not fail to animate the desponding and give new strength to the enterprising.

Never was such a noble spectacle of Irish industry and art—and shall we not add Irish patriotism?—presented to admiring crowds. The unequalled damasks and cambrics of the north, the bright and graceful poplins and tabinets of the metropolis, and the still more beautiful specimens of Limerick laces, sewed muslins, crochet work, embroidery, and imitation Valenciennes and Brussels laces, far surpassed anything visitors had expected to have seen from this lately famine-stricken land. The latter particularly were most interesting, for some of the most exquisite specimens of flowered muslin and laces, were from the cottages (or rather from the hovels) of people who had lived, following in the beaten track of their ancestors, upon the confines of civilisation, in a constant and often unsuccessful struggle between a miserable existence and absolute starvation. It was a gratifying sight, indeed, to see the intelligent countenances of the hardy tabinet weaver, and the gentler lace-factory girls, brightening as they surveyed the unique collection in the Fine Arts Court, and probably receiving an amount of practical instruction in design and taste, which they had never before had an opportunity of acquiring, and which may form the foundation of their future competence. The committee deserve great credit for departing from the rule laid down at the Crystal Palace in admitting paintings. Rarely, if ever, has so splendid a collection of ancient and modern pictures been opened to the public; and the Fine Arts Court was not only the favourite resort of the connoisseur and the educated, but it also possessed the most attraction for the middle and lower classes; nor was it possible to listen to the remarks that occasionally fell from some ill-clad mechanic, without admiring the natural taste and poetry the Irish possess. But the advantages of the picture gallery will not terminate with the pleasure it has afforded. The struggling artist has learned to remedy his defects, the designer has had his taste elevated, and Irish damasks, laces, muslins, paper-hangings, carved furniture and frames, and a variety of other articles, will yet display in more harmonious colouring, or chaster grouping, the value of those hours spent in the Fine Arts Court of the Exhibition.

In conclusion, the results of the Exhibition have removed many a prejudice that still lingered in the minds of Englishmen and foreigners. It has shown that the Irish possess steady perseverance and enterprise as well as genius; and that they are fully qualified to take their place among the most polished nations. It has displayed the excellence of many branches of native industry. It has opened a market abroad

for Irish manufactures, and by bringing under their notice many things with the use even of which they were not acquainted, it has stimulated exertion, by awakening the desire to possess, coupled with the determination to gain this power by industry and prudence. It has rubbed off from their minds the narrow prejudices of provincialism by bringing the people into contact with others of different temperaments and ways of thinking, and thus removed the greatest barrier to social improvement. It has shown them the excellence of some of their own manufactures, by placing them in juxtaposition with the choicest industrial products of the continent; and has made a people painfully afraid of foreigners, desirous to court unrestricted competition. It has shown their backwardness in other branches of manufacture, with the means of rectifying their defects. In a word it has done more in six short months to elevate the national character and to improve the people than anyone acquainted with the condition of Ireland could have deemed possible in as many years. *Esto perpetua!*

THE MEMORIAL OF THE GREAT EXHIBITION, AND THE STATUE OF PRINCE ALBERT.

It was well said by one of the speakers at the Mansion House, on the 7th of November, that the proposal to commemorate the Great Exhibition, and to place in Hyde Park a statue of the illustrious Prince to whom the world was indebted for the mighty impetus given to civilisation in 1851, came too late rather than too early. During the year 1852, the universal expectation was that "something would be done:" the year passed, and nothing was effected. We had reached the close of 1853, with a like result; and, of a surety, if 1854 had arrived without the suggestion of any such memorial, there never would have been any. A move in the matter was made by the late Lord Mayor of London: it could have emanated so fitly from no other person: in any other it might have seemed presumption; and he did it, not at the commencement, but at the close, of his official career—when the suspicion of personal motives was least likely to be urged against his interference. He has been very largely supported; a sum of 5000*l.* was collected before the project was publicly announced; aids will be received from all the leading manufacturing towns of England; and the result will be that subscriptions will be collected—sufficient to render the memorial worthy of the theme, the country, and the age.

It is very much to be regretted that the project has not been *universally* responded to; it would have been infinitely more graceful and satisfactory if no single voice had been raised against that which appears so entirely unobjectionable; for surely there can be no rational objection to any assemblage of persons meeting to subscribe out of their own private funds a sum of money for any purpose not unworthy, and which certainly has for one of its objects the decoration of the metropolis by another work of Art—London being justly reproached with having so few. The money is taken from no public fund: it deducts nothing from the national resources: it is not asked even from the "surplus,"—a portion which might with propriety have been devoted to preserve a lasting record of the circumstances under which that surplus was obtained.

But the project has been received by some parties, not only with indifference, but hostility; and those who have acted in promoting it have been treated with little less severity than they could have been had they planned a personal dishonour and a national degradation. The Times, with its mighty influence upon the public mind, has led the way in these attacks; the consequence cannot be otherwise than prejudicial as regards the issue contemplated. Opinions will be divided as to the propriety of the measure; but for its effectual carrying out there will be amply sufficient in those by whom it is advocated. In spite of asperity, ridicule, and abuse, the "memorial" will be erected—and that in a manner worthy of the cause and of the nation.

It is clear that no memorial of the Exhibition could represent public opinion without giving prominence to His Royal Highness Prince Albert—emphatically its founder: for although others had suggested the idea long before it was seriously entertained, it was merely an idea until His Royal Highness took the matter in hand. From him certainly emanated the proposal to render it a representative not of British resources only, but of the productions of the whole world; it was this proposal which gave to it an original and distinguishing feature; and ample testimony has been borne to his continual attention and indefatigable energy, by which a result was obtained, of which the most sanguine supporters of the project had not the remotest conception at its commencement or during the earlier stages of its progress.

We have not been called upon to place upon record the social virtues of his Royal Highness—the happy and invigorating example he gives to all classes—his services to many branches of national glory and wealth—his invariable readiness to sustain and promote any purpose that shall benefit his country;—in all ways he has earned and gained the respect and affection of every class and order in the realm, and the *Times* has ever been among the first to accord him honour. If there were no other grounds to justify a number of persons in subscribing to erect a statue of him, even these might, we think, suffice. But the purpose is more clearly defined; in commemorating the Exhibition, we associate with it the person but for whom there would have been no Exhibition, and consequently no memorial.*

But the objection of the *Times*, and of those represented by that powerful journal, is not to a memorial; it is only to A STATUE. At least the *Times* does not urge its arguments against any other description of memorial it might have pleased the public—or a section of the public—to decree. Had it done so, we might have reminded the *Times*—not of the unworthy and humiliating testimonial to Mr. Hudson, M.P., but of a testimonial to the conductors of that journal—honourably and bravely earned by exposing a system of commercial fraud, out of which arose large benefits to the commercial interests of this country: our memory, indeed, is full of occasions when in some shape or other, public benefactors have been publicly acknowledged and certified—of late years.*

In the "good old times," indeed, it was considered expedient to postpone all recompense to a public benefactor until his ear was deaf to the voice of the charmer. We have very often given a stone to a great and good man dead, who was in need of daily bread while living; there is a fearful list of sins of omission in this respect against nearly every generation of man; we have learned to be wiser, more politic, and more just. Our worthies who labour in the service of their country and mankind without by any means reasoning with the Irishman that they "will do nothing for posterity because posterity has done nothing for them," are now-a-days, stimulated to virtue by the knowledge that they will taste the sweets of praise, and obtain the recompence of gratitude while alive to enjoy them.

In the "good old times," too, the only persons who were considered worthy of posthumous honours, were the soldiers and sailors who fought our battles, with now and then a statesman, to whom a statue was decreed, provided he died while his party was in the ascendant. Of the true benefactors of mankind few took note; they died to be forgotten; half a century after his death, indeed, there is some talk of a monument to Dr. Jenner; and arrangements are at this moment "progressing" for a statue to Newton. Three centuries after his last proof was issued there was some talk about a monument to Caxton—which ended in nothing—and some day or other perhaps, there will be some talk of a statue to Winsor, who died neglected and in poverty in a foreign land; yet he it was who lit our streets and factories and houses with gas. The list might be extended very largely. Surely we are responsible to the present as well as to the future; surely he who has earned honourable distinction and gratitude, need not be told always to wait for his reward until he his dead—with but a very dim prospect that the hereafter will ever render it.

It would seem then that any mode may be adopted according to the view taken; except that which selects a work of the Sculptor. Already there are in various towns and cities of England, in public halls and institutions, painted portraits of the Prince: and not of the Prince only, but of many other living men, conspicuous for the discharge of some duty extensively beneficial:—ministers of state, judges, mayors, conservative and liberal politicians. The portrait of Lord Palmerston has been painted for this purpose several times, and

* It seems to us the height of absurdity to argue with the *Literary Gazette* that the most fitting memorial to commemorate the Great Exhibition is the statue of Richard Cœur de Lion, *because* it is the work of a foreigner, and *because* "the success of the Exhibition was largely due to the interest and extraordinary energy with which it was supported by foreign countries." It is indeed something more than an absurdity to select as the record of that which was emphatically a triumph of Peace, a warrior whose fame is mainly derived from an unwise, wicked, and ruinous Crusade; neither can a reminder of the Lion Heart be very complimentary (even after the lapse of six centuries) to France and Austria, by whom he was entrapped, imprisoned, and betrayed.

* The conductors of the *Times* refused the offer of the London merchants to be reimbursed their expenses: nevertheless, a sum of 2700*l.* was collected: two scholarships were established at Oxford and Cambridge out of the fund: and the balance was expended in the placing *three tablets* to commemorate the facts—one in the Exchange of London, one at Christ's Hospital, London, and one in "some conspicuous part of the *Times* Printing Office." They record that at a public meeting, the Lord Mayor of London presiding, it was thus resolved:—"That this meeting desires to offer its grateful acknowledgements to the proprietors of the *Times* newspaper for the services they have thus been the means, at great labour and cost, of rendering to the commercial community throughout Europe," &c., &c. Surely, it is unnecessary to say that this Testimonial—a reward for public services, decreed at the Mansion House, the Lord Mayor presiding—was in all respects honourable to the *Times* newspaper: it is, and we hope will be for ages to come, a testimonial "more permanent, more costly, and more public" than a picture, and "as permanent, costly, and public" as a statue could be.

that of Mr. Cobden quite as often. We cannot find a single rational argument why the pencil should be thus continually employed and the chisel so very rarely; except that the one has been a custom and the other the contrary; the result of which is that the portrait-painter in England is always a prosperous gentleman, and the sculptor almost as universally a needy man. We have been taught by a most unwise and unfortunate prejudice, that sculpture is an art calculated only for busts and monumental tributes: consequently, such men of true genius and high intellectual powers as Baily, MacDowell, Foley, Marshall,—and others of whom we might name a dozen, — occupy humble dwellings beside the mansions in which portrait-painters live, and "enjoy" incomes that would badly recompense small tradesmen.* Custom is certainly against the practice of erecting statues to living men: there are precedents undoubtedly —but they are few. Of statues of "the Duke" no less than five were erected during his life-time; one at Hyde Park (opposite his own dwelling), one fronting the Exchange, one in the Tower, one at Portsmouth, and one at Glasgow. Mr. Foley is now finishing his equestrian statue of Viscount Hardinge. This statue is to be erected in India, by subscriptions raised there. We cannot at this moment call to mind many other cases in point; one to Sir Charles Metcalfe, late Governor of Jamaica, occurs to us; it was executed in marble (nine feet high) by Baily; the governor sate to the artist, and it was erected during his life-time, by the subscribers, on the scene of the labours they commemorated. But if a more decisive precedent be needed, surely there is one at hand. *A statue of Prince Albert in marble* (the work of the sculptor Lough), *stands in Lloyd's room at the Royal Exchange; it was placed there to commemorate the services of His Royal Highness in laying the foundation stone of the New Exchange.* We never heard a single objection against the so placing *this* statue; yet surely all the arguments against it were as forcible then as they can be now.†

Of *busts in marble* there are dozens to commemorate living men, placed in public institutions, and surely the difference between a statue and a bust regards only the size of the object.

If we turn to the countries of antiquity from which we have imported the Arts, we find the practice of erecting statues to living men of eminence, universal. Can there be any reason why, with competent artists, and reduced cost of production, it should not be equally so with ourselves.

But—writes the *Times*—"a statue differs from a picture inasmuch as it is more permanent, more costly, and more public." And on this ground only it is contended that a picture is to be sanctioned and a statue condemned. Surely, if the purpose of a picture be to record public services, to do honour to a public man, and to stimulate to virtue by acting as an example, the more "permanent" and the more "public" the better. We place a portrait under a roof and not in the open air, only because the material on which it is painted would be destroyed if exposed; yet when such portrait is placed, we do not put it in a corner but invariably select the most frequented part of the building it is to adorn—that the fact may be as notorious, and may act as a stimulus to noble emulation, as widely as possible.

For the difference in "cost," we contend it amounts to nothing. A statue is not much more expensive than a painting. Let the base for the support of the one go against the frame of the other; and a statue in marble or bronze will be found very little to exceed in cost that of a portrait on canvas. For the latter 800*l.* (often more) has been frequently paid. For each of the portraits in the Waterloo Gallery at Windsor Castle, Sir Thomas Lawrence received 1000*l.* We could easily supply many more cases.

The city, it is known, has commissioned six statues—the artists being Baily, MacDowell, Foley, Marshall, Thrupp and Lough—for which the city is to pay, for each 600*l.*; Baily received for his world-famous statue of "Eve at the Fountain," 600*l.*, and for the "Hunter" 400*l.*; Marshall received from the Art-Union of London, 500*l.* for his statue, in marble, of the "Dancing Girl Reposing;" and Foley 800*l.* for one of the great master works of the age, the group of "Bacchus and Ino;" to this list (which we do not trouble our readers by extending) we may add the commissions of marble statues for the House of Lords to the best British sculptors, at 800 guineas each.

These instances may suffice, but if the reader wishes for more, he shall have more. Especially, it is to be taken into consideration, that science has of late years, so much facilitated the production of statues, as very greatly to reduce the cost; statues are, in Germany, now very generally made of zinc, coated with bronze by the galvano process; a work thus executed is to all intents and purposes as good as if entirely of bronze; the design and model of the sculptor are unimpaired; the work is equally "sharp," true, and artistic; the only difference, in fact, regards the intrinsic value of the metal. The cost of a statue thus produced, would not, all matters included, exceed four or five hundred pounds. The Amazon of Kiss, thus executed may be purchased of M. Geiss, of Berlin, for, we believe, about 600*l.*, although we are aware he obtained much more for that which he exhibited in 1851.

All things considered, therefore, we believe the project under review may in many ways be of national value, if wisely and justly carried out. It may contribute largely to remove that prejudice which has been so long fatal in its influence on the art of the sculptor—an art that sadly lacks "patronage" in this country.

There is a large proportion of the public from whom the proposal for thus commemorating the Great Exhibition of 1851, and of associating with such commemoration a statue of his Royal Highness Prince Albert (the proposal amounting to no less and no more) will meet a cordial response, and their united contributions will effect the object worthily. Unfortunately, it has been more than insinuated that contributions are made from interested and selfish views—in a spirit of unwholesome adulation. This is unbecoming and unjust. British artists and British manufacturers and artisans, and not they only, owe a debt of *gratitude* to Prince Albert for very much of the improved position which Art now occupies—Fine Art and Art-Industrial—and they will no doubt rejoice at an opportunity of testifying the feeling that arises from an improved condition, very much of which may be traced to the influence and example of the Prince.

Meetings will no doubt be held forthwith in the leading manufacturing towns of England, Scotland, and Ireland, with a view to augment the subscription list. We call upon all those who have ben benefited in the past, or anticipate benefit to the future, AS A CONSEQUENCE OF THE GREAT EXHIBITION OF 1851, to coöperate with the committee to whom the charge of the testimonial will be confided.

* The exceptions are a few members of the profession who, strictly speaking, are not sculptors; who at all events, are not men of genius and intellectual power. These are manufacturers of sculptured works; they employ artists of ability to design, and men of skill to execute, and have command of capital to carry on extensive establishments. In the lottery of "open competition," the prizes very frequently fall to these gentlemen; they have leisure to attend to the game of chances, and they are not above considering the small points out of which "luck" generally arises—advantages in their favour which are rarely possessed by the true sculptor, who loves, and is absorbed in, his art, and whose mind is of too lofty a nature to study the means by which shrewd men of business achieve fortunes.

† It is an especial part of the project now a-foot for collecting money for the Dargan Testimonial in Dublin, to execute in marble the fine statue (by J. E. Jones) of that gentleman—of which a clay model was placed in the Dublin Exhibition—and to erect it in the garden of Leinster House—the site of the building which received the contributions of the world in the Irish capital in 1853. This proposal, we believe, preceded that of the Lord Mayor of London.

THE MADONNA AND CHILD.*

FROM THE PICTURE IN THE MUSEUM OF BERLIN.

Raffaelle, Painter. P. Lightfoot, Engraver.

THE works of the great painter of the Florentine school were certainly not so numerous as that any of them could, as we presume, be overlooked by his biographers, and yet we cannot find that either Vasari, Lanzi, or de Quincy, makes any mention of this picture. The omission is the more singular, inasmuch as it is generally considered to be executed in Raffaelle's best manner; but even had it been one of his least valued productions, anything from his hand can never be thought unworthy of notice. We presume, however, it is this picture to which Kugler refers in the following paragraph:—"In the highly-executed but very spirited picture from the Colonna Palace at Rome, and now in the Berlin Museum, the same child-like sportiveness, the same maternal tenderness, are developed to a more harmonious refinement."

De Quincy, speaking of the class of pictures by Raffaelle to which this example belongs, says,—"they were executed, in most instances, for private persons; they are of the number of those which, in Italy, are designated under the simple name of *Madonna*, and a copy of which, more especially in that country, has become as indispensable in every house as a crucifix. The manners of the country doubtless formerly presented at Rome, then, as now, innumerable models of mothers grouped with their children, and nursing them. Raffaelle has, therefore, beyond the charm of his pencil, little other merit in these lighter compositions than the choice of the most graceful attitudes before him, rendered, indeed, with a simplicity peculiar to himself, in the expression of infantine grace and maternal tenderness."†

This quotation seems to contain all that can, or need, be said respecting the picture before us; sweetness and simplicity of expression, and graceful forms are its distinguishing characters; there is little of religious feeling in the composition, while the "child" shows far more of its human nature than of its divine, a spirit of resistance rather than of "obedience in all things" to parental authority. Still the scene yet suggests something more than an incident of pure domestic life.

* We have considered it necessary, as our readers will find it elsewhere notified, to introduce a few engravings into this part, and some others of the *Art-Journal* that will be issued during the coming year, from pictures which are not in the Vernon Gallery; this course is adopted for two reasons—first, from our inability to get the Vernon series finished in time to issue them in regular consecutive parts; and, secondly, because there are not a sufficient number of pictures in the gallery, calculated for engraving, to fill up the year 1854. The year 1855 will commence with a most important series of engravings, of which due notice will be given.

† De Quincy's Life of Raffaelle. Translated by W. Hazlitt.





THE GREAT MASTERS OF ART.

No. XXV.—HUBERT ROBERT.



H·ROBERti ROMA

This artist occupied a distinguished position, as a painter of architectural views, in the French school, during the latter end of the last century. He was born in Paris, in 1733, and was educated at the college of Navarre, being intended by his parents for the priesthood, but, even while pursuing his studies for the ecclesiastical office, it was quite evident that his inclinations were tending in another direction, the result of which was, that when, at the age of twenty-one, he had completed his terms, he was sent to Rome as the place where he could best study the peculiar department of Art to which his nature disposed him.

It does not appear that Robert at first studied under any master, but his pictures of the magnificent ruins of ancient Rome soon attracted great notice in the city. He afterwards entered the studio of the French artist, Notaire, who imparted to his pupil the free and bold touch which characterises his own works.

In the company of Fragonard, and of the Abbé St. Non, the eminent amateur engraver, who etched many of Robert's designs, the latter visited Naples, Sorrento, Herculaneum, and several of the adjacent towns, where the three artists laboured most assiduously in their respective walks of Art, enriching their portfolios with a multitude of sketches,



RUINS AT ROME

gathered from the scenery and objects with which Naples and its neighbourhood abounds.

Robert returned to Paris in 1767, taking with him a large number of pictures, which were exhibited in the *Salon* at the Louvre. Catherine of Russia tried to persuade him to pay a visit to St. Petersburgh, but the artist was too well satisfied



THE TEMPLE OF AGRIPPA AT ROME.

with the honours he was reaping at home to desire a change of any kind. He had been elected a member of the Academy, and the King nominated him Keeper of the Museum, and Director of the Royal Gardens. Robert died at Paris, in 1808, from an attack of apoplexy.

MEDIEVAL ART MANUFACTURES,

DRAWN FROM THE PICTURES FORMING THE WALLENSTEIN COLLECTION,

AT KENSINGTON PALACE.

In the *Art-Journal* for 1848 we gave a detailed account of a very interesting, and, in this country, unique collection of antique pictures belonging to the Prince Louis, of Ottingen Wallenstein. The collection was in the first instance sent to England at the instigation of His Royal Highness Prince Albert, in order that it might be seen by the English public, and to give the country an opportunity of obtaining it. In the early schools of Flemish Art, of which John Van Eyck may be considered the great founder, the luxury of the period in dress and ornament was probably never exceeded. The pictures of this epoch have fortunately preserved mementos of their costliness and design; they are replete with elaborated studies of accessories, including attire, architectural decoration, jewellery, goldsmith's work, furniture, and domestic utilities. The singular variety and, frequently, the beauty of form of these objects, make this class of pictures



a depository and authentic record of the ornamental Arts of the middle ages, it being unquestionable that the artists actually painted their accessories from the identical objects.

The first cut here inserted represents the vase of balsam carried by St. Joseph. The



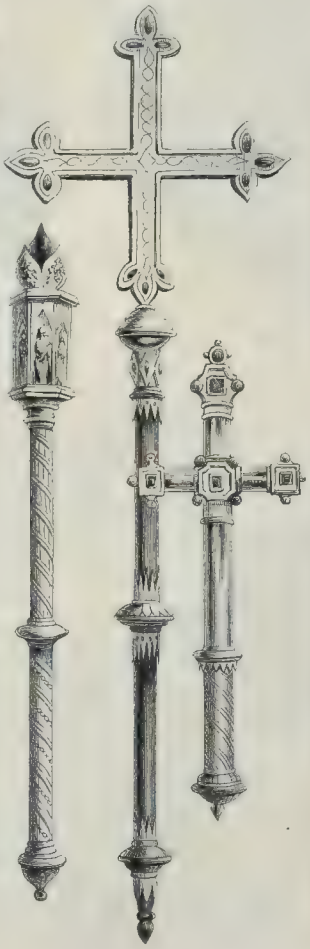
vase is apparently of white Delft ware, with dark blue ornamentation on it. It is from one of the volets of an altar-piece, the central portion representing the Crucifixion, painted by Michael Coxie, and being No. 92 of the catalogue.

The next engraving is of a vase, also apparently of Delft ware, with blue configurations. It is placed in the foreground of the picture No. 100, described as being by an unknown master, representing the Salutation. The vase is filled with

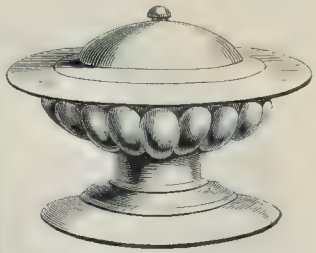


roses and lilies, and is the ornament of a small oratory, covered with red velvet, indicating the abode of the Virgin.

The two engravings in this column are copied



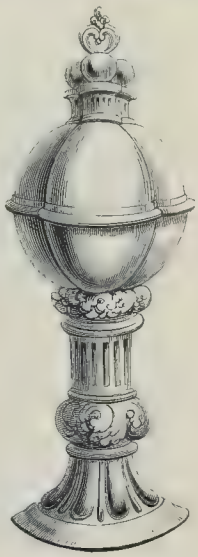
from No. 61 of the catalogue, a picture with volets, representing the coronation of the Virgin by the Creator and the Saviour, in the presence of a host of saints and angels. It is attributed, we believe erroneously, to Memling, or his school, but as golden backgrounds were completely in disuse in his time, the picture is probably coeval with the school of John Van Eyck.



The first vase in this column is taken from a small picture, numbered 95 in the catalogue,



and presumed to be painted by an unknown master: the subject is the Adoration of the Magi.



The second and third vases are from a picture with volets, the central portion also pourtraying the Adoration of the Magi. It is numbered 95, and painted by John van Heemsen.

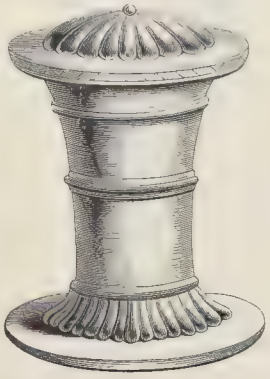
The vase introduced immediately below is from a corresponding volet of the picture of the Crucifixion, by Michael Coxie, before described as No. 91 of the catalogue. The vase is painted in red and black, with richly gilt ornaments.



The next is from a picture of the Magdalen holding a vase, and raising the lid, which is concealed by the position of the hand. The vase is of a brownish

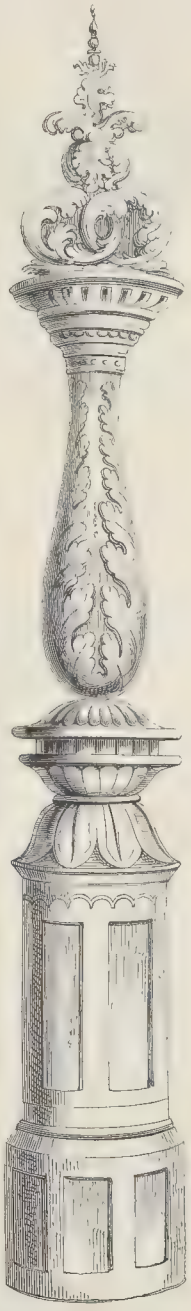


metallic ground, with richly gilt ornaments; the medallion represents the death of Abel. The picture, numbered 72, is painted by John van Mabuse, cotemporary with Albert Durer.



The third in this column is from another picture by John van Heemsen, also of the Adoration of the Magi, No. 80 of the catalogue. It is a golden chalice, which one of the Eastern kings, richly attired in blue and gold brocade, offers to the infant Christ, seated in the lap of his mother.

The picture bearing No. 102 on the frame, is



altogether omitted from the catalogue edited by Mr. Louis Gruner, for private circulation. It is a very elaborate production, full of detail; the engraving on the second column represents a kind of architectural pedestal standing in the background of the subject, which is the Holy Family in an apartment having a window-opening upon a landscape with a river and castle.

The two engravings on this column are from the



picture by Jan van Heemsen, No. 80, and are both taken from the same work as the third engraving on this page. The first, a globular-shaped vase, is represented to be of a rich purple glass, with gold mountings, a bearded head forms the knob of the cover. The other engraving is of a



monstrance of high elaboration, held as an offering by one of the three eastern potentates in this oft-repeated subject of the Adoration of the Magi. This artist's works abound in suggestions of ornament applicable to a great number of industrial purposes well deserving of study.

The first subject engraved in this column is the very humble but universal one of a garden flower-pot, filled with the favourite pink. It occurs in an elaborate picture by Heinrich Aldegrever, a celebrated pupil of Albert Durer, and is No. 34 of the catalogue. The garden pot is merely an accessory to the subject of the Virgin



and Child in a garden full of flowers, blooming at the Holy Mother's feet.

The golden vase beneath is from No. 81, by John van Heemsen, of which previous mention has been made, and is another of the many varieties to be found in the pictures of the



Adoration of the Magi. They are almost endless in design, and frequently very elegant.

The key is from a picture, No. 67, of great importance and beauty, painted by Lucas van Leyden. It is held by St. Peter. St. Dorothea is the other figure in the picture; and the engraving above the key is a small wicker basket, held by the saint in her left hand, containing a variety of flowers.

William of Cologne, the painter of No. 51 in the Kensington catalogue, is believed to have flourished about the years 1370 to 1380. The chalice with the snake issuing, is held by the

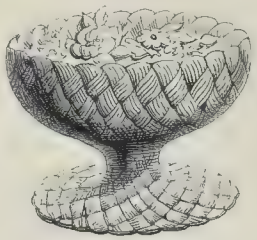


figure of St. John in his left hand, and he appears to be exorcising the reptile by the right hand. The chalice is gilt, with black enamelled devices on the knob. The picture itself is an extraordinary specimen of early Art.

The preceding are but small examples of the



rich mine of patterns, forms, and other appliances to the industrial Arts; the arms, sword-hilts, armour, and helmets, are of infinite variety; the brocaded and embroidered dresses may be studied with great advantage, and in architecture the capitals, pilasters, and arabesques are of infinite



taste and variety. It is by permission of His Royal Highness Prince Albert, whose property they now are, that Mr. H. Mogford, F.S.A., was permitted to copy for us a few of these examples, in the hope of calling the attention of our designers to the fruitful source of information and instruction they offer. The collection was offered to the Trustees of the National Gallery, and refused without any inquiry as to its purchase.

The fifth and sixth engravings on this page



are from pictures in the great and extensive collection of Lord Northwick, in his gallery at Cheltenham. The former is from a picture of



the Adoration of the Magi, an undoubted picture by John van Eyck; and the other is a candelabrum, from a picture by Hugo van der Goes. The latter is the volet of an altar-piece.

PHŒNICIAN AND EGYPTIAN MONUMENTS IN MALTA.*

BY DR. CESARE VASSALLO.

EGYPTIAN PERIOD.

THE fact of the Phœnicians settling in Malta is attested by history, but we have no similar evidence respecting the Egyptians. I am therefore led to suggest two questions,—whether the latter did ever actually come to Malta, and when. To the first question I may reply, by describing monuments which have been recognised as Egyptian by Münter, Della Marmora, Orioli, Lepsius, and by many others of equal authority, who have formed their opinion upon personal examination. All these monuments were discovered by accident in the various temples, and in different localities, some of them incapable of being removed or transported without a certainty of fracture. If it is true that monuments are the surest evidence of historical truth, I could not indicate any more satisfactorily decisive of the arrival of the Egyptians in Malta.

It remains to be seen at what period they probably came to settle there. In the first place, they may possibly have accompanied the Phenician colony, as Vossius was of opinion they came to Spain:—"Fortasse classis ea quæ in Hispaniam coloniam duxit, non modo Phœnicibus, sed etiam Ægyptiis constabat." † In progress of time a fusion may have taken place of the Egyptian customs and usages with those of the Phœnicians, who by their numbers and relations had acquired the exclusive dominion over these islands, and eventually effaced the name of the Egyptians. In the second place, they may have come to Malta under the reign of Psammeticus, who from his cupidity, opened the ports of his kingdom to foreigners of all countries, and encouraged as much as possible traffic and commerce.

The Egyptians were not unused to the mercantile art; according to Huetius,‡ they had always the reputation of having introduced commerce into the world, in the person of Osiris and Mercury; they consequently readily seconded the impulse given them by the sovereign. They were likewise the most skilful pilots. Euripides says that the Greeks confessed having learnt from them the art of navigation. To what point then could such able merchants and skilful sailors better direct their course, and where could they more advantageously establish their commercial relations than in Malta?

This may have occurred probably about B C. 650, when the Greeks ruled the island, who might have derived no few advantages from the arrival of the Egyptians. I shall not enlarge further upon this subject, but leave the reader to form his own opinion on the probabilities of the case.

CAVERN.

An object of considerable interest is the subterranean passage cut in the solid rock, and discovered in 1847 by Mr. Winthrop, Consul of the United States, and Mr. W. F. Lock of the Royal Engineers. This excavation is distant three-quarters of a mile S.E. from the Medina, in the district of Kasam-el-geuieni. It consists of three chambers, communicating with one another by passages. The one on the left, as seen from without, is the largest, being 35 feet long and 15 wide: the two others do not exceed 18 in length by 15 to 16 feet in width. Each of these apartments has an opening on the outside. The roof is parallel to the ground: the lines run generally straight, or intersect each other at angles: and all the forms are squat and pigmy. Some seats project from the wall, and there is a small square well or reservoir, ten feet across and two deep, excavated to contain water, of which there is never any want, supplied probably by some neighbouring source.

This cavern is situated under the brow of the hill, in a steep spot, difficult of access. The easiest entrance is by the chambers on the left; the two others are almost impassable, and are partly hidden behind some large pieces of stone. The internal space, thus narrowed and encumbered by large interposed walls,—the difficulty of access,—the precaution taken to conceal the other entrances, themselves arranged in a manner to render surprise difficult, but to facilitate flight—the seats, or rather beds, projecting from the walls—and lastly, all the care taken to be provided with water, are some of the many reasons which induce me to consider the cavern of Kasam-el-geuieni as a place of refuge.

The Rev. Mr. Margolinth, who was induced to visit this spot, by the accounts of it which were published in the *Literary Gazette* of October 2nd, 1847, explored and gives a long description of it, arriving finally at the conclusion, that it was a place of worship of the primitive inhabitants of the island, probably Egyptians or Phœnicians. If this learned gentleman, however, had reflected on the prescribed forms of the Phœnician religious architecture, which avoids right lines, he would not have entertained any doubt in deciding between these and the Egyptians.

The Phœnicians, we may also observe, *erected*, and did not *excavate*, temples to their deities. The rocks of Phœnicia, and the hill of Bengemma are full of their *hypogea*; but their open temples rose towering in Tyre, Cadiz, Malta and the sister island.

MONUMENTS OF SCULPTURE AND PLASTIC ART.

The group representing the Egyptian Triad supported by a *thalamifera* was discovered by accident in the island of Gozo, in a lonely place, amidst a mound of stones collected there from time immemorial. It is executed in the stone of the country, and stands one foot two inches high, upon a pedestal half an inch high.

Osiris is seated, apparently upon a chair, or *cathedra*, in human form, with the head of Ibis, and having the mysterious Tau in the left hand. In his head is a small cavity, in which might have been fixed the usual crown or mitre. At his right hand sits Isis in a female form, with the cap or headdress, the hem of her dress covering the breast from one side to the other. She is dressed in a close garment, descending to her heels; and the small cavity on the top of her head indicates that at one time she had her usual ornament, the lotus flower. The child Horus stands in the middle with a large disc on his falcon's head.

The *thalamifera* which supports the chair, stands upon feet, covered with a light dress, and the head ornamented with a curled head of hair, not unlike that of the Egyptian woman which Montfauçon published (print 140, No. 9).

The sides of the pedestal, those of the listel or small square which supports the chair, and also the predella, are rich in hieroglyphics; on the shoulders also are cut mysterious figures.

Dr. Lepsius saw this monument, which he judged to be of a sepulchral character; he took an impression of the hieroglyphics, and promises an interpretation.

Sarcophagus of Terra Cotta.—Abela speaks of three Sarcophagi of terra cotta, which he preserved in his museum.* He gives a drawing of one of these, and says that it was found in 1621, in the district of Ghar-Barca, a place not very far from the Medina. The two others were similar to this; but none of the three has come down to us.

The Sarcophagus, of which I speak, resembles in the general form only those mentioned by our historiographer, and was found also in the district of Ghar-Barca, in 1797. There is reason to believe that in this part of the island the Egyptians had their principal necropolis.

This beautiful relic of antiquity is four feet eleven inches in length, and decreases in width from one foot eleven inches, to nine inches and a-half. The main circumference, taken across the breast—which is prominent to indicate the sex—is five feet, the smaller one three. The upper part serves as a covering to the whole length. The youthful face is modelled with much plastic skill; the eyes are flat, and not deeply cut, incised as in the Grecian statues, and the eyebrows indicated only by a smooth and delicate prominence. The toes of the feet are beautiful, and project from the dress which covers the body.

The only remains of the body of the maiden, which was enclosed in the sarcophagus, was a little dust, and a *plain* iron ring, which was perhaps placed upon her finger in pledge of affection by her lover.* It is well known that the Egyptians valued this metal highly; and the iron rings found in the Egyptian tombs prove that they were accustomed to place them on the fingers of the dead.†

To any one who looks for hieroglyphics upon our Sarcophagi, to stamp them as Egyptian, I should observe that this would be the same as to require the name of a person to be inscribed under his portrait in order to attest it. Moreover, neither upon two Sarcophagi of white granite found in the two great pyramids of Gizech, nor on the basin for the ablutions of Cheops, are there any kind of hieroglyphics. The same absence of the latter are also observable upon the two Lions at the entrance of the Campidoglio, the Osiris of the Barberini Palace, the obelisk before Santa Maria Maggiore, and that in front of St. Peter's; and yet it would never enter the head of any one to question the genuine Egyptian origin of these monuments.

It remains to be seen, why no embalmed body has ever been discovered in these sepulchral chests. The process of embalming requires many elements, which the nature of the Maltese soil, and the civil condition of the Egyptians resident there could not offer. The three classes of persons who were assigned to fulfil this funeral rite, belonged to the privileged caste of priests and physicians, who being sufficiently rich and at their ease in Egypt, remained themselves there, and never followed the colonists, whose condition was assuredly not comparable to that of the colonists of our times. Thus there was wanting the *scriba*, whose duty it was to mark the length of the incision to be made in the dead body; there was also wanting the *pavaschite*, who, on the incision being made, instantly took to flight to escape stoning from the spectators; there was wanting also the person who had to remove all the intestines except the heart and kidneys; and lastly there was wanting the person who poured out the oil of cedar, myrrh, cassia, cinnamon, and the other fragrant substances.

In the absence of these assistants, whom their law prescribed to exercise their particular arts,—and at the same time destitute of such an abundance and variety of drugs, which were not to be procured in the island,—these ancient inhabitants contented themselves with depositing in Sarcophagi, which at least had the appearance of their mummy chests, the dead bodies of the most notable persons among them; being desirous of perpetuating in some manner their national usages, compatibly with the means which the island afforded.

I may here also recall the circumstance that Malta was never a wooded country; and that consequently it could not furnish large trunks of trees, adapted for excavation to contain dead bodies. The alabaster cave in the island of Gozo, moreover, was not discovered until the government of Despuig, and that of San Giuliano in Malta not until 1768; this small block of marble, however, may be passed over, and there only remains to choose between the common stone and potter's clay. The Egyptians with reason preferred the latter, as both more durable, and better adapted to the plastic art.

Among the bronze monuments is to be noticed a figure of an Isis, seated, broken off below the thigh, and without arms, which it once had, and which probably held the suckling Horus. She carries on her head a kind of basket, but not a tower, which would distinguish her as the turreted Isis, representing Cybele.

A figure of Harpocrates, in an attitude of

* Concluded from p. 224.
† De Origine et Progressu Idolatriæ, lib. i., cap. 34.
‡ Hist. du Commerce des Anciens.

* Agius speaks of another of the same form and material, which was found in the island of Gozo, near the church of San Francesco.

* "Etiam nunc sponsæ annulus ferreus mittitur, isque sine gemma."—Pliny, l. xxxiii., c. 1.
† Wilkinson's Manners and Customs of the Ancient Egyptians, vol. iii., p. 242.

silence, stooping to sit. It is very like the one of the Chevalier Fontaine, given by Montfaucon, vol. ii., plate 123, No. 4. The present one also bears on its head the immense load of amphoræ and glasses; but the horn which descends on the right shoulder is not the base of the machine, but simply the symbolical cornucopia.

Various figures of Osiris, one of which has two rings, by which to suspend it transversely. It may be remarked, that the Egyptians, who were eminently superstitious, chose from their Pantheon this as the tutelary divinity of travellers, and that the latter consequently suspended an effigy of it to their neck.

Some statuettes of terra cotta may also be mentioned, covered with green varnish, and ornamented with hieroglyphics, which used to be buried with the dead. These all resemble one another, except one, smaller than the rest, and from which the effect of time or the condition of the place has effaced the varnish and marks. A great number of these images are found in the various temples, and in different parts of the island, besides those in the possession of private individuals.

I must not omit, in conclusion, to notice the celebrated lamina of gold, found in a case of the same metal, near the Medina in 1694. The hieroglyphics with which it was covered might be compared with those of the Table of Isis. An account of this Egyptian lamina was given in the fourth "Raccolta delle Lettere Memorabili," in the Scientific Transactions of Lipsia, and by Montfaucon, all mentioning it as a relic of the highest importance.

DR. HUNTER'S

SCHOOL OF ARTS AND INDUSTRIAL SCHOOL AT MADRAS.*

In a country where there is such a general aptitude for Art, it will readily be supposed Dr. Hunter's school did not lack scholars. Pupils flowed in, not only from the neighbourhood, but from a distance. The number of applicants for admission was so great, that many were obliged to be refused admittance. It was, therefore, necessary to open a branch school at Vepery, and subsequently another branch at the Military Male Orphan Asylum. Both these establishments were placed under the superintendence of masters who had been instructed in Dr. Hunter's school. The course of instruction comprised geometrical and free-hand drawing; from the flat and from the round; from living plants and objects of natural history; from casts; and from plaster impressions of plants. To these studies were added lithography, wood engraving, etching, modelling from nature, casting in plaster, and pottery. These branches of instruction were at first superintended by Dr. Hunter himself, assisted by the gratuitous exertions of some of the first artists of Madras. Each pupil was formerly required to pay one rupee (2*s.*) monthly, but it has been recently proposed to reduce this sum to four annas (6*d.*) for each pupil per month. The materials, which are expensive in India, are found by the pupils. The design of the establishment being to promote the practical application of Art, the work of the pupils is directed to useful purposes, and, when sufficiently advanced, they receive remuneration whenever there is a demand for their labours. Besides this present advantage, the best pupils are certain of future employment, and receive tempting offers of situations as writers in government and other offices, long before Dr. Hunter, if he merely considered the advantage of his school, would be willing to part with them. This, indeed, is one of the most serious difficulties

* Continued from p. 282.

the Doctor has had to contend with, inasmuch as he lost the services of the pupils just as they were beginning to be useful.

The three schools now support seven East Indian and native masters, on monthly salaries varying from seven to seventy rupees. A good many of the pupils are also earning from five to ten rupees a month by copying pictures, drawing sketches, and assisting to illustrate periodical literature, for which the school is creating a demand.

In immediate connection with the school of arts is an industrial school, which promises to be of efficient service in developing the resources of India, and applying them to economic uses. Among the articles manufactured here, are glazed, painted, and encaustic tiles, bricks and tiles of all kinds, glazed ware for domestic use, copies of the transparent porcelain of Berlin, of which they had a few specimens to mend or copy, and small table ornaments, drawing and thick papers for the use of the scholars, made from the fibres of plantain, aloes, &c. Besides these are made statuettes, busts from life, and ornamental articles in white material. Dr. Hunter remarks, in one of his lectures, that in the composition of some of the more common descriptions of pottery, a number of minerals are used which in England would be employed only in the most expensive kinds. Attempts have been also made to improve the modelling and casting of native figures, toys, and table ornaments, and the services of a native carver in wood, and a toy-maker, were engaged, under the impression that they would be useful in several departments of ornamental modelling. The principal defects in the manufactures of India appear to arise from the solitary habits of working of the natives, and to their ignorance of the benefits to be derived from a division of labour, and the application of effective machinery. This knowledge they are beginning to acquire in Dr. Hunter's industrial schools.

We should mention that a museum has been opened in connection with the schools under the able superintendence of Dr. Balfour. Geological excursions in the neighbourhood of Madras also formed a part of the system of practical instruction in the schools, and on some occasions from forty to sixty persons took a part in them. The results of these excursions are stated in the journal.

The total number of scholars in the artistic department during the first three years was 472, in the industrial there were but 45, this limited number being a necessary consequence of the want of space, of which so much more is required than for the school of Art, and the inadequate means and appliances. As a proof of the success attending the industrial school, it may be mentioned that several applications have been made to Dr. Hunter from "up country stations" for native or East Indian potters to give instruction in the manufacture of improved kinds of pottery.

With regard to the merits of the School of Arts, it needs no other recommendation than the fact that even civilians and officers would gladly have enrolled themselves among the students, and that the senior pupils have been engaged as drawing masters in other establishments. We might mention also that, in consequence of the success of these schools, a wealthy native of Bombay has, at Dr. Hunter's suggestion, given 10,000*l.* as an endowment for a similar institution at Bombay, and that the students of the Madras establishment were lately engaged in making for the new institutions copies of drawings and casts.

In addition to the instruction given in the schools, lectures on subjects connected with the Arts were delivered by Dr. Hunter, who at the same time commenced the publication of "The Indian Journal of Arts, Sciences, and Manufactures," a work conducted with much ability and abounding in most useful practical information. In proof of the esteem in which it is held in India, it may be mentioned that portions have been translated into Tamil and Teloogoo. Nine parts have been issued, but we regret to observe that this most useful publication has been suspended for want of support.

The journal is illustrated with lithographs, etchings, and woodcuts. The designs are very characteristic, some of them we perceive from the signature are by the hands of Dr. Hunter, the woodcuts are executed by the pupils on Himalayah box-wood, which is found to be well adapted to the purpose.

We should not be doing justice to Dr. Hunter did we omit to mention that some of his pottery received a prize at the Great Exhibition, and that in addition to his multifarious labours he drew up the catalogue of the Indian minerals sent to the same Exhibition.

Thus favourably did the two schools progress for about three years, when Dr. Hunter applied to the government to be relieved from his medical duties in order to devote his entire time to the schools; but although the government did not think proper to comply with his wishes entirely, he received the appointment of medical store-keeper, which left more time at his own disposal. In the mean time a committee was appointed for the management of the industrial school, and the progress of the pupils was such, that it was thought advisable to apply to the government for assistance. The court of directors have accordingly sanctioned a monthly allowance of 500 rupees for five years, for the expenses incident to securing the services of a glaze-fireman and a good artist to instruct in drawing and designing, besides a grant of 6000 rupees for the purchase of machinery, models, casts, and studies from England, on the condition that the school should in a short time be made self-supporting. But this favour was accompanied with an ungracious refusal to release Dr. Hunter from his medical duties. The above mentioned sum has not as yet been claimed. In the mean time, Dr. Hunter's establishment is ordered to be closed, the medical board having interfered to say that their officers must be relieved from a portion or from the whole of their medical duties, if they are to be entrusted with a responsible charge like that of the superintendance of a school of Arts. Thus after nearly six years' unremitted exertions in endeavouring to create and diffuse a taste for the arts in India, and after considerable personal toil and pecuniary expense, after having taught the rudiments of several branches of the arts to nearly five hundred pupils, several of whom have obtained situations by their proficiency, after having established both schools on a sure basis, Dr. Hunter now seems himself on the point of being removed from the prosecution of his philanthropic undertaking, and the schools themselves in danger of being permanently closed.

We hope and trust this will not be the case. We cannot believe that the government would be so blind to its true interests, as to deprive itself or the institutions of the services of one so well qualified by his liberal and enlarged views, his knowledge of Arts and sciences, his talent for communicating instruction, his unwearied

energy and perseverance, and his indefatigable industry, as Dr. Hunter. Our tenure of India is but a frail one; it is founded on conquest, not on the affection of the people. The Europeans and the Asiatics, though the races are mingled, do not unite; on the one side is rank and wealth,—on the other, are too frequently poverty and servitude. The one is said to be all energy, the other all apathy; this, however, is not the fact; the success of Dr. Hunter's schools has abundantly proved that neither the natives nor the East Indians are deficient in energy; that they are willing and able to work whenever work is offered them: we quite agree with the Doctor in his sagacious observation, that *the best way to incite the East Indians and natives to exertion, is to work with them and among them.* If more attention were directed to this point, we are satisfied the most beneficial results would follow. The good work has been most happily commenced in the Madras School of Art by Dr. Hunter. The study of the Arts, which so perfectly coincides with the disposition of the people, will, it is hoped, prove hereafter a bond of union, before which the prejudices of colour and caste will alike give way. It behoves then all who are interested in the prosperity of India, whether Europeans or natives, to give their unqualified and liberal support to the schools of Madras, and to use their most strenuous exertions to secure for them the inestimable services of their liberal and enlightened patron, supporter, and superintendant, Dr. Alexander Hunter.

OBITUARY.

MR. WILLES MADDOX.

We briefly noticed, some three or four months since, the death of this artist, at Pera, near Constantinople. Since that announcement was made we have been waiting for an opportunity of recurring to the subject, but have not been able to accomplish our purpose till now, chiefly from the absence of information on which reliance could be placed. Although our remarks now come rather late after his decease, Mr. Maddox was too excellent a painter for us to permit his departure from us to be accompanied by only a few lines of notice without comment. For several years past he was a constant and welcome exhibitor at the Royal Academy and the British Institution.

Mr. Maddox was born at Bath, in 1813; in his earlier life his talent attracted the attention of the late Mr. Beckford, of Fonthill Abbey, whose taste and judgment in matters of Art are too universally known and recognised to admit of the supposition that he would patronise aught of an inferior quality, notwithstanding his acknowledged eccentricities. For this gentleman Mr. Maddox executed several pictures of a high historical class, and in a manner far from unworthy of the subjects; the principal were the "Annunciation," the "Temptation on the Mount," and "Christ's Agony in the Garden." It was doubtless owing to his association with Mr. Beckford, the author of the gorgeous oriental tale of "Vathek," that the artist became interested in subjects borrowed from eastern life, which we remember among his best pictures, such as the "Snake Charmers," "Aïna Fellek, the Light of the Mirror," &c., and his portraits of distinguished Turks—Mehemed Pacha, the Turkish Ambassador, and of Halil Aga Risk Allah, &c. It was while in Turkey for the purpose of painting some portraits of the Sultan, who had sat several times to him, that a fever terminated his life after a very short illness. The honour awarded to Mr. Maddox by the Sultan was one which, we believe, was never before accorded to a European artist.

Among his principal works not already mentioned, we may refer to his "Beatrice Cenci seeking protection from the Count, her Father," the "Golden Age," "The Contadini's Last Home," "Naomi, Ruth, and Orpah." The portraits by Mr. Maddox were examples of truthful and vigorous painting, of which those of the Duke and Duchess of Brandon were most favourable specimens. Bath and its vicinity possess many of his best works.

MR. WILLIAM OLIVER.

The new Society of Painters in Water Colours has lost one of its most industrious members in this artist, who died on November the 2nd, in his forty-ninth year. His landscapes, chiefly of foreign scenery, painted both in oil and water colours, found many admirers, and not undeservedly so; but he painted too much to rise to the highest position in his art, although possessed of talent which, had it been more carefully nurtured, would have elevated him far above the rank his pictures now hold.

PIERRE-FRANCOIS-LOUIS FONTAINE.

This distinguished French artist died on the 10th of October last, at the age of 91, laden with honours and regretted by numerous friends. He began his career, in the Republic of 1793, by the monument erected to the memory of General Dessaix, placed on the Place Dauphine; subsequently the friendship and professional aid of the celebrated Percier gave him so much preponderance that it would be difficult to enumerate the numerous works they jointly produced. L. Fontaine enjoyed the favour of all the governments which have succeeded each other in France for the last sixty years; the Republic, the Empire, the Bourbons, Louis Philippe, the provisional government, and the present empire. He erected the Rue de Rivoli, the staircase of the Louvre, the Chapelle Expiatore; and he was the architect of the works at the Tuileries. M. Fontaine was buried with all due honours at Père la Chaise; four discourses were delivered over his tomb by MM. Hippolite Lebas, Achille Leclere, Gauthier, and by our countryman Mr. T. L. Donaldson, correspondent of the *Institute*.

MR. SAMUEL WILLIAMS.

This artist! who for a long period held a foremost position among wood engravers, died on the 19th of September last.

He was born, in 1788, at Colchester in Essex, of poor but respectable parents, and at a very early age evinced a strong desire to become a painter, so much so that when only ten years old, he would rise at four in the morning, even by candlelight, to sketch and copy whatever he could obtain; so highly appreciated in his native place were these juvenile efforts that they were sought after by persons of taste and condition; the sketches which he made from nature, when he had somewhat more experience, are said to have exhibited much close and truthful observation. Notwithstanding so favourable a prospect of ultimate success, his father, considering the Arts but at the best an uncertain means of gaining a livelihood, apprenticed his son to a printer in Colchester. During the period of his servitude he taught himself to etch on copper; and a few proofs of woodcuts from a work entitled "Charlton Nesbit" falling into his hands, induced him to try his skill in drawing on wood and engraving his designs. It seems, however, that his master took no pains to foster the talent of the youth; but when his term of apprenticeship was expired, and he had left Colchester for London, Mr. Crosby, the predecessor of the eminent publishing firm of Simpkin and Marshall, who had met with some of these "'prentice works," engaged him to draw and engrave a series of cuts, to the number of three hundred, for a work in Natural History: Messrs. Harvey and Darton were also among the earliest of those who appreciated and found employment for Mr. Williams's talents.

In 1822 he finally settled in London, and among the principal works with which his name is associated, we may mention the illustrations to "Robinson Crusoe," Hone's "Every-day book," the "Olio," and the "Parterre," which were both drawn and engraved by him; the illustrations to Wiffen's "Tasso," engraved from drawings by the late H. Corbould; and those to an edition of Thomson's "Seasons," engraved from his own designs, and which exhibit some "exquisite little bits of English sylvan life."

In his earlier life Mr. Williams made some successful attempts at miniature painting, as well as in oil pictures; the latter he was especially desirous of practising, and it is evident he had great taste for landscape painting; but the demand upon his time for woodcuts was so constant that he found but few opportunities of indulging in anything beyond these. Though his talents have never been displayed in the pages of the *Art-Journal*, we know sufficient of them to be able to add our testimony in their commendation; the art of wood-engraving in this country has certainly lost in this artist one of its ablest followers. He has left sons who worthily tread in the footsteps of their father.

THE NEW CRYSTAL PALACE.

A visit, after a month's absence, to the enormous works at Sydenham, cannot fail to impress one with the great power effectively at work, constantly fashioning the gigantic idea toward perfection: while the attention of the visitor will be arrested by observing the unanimity of labour there visible; all are busied alike, however varied the work may be, and everything tends toward one great result. It is a singular sight to see an immense concourse of workmen streaming down what were once solitary lanes, as the hour for rest or refreshment approaches; a living tide of almost every grade in art or labour, British and foreigner. This cosmopolitan character is singularly indicative of the entire conception; and the arts of France, Belgium, and Italy, will be reproduced by the hands of their native *fabricants*, who all work cheerfully together within these walls of glass, peacefully and gaily for the general good. The stolid labouring of our matter-of-fact countrymen contrasts sometimes curiously with the more cheerful working of the foreigner, who will employ his mind and busy his fingers, but lightens the labour of both by a national song, in which his fellow-workmen will join with hearty relish. We think even this an useful lesson.

The framework of the building is now so rapidly approaching completion that a very short time will perfect it, and as the glazing and flooring proceed as that advances, before the winter sets in the workmen of the interior may "bide the pelting of the pitiless storm" undamaged. The great central transept and northern end are all that need completion. Beneath the flooring, on the garden side, the rapid descent of the ground has given space for the exhibition of machinery in motion. Casting a glance down this enormous gallery, the visitor will perceive that it is of sufficient magnitude to display a great number of machines, which will thus be very properly exhibited without in any degree interfering with the other attractive objects contained in the building. This sort of exclusiveness is well-judged, and will be duly appreciated by all the practical men who may visit this portion of the Exhibition.

The railway approach to the Palace is also in a state of considerable progress, so far as the necessary embankment and earthworks are concerned. It branches from the main line and will deposit the visitor within the grounds of the Palace beneath a covered way leading directly into the building. The busy employment of all the labourers is directed to this part of the project, and the mere shifting of innumerable cart-loads of earth from all parts of the grounds to aid in the formation of this line, and to perfect the immense reservoirs for fountains, &c., as well as to produce the proper levels for the walks, slopes, and parterres, is a work of enormous magnitude. There are in fact very few feet of ground surface in the entire park, which have not been removed or altered, while in some instances the quantity dug out to form reservoirs or construct mounds is perfectly surprising. The park is therefore essentially different in every way from what it was originally; for there is scarcely any portion of its surface not extensively changed. The vastness of the general labour can be most effectually comprehended if we contemplate what is done, what is in progress, and the large quantity that yet remains to be completed. It is an undertaking so vast, a labour so gigantic, an idea that requires so enormous a development, that it astounds the contemplative mind, and proves, perhaps more than any other English scheme, the enormous power of a London Company, and the energy and resources of private individuals in England. We believe that in no other country could such a plan, involving so vast a capital, be brought to perfection thus easily and perfectly in an equally short space of time.

The Art-works of the interior are rapidly assuming a definite form, though much remains to be done, more particularly in the Moorish apartments, which are but forming themselves into shape. In the galleries above, are still dis-

posed the enormous quantity of fine casts from ancient and modern sculpture, to which we have already devoted full consideration. Many of the larger groups are in progress of arrangement, and the doors, altar-tombs, &c., either set up or brought together, so that a notion may be obtained of the striking character of the whole, and the importance of the entire series as material for the history of Art, deduced from its existing monuments. There is a remarkable series of portrait-busts from France; though we may reasonably wonder at the desire to perpetuate the waspish features of Sully, or the physical distortion of David's face, they contrast curiously, but certainly not favourably, with the noble antique Roman series of busts, where we see true nobility of feature combined with an apparent *vraisemblance* certainly as striking. Have we not yet something more to learn from the proper study of antique sculpture of the classic era?

The Pompeian house, executed under the superintendence of Signor Abbati, is now nearly completed, and the beauty of its general effect fully shown; the reproduction on its walls of the finest antique pictures is a feature of singular interest; they have been known to the world hitherto, only as outlines in the works of Gell and others, who have written on the exhumations at Pompeii or Herculaneum; and they have been reproduced in the costly work of Professor Zahn, which is necessarily confined to the opulent. We shall now have the opportunity of seeing such works *in situ*, and observing their effect in conjunction with the elaborate decoration adopted for the walls of the ancients.

The Egyptian Court being completed so far as the constructive details are concerned, is now receiving its due amount of colour. The Greek and Roman Courts are also being arranged, and the value and interest of the series of casts from antique statuary destined to fill them is becoming fully apparent. The colossal group known as "the Farnese Bull," occupies the centre of the hall. The casts from the frieze of the Parthenon are *coloured*, and the lovers of polychromy may be pleased at this; the effect, to our minds, is anything but agreeable; the delicacy and beauty of the original works is completely hidden under a coat of paint, and the necessity for varying the colour of a consecutive row of horses has induced the choice of two tints, grey and brown, which succeed each other with a harsh and monotonous effect. If polychromy is to be resorted to in such works, we think the tints should be very tenderly applied; anything like solid house-painting is repulsive.

The series of courts devoted to the Medieval and Renaissance periods of Art are fast being filled, and the curiosity and beauty of the specimens they will contain will render them a most attractive portion of the Exhibition. The celebrated gates by Lorenzo Ghiberti, at Florence, are here reproduced, as well as many charming examples of florid Gothic work in doors, windows, arcades, &c., which combine to form a series of apartments of singular elaboration and beauty; the statuary, brackets, bassi-rilievi, altar-tombs, &c., affixed to the walls, or ranged in the centre of each apartment, are studies for the history of the Arts of the middle ages which are not to be met with elsewhere, and cannot fail to be of much use to the artistic student.

The season has now arrived for the labours of the planter to be in full operation, and the gardens of the Crystal Palace are destined to form one of its greatest attractions, consequently the energies of all concerned in this great feature of the scheme are necessarily directed to the planting of trees, and the formation of walks, parterres, and avenues. A very large number of tropical plants are stationed *pro tem.* in the building until their final localities are assigned; while garden shrubs and trees are being planted in the open air. The works in drainage, as well as those for the supply of the fountains, or for the escape of surplus water, are of great extent and importance. The garden is now one of the busiest scenes; the portion finished shadows forth the beauty of the whole; but the spectator of the works in their present state can scarcely yet form an idea of what they will be when completed.

SMOKE AND PICTURES.

Expression has been given to much high-toned exultation on the passing of Lord Palmerston's bill for the purgation of the smoke nuisance. It is, however, to be apprehended that something more than a legislative fiat will be necessary, ere this monstrous evil may be pronounced in a fair way of cure. An act of parliament may prescribe the adoption of some so-called patent method of smoke consuming, and by acquiescence, the letter of the enactment may be met, but its intention may yet remain unfulfilled. We believe that the simplest method will be found the best. Of the forty or fifty propositions offered by inventors to the public, it is only by lengthened experience that the most effective can be determined. Many of the so-called "cures" consist in little more than the distributive manner of feeding the fire with fuel. An ordinary method of sustaining the fire is by throwing on the coal in quantity, and massing it in the manner called "banking up:" the result of which is the dense and black volumes of smoke which are continually seen issuing from the chimneys of factories. This in many establishments is entirely obviated by the management of a well-instructed Cyclops or two, whose duties extend to feeding the fire continuously, by distributing over the glowing bed small quantities of coal either by hand or machinery. But this, after all, is but an unreal semblance; because, as the same amount of fuel is consumed, the same amount of deposition must be yielded. To take a given section of commercial London—though it is probable that the banks of the Thames may not be admissible as affording an average—but we can there most easily see an illustration of the question with which the act proposes to deal—to take for example that portion of the river lying between Blackfriars and Waterloo bridges, there may be seen not less than twenty monster chimneys in process of giving forth their sooty largesse; and inasmuch as the suppressed, or, at least, modified emission of these will be a boon to the neighbourhood, so will the reduction of the nuisance in other localities be equally acceptable. But after all, the injury sustained by pictures from exterior deposition, bears a small proportion in comparison with that which they sustain from those very fires intended to protect them from damp; and, in a multiplicity of cases, the damage inflicted on works of Art by the latter, is tenfold more rapid in its progress, and more certainly fatal in the end.

Our National Gallery in its present site, is almost the only one of the public collections of Europe which is materially approached by any factory or engine-fire chimneys. Immediately behind the gallery is the large chimney of the waterworks, which, at times, evolves a sufficiently dense cloud of black smoke, but yet withal, we contend that our pictures are in a condition as good as any in northern or central Europe; indeed, we may congratulate ourselves, if we compare them with some of the obscured canvases in the Italian school in the Louvre. But on the other hand, it will be understood that our coal-smoke atmosphere will be more destructive of cartoons, water-colour, or body-colour drawings, than that of any other city where wood is the ordinary fuel. This has, we believe, been the reason alleged against the removal from Hampton Court of the now almost effaced cartoons of Raffaelle. Very many years ago we proposed the glazing of the cartoons. By treating them like water-colour drawings, by hermetically sealing them against the destructive depositions of the surrounding atmosphere, these precious remnants might be preserved to any indefinite length of time. Some much less worthy productions have been so treated and hung in the gallery, and the cartoons at Hampton Court must eventually be so preserved; wherefore, then is the good work to be postponed until they are not worth preserving, or until it shall be necessary that they shall again be entirely restored. We have watched their gradual decay; each year they become fainter in colour and outline; in summer the windows are necessarily open daily; and the jet of the fountain in the court—minikin though it be—will not fail in time to do its work effectually. That in the absence of smoke and damp works of Art—that is, pictures especially—do not in southern Europe show those symptoms of dissolution under which they labour with us, we have incontestable evidences *passim* in the galleries of Italy and Spain; the Titians for instance, that have, we believe, ever had their abiding-place in the Escurial, remain in their virgin purity—their brilliancy remains unsullied by any emendation or process of detersion.

Everywhere in Italy we observe the same evidences in favour of climate and pure atmosphere; and if we would consult pictures of really bright and delicate colour, works which, hanging near the eye, can be closely inspected, we need only look at the "Flora" of Titian, or the "Fornarina" of Raffaelle, in the Palazzo Vecchio at Florence. The "Madonna della Seggiola," or the Doni portraits by Raffaelle in the Pitti. These works are as pure as if they had been painted but one year, and to all appearance will endure in their present condition for yet as long a time as they have already existed. The cleaning of pictures is a necessary evil attending their possession and enjoyment, not only by ourselves, but by every people of northern and central Europe. Any deposition on the surface of works of Art rendering frequent dusting indispensable, is injurious, and hence a great source of damage. Lord Palmerston's bill will be hailed as an incalculable relief by those who are compelled to live or to pass a daily portion of their lives in chambers and offices near manufactories. The nuisance is in a great degree local, and the alleged injury to pictures from factory chimneys is surely chimerical. If we suppose that in any given square, say Grosvenor Square, there is a valuable collection of works of Art, what injury soever such property may sustain from smoke will not be occasioned by the smoke of factories, but by that emitted by the 350 chimneys, which in Grosvenor Square alone are, during six or seven months in the year, in activity. The removal of the national pictures from the densely inhabited region of Trafalgar Square must tend to their eventual preservation, but the benefits of the Smoke Nuisance Bill will be but partially felt, and regarding the effect from a distance, we shall not feel it as a result in anywise even attenuating what Haydon considered the "mystic veil" that enshrouds the greatest city of the world.

THE VERNON GALLERY.

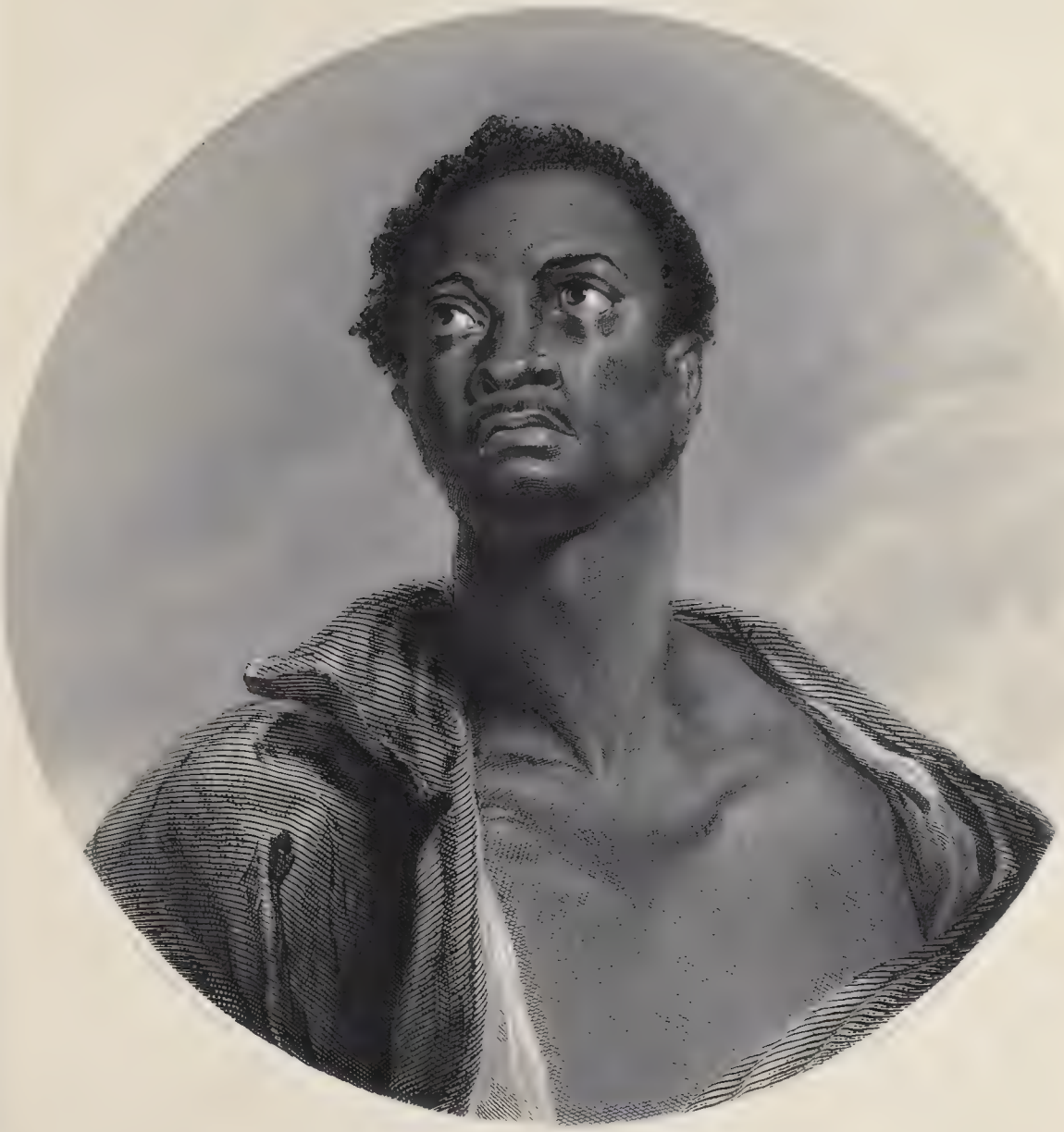
THE NEGRO.

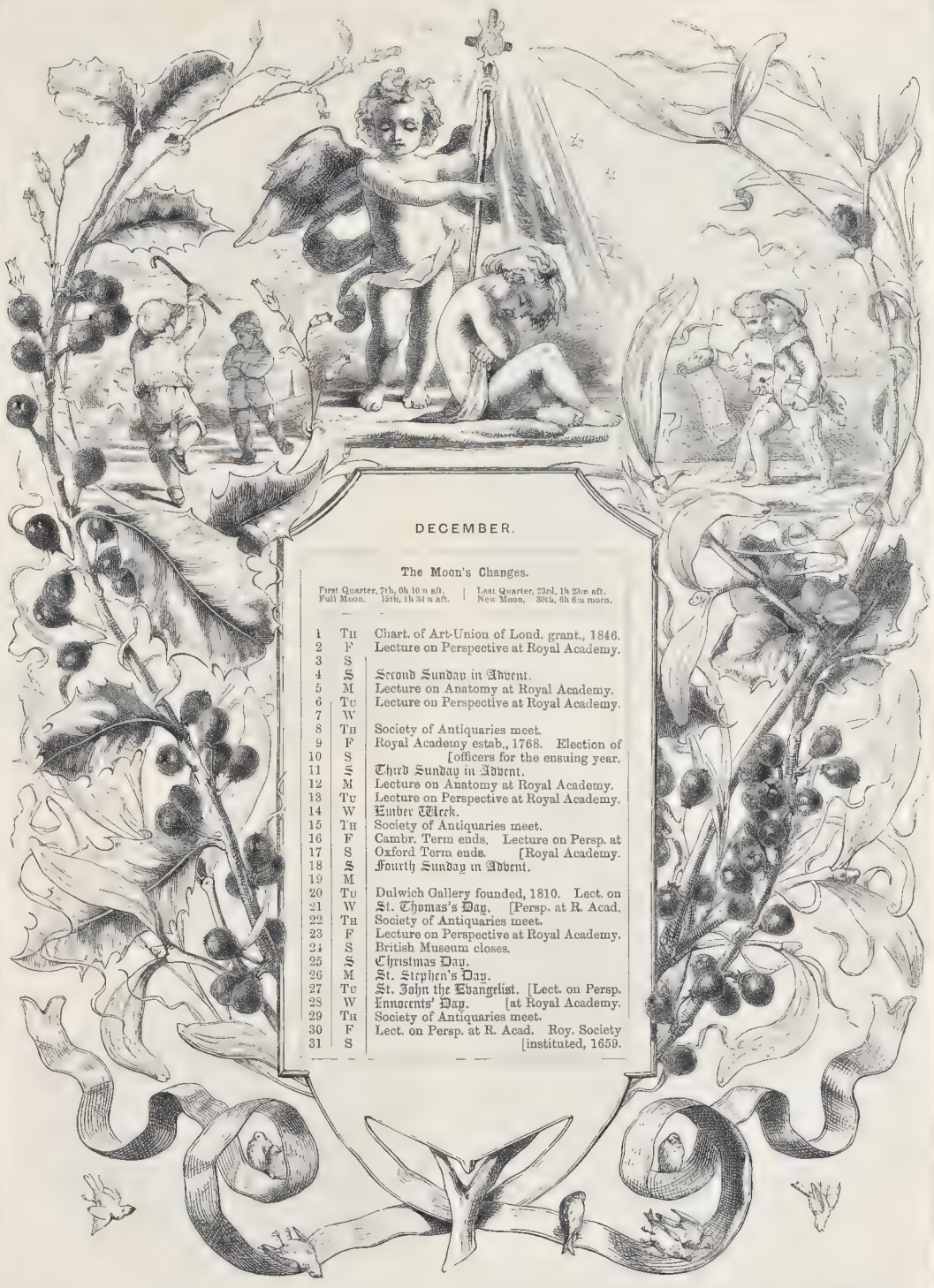
J. Simpson, Painter. W. Holland, Engraver.
Size of the Picture, 1 ft. 10 in. diam.

This picture bore only the name of "Simpson" in Mr. Vernon's catalogue, without any other indication to mark the artist by whom it was painted. There have been two or three artists of this name during the last few years, so that we are left in some doubt as to its author, but we believe it to be the work of Mr. J. Simpson, and that it was exhibited at the Royal Academy in 1845 under the title of "A Study from Nature." Mr. Simpson was an excellent portrait painter, and in very considerable practice, generally sending five or six portraits to the academy; but his name has not appeared there since the year just mentioned; whether he is still living we know not, and yet we have no record of his death.

Had Mrs. Beecher Stowe's popular fiction been written a few years back, it might naturally be supposed that the artist had here given us a portrait of "Uncle Tom," one of the heroes of the tale; at any rate it may serve such a purpose, for it is a fine, manly, intelligent face, notwithstanding its African origin and its melancholy expression, as if the spirit could never become inured to the state of degradation into which the body has been thrown. The picture is painted with extraordinary vigour and truth; the head is life-size, and from the character given to it, it might stand as a text from which to read a homily on the horrors of the slave-trade.







DECEMBER.

The Moon's Changes.

First Quarter, 7th, 0h 16m aft. | Last Quarter, 23rd, 1h 23m aft.
Full Moon, 15th, 1h 34m aft. | New Moon, 30th, 6h 6m morn.

1	Th	Chart. of Art-Union of Lond. grant., 1846.
2	F	Lecture on Perspective at Royal Academy.
3	S	
4	S	Second Sunday in Advent.
5	M	Lecture on Anatomy at Royal Academy.
6	Tu	Lecture on Perspective at Royal Academy.
7	W	
8	Th	Society of Antiquaries meet.
9	F	Royal Academy estab., 1768. Election of
10	S	[officers for the ensuing year.
11	S	Third Sunday in Advent.
12	M	Lecture on Anatomy at Royal Academy.
13	Tu	Lecture on Perspective at Royal Academy.
14	W	Ember Week.
15	Th	Society of Antiquaries meet.
16	F	Cambr. Term ends. Lecture on Persp. at
17	S	Oxford Term ends. [Royal Academy.
18	S	Fourth Sunday in Advent.
19	M	
20	Tu	Dulwich Gallery founded, 1810. Lect. on
21	W	St. Thomas's Day. [Persp. at R. Acad.
22	Th	Society of Antiquaries meet.
23	F	Lecture on Perspective at Royal Academy.
24	S	British Museum closes.
25	S	Christmas Day.
26	M	St. Stephen's Day.
27	Tu	St. John the Evangelist. [Lect. on Persp.
28	W	Innocents' Day. [at Royal Academy.
29	Th	Society of Antiquaries meet.
30	F	Lect. on Persp. at R. Acad. Roy. Society
31	S	[instituted, 1659.

Designed and Drawn on the Wood by Jane Hay.

Engraved by Dalziel, Brothers.

SCOTT AND SCOTLAND.*



THE reader who will take the trouble to refer to our January number of the present year, will find there a short review of a beautiful edition of Scott's "Lady of the Lake," published by Messrs. A. & C. Black, with some specimens of the engravings which profusely illustrate the book. Stimulated by the success that deservedly attended this effort to produce a work in all respects worthy of the poem, the same publishers have put forth an edition of the "Lay of the Last Minstrel," to correspond with it, and on which the talents of the same artists and engravers have been employed, with a result, too, which, we think, even surpasses that of their former labours; a more beautiful publication of its class we certainly never remember to have seen; there is scarcely one out of the hundred engravings it contains that is not a gem of Art, and does not prove that wood-engraving has reached a very high position among us in the present day, taking the place of the prints from steel and copper, with which a few years since the illustrated literature of the period was ornamented. The designs for such a work



as that before us could not have been entrusted to better hands than those of Mr. Gilbert for figure subjects, and Mr. Foster for landscapes; who have here well sustained the reputation they have long since earned, and have been most ably seconded by the engravers, Mr. Whymper and Mr. Evans.



The "Lay of the Last Minstrel," requires no eulogy from us; it was the first of the poems, beyond mere ballads, which Scott gave to the



public, and through nearly half a century it has lost none of its popularity; in truth, as we advance farther from the chivalrous times to which it refers,



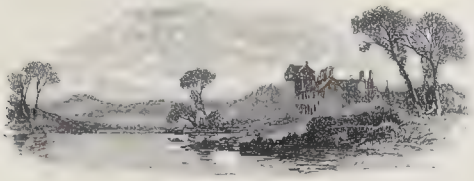
we feel the more inclined to listen to the minstrelsy that sings to us of the past. "From the novelty of its style and subject," wrote a critic two or three

* THE LAY OF THE LAST MINSTREL. By Sir WALTER SCOTT, Bart. Illustrated by One Hundred Engravings on Wood, from Drawings by BIRKET FOSTER and JOHN GILBERT Published by A. & C. BLACK, Edinburgh.

years after its appearance, "and from the spirit of its execution, Mr. Scott's 'Lay of the Last Minstrel' kindles a sort of enthusiasm among all classes of



readers; and the concurrent voice of the public assigned to it a very exalted



rank, which on more cool and dispassionate examination its numerous essential



beauties will enable it to maintain. For vivid richness of colouring, and truth of costume, many of its descriptive pictures stand almost unrivalled; it carries us back in imagination to the time of action, and we wander with the poet along Tweedside, or among the wild glades of Ettricke Forest." And Jeffrey, one of the most able reviewers of his day, says—"The author, enamoured of the lofty visions of chivalry, and partial to the strains in which they were formerly embodied, seems to have employed all the resources of his



genius in endeavouring to recal them to the favour and admiration of the public, and in adapting to the taste of modern readers a species of poetry which was once the delight of the courtly, but has long ceased to gladden any other eyes than those of the scholar and the antiquary." No more elegant literary



"Christmas Present," or "New Year's Gift," could be offered than the volume which has called forth these brief remarks. The examples of the engravings which are here introduced, by permission of the publishers, from the original blocks, are extracted *ad libitum*, as it were, from the volume; for, where all seem of equal merit, we found it impossible to make a particular selection.



Drawn by I. B Aylmer

Engraved by J. and G. P. Nichol's

REMAINS OF THE TEMPLE OF VENUS AT ROME.

AN ARTIST'S RAMBLE FROM ANTWERP TO ROME.

ROME.

SHORT as the distance really is from Spoleto to Rome, it would be worse than unwise even to think of it while such places as Terni, Narni, Civita Castellana, and Nepi, must be passed *en route*. A drive, or walk of about four hours, will change the scene of operations from Spoleto to Terni, where there is the most beautiful waterfall in Europe, and the most intolerable set of *Ciceroni* in the world. As it is some five miles from the town to the falls, and up hill all the way, if you are on foot it is better to engage one guide if only to get rid of the rest; he will do for a porter if you require one, and can be dismissed when you arrive at the top of the hill beyond the little village of Papigno, where is a fresh gang of importunate guides ready to fasten upon you, should you by any means escape those in the town. The view of the valley of the Nera above the falls here is remarkably fine, and at a short distance the first burst of the Velino from its rocky channel into the terrific chasm below becomes visible. Here you may fairly dismiss your guide, for, except as a porter, he is no longer of any use, and bores you most inæsthetically, to make use of the latest sesquipedalian enormity. How I rejoiced when mine was fairly off! and pushing through the ilex shrubbery, I felt myself at liberty to sentimentalise uninterruptedly, picking cyclamen by the handful and throwing them away like buttercups, rambling through the underwood to all the points, which speak for themselves, and are readily found with no guide but the sound of noisy waters. At Terni no one thinks of anything but the falls; indeed there is nothing in the town to interest an artist, and standing as it does on flat ground, thickly covered with trees for training vines and feeding silkworms, it is not easy to find points of view worth having.

At Narni, however, the case is reversed; there the town standing on a promontory, commanding views along the valley of the Nera, is itself the most striking feature of the landscape. The ruins of the great Roman bridge, the *ponte rotto*, stand in a very pretty ravine, which contains good forest and rock scenery with the Nera flowing through it; the modern bridge over the Nera, itself almost a ruin when I saw it, spans the river in a meadow scene as quiet and verdant as if it was in Holland; and though within a stone's throw of each other, the contrast between the two views is very remarkable. The road from Narni through Otricoli to Civita Castellana fully sustains the interest of this route; walking up the hill from the town you are still in a richly-wooded country, and before reaching Otricoli you see the solitary hill forced upwards through the level of the plains which stretch away to Rome, and which will be your companion till you have crossed the Campagna beyond it and left it at Albano; this is Soracte, in feature somewhat resembling the Malvern Hills. It would not be worth while to stay at Otricoli, although it is a curious "conglomerate" of antiquity and the middle ages. I noticed about the streets marbles enough to make a first-rate provincial museum in England; Roman altars as the stems of doorposts, or lying useless under tumble-down walls with groups of ragged urchins playing about them. But Civita Castellana may vie with Spoleto for abundance of subject. The principal feature is a large fortress, somewhat dwarfish in its proportions, but good in colour; this is seen to great advantage from certain points near a fine ravine which runs under the city walls, while the Apennines form a distant background of the most varied hues. The ravine itself is full of drawing, with a stream brawling through it, and dammed up here and there to turn a mill, till it flows away through the arches of a viaduct one hundred and twenty feet high; here it meets another stream from a different, though less interesting, ravine. In looking at drawings containing viaducts and aqueducts not in ruin, made before the reign of railways had rendered us so familiar with arcades spanning valleys, one is grievously distressed by finding how much of their



ROMAN PEASANTS.

interest is now gone. I suspect it will be some years before artists will paint pictures of railway arches unless commissioned by a director, yet one could not have passed such a viaduct as this at Civita Castellana without a sketch, though after all it merely represents the same thing. In the town the Cathedral contains little but curious mosaics to induce a visit. The Piazza was generally filled with large groups of country people, and the costume is good without being showy; it would be far better to get studies of it here than from models in Rome, where it is often made up and tawdry. The walk to Falerii, about four miles through a forest with some fine



PALACE OF THE CÆSARS.

pinasters, is interesting enough, but the ruins possess more interest for the antiquary than the artist. After Civita Castellana, Nepi is again a point rich in landscape subject; a villainous-looking place, and the skulls of some brigands, one a woman's, still preserved in iron cages on a wall by the roadside, by no means convince you they were the last of their race. Like Civita Castellana, Nepi owes much of its picturesque beauty to its position on the edge of a precipitous ravine, whose sides, clothed with evergreen shrubs springing from the clefts of the rocks, are surmounted by picturesque towers and dilapidated fortifications, more useful to the artist than to any one else. Retracing your steps a short distance on the road to Civita Castellana, the traveller meets

with some fine arches of great height, another viaduct in short, but very beautiful from its situation.

Between Nepi and Baccano there is nothing to interfere with your indulging as much or as little sentiment as your nature may require, from the consideration that to-morrow will bring you to Rome. I imagine very few ever forget the feelings of that day, or the sensations he experienced when, on leaving the inn at Baccano, probably at a very early hour, about a mile over the first hill top he looked across the Campagna, and, as the morning mists rolled slowly away, he beheld the dome of St. Peter's, and knew that within its shadow lay such an accumulation of associations and realities, as would, from their number, themselves supply the chief impediment to their perfect enjoyment. A bold man wrote a book showing how you might see Rome, —was it in five days? surely he was the inventor of those tasks of strength and agility which we read of, where men run so far, leap so high and so often, trundle a wheel and throw about iron weights of fifty pounds apiece, and do a dozen other things within the hour! Here is Eustace's catalogue of what one *might* see. "Rome contains forty-six squares, five monumental pillars, ten obelisks, thirteen fountains, twenty-two mausoleums, one hundred and fifty palaces, and three hundred and forty-six churches. Of these objects, most have some peculiar feature, some appropriate beauty, to attract the attention of the traveller."* The Romans boast that the pope could perform mass in a different church every day in the year; if we accept this literally their number would exceed even that given by Eustace, and I doubt any having been built since his time. Entering Rome by the Porta del Popolo an artist feels in a moment that he has crossed the threshold of a gigantic studio, his eye is instantly filled by objects of Art, where taste and feeling were the first consideration; the Piazza in which he has placed his foot is the decorated vestibule of a city, which is to him merely the depository of the Arts of all ages. Of politics, civil and religious, he will learn nothing, if he will shun "Galignani" and the English newspapers, but the Arts will meet him at every turn. He will find himself thrown into the bosom of a republic of Art formed by emigrants from all lands. They are counted by the thousand; and though the greater number of the members are constantly changing, a large proportion are permanent residents; and these keep alive those generous sentiments which clothe all new comers with the character of friends and not intruders. This is not generally understood among artists in England; and the consequence is there are some great mistakes made by our countrymen on arriving in Rome. Now and then they are simply ridiculous. A clever young coxcomb meets with early success and determines to go; writes his address in the Exhibition Catalogue before he leaves London, as "Rome"—in Rome in general, he is sure to be heard of; and by way of "doing in Rome" as he thinks "the Romans do," he shaves no more. Some months pass away before his address is truly "Rome;" and then he arrives with a very creditable beard and moustache, and a hat of most surprising contour. We find him frequenting the Caffé Greco,† (though imbibing none of the qualities of its occupants but the smell of stale tobacco,) and "doing" the given number of palaces and St. Peters. After a time, he finds that the pursuit of Art as carried on there is too serious; he succeeded at home by a certain cleverness of "handling," without any regard to subject, and home accordingly he goes by the steamer as soon as possible, not one whit benefited by his change of scene. Another, confident in his own abilities, comes merely to study the antique: he is already, in his own estimation, above all moderns; brings an introduction, not to his fraternity, but to some influential resident. He does not understand the social feature of the place, and that all residents not artists are amateurs, and make common cause with them; and is rather annoyed at finding himself at an evening party made actually for the purpose, surrounded by a perfect Babel of artists, to the leading men of whom he is most kindly introduced. But he despises the moderns, and coldly receives the advances of a man whose kind attentions to such of his countrymen as happily make his acquaintance, is only surpassed by his unpretending demeanour and most exalted



FOUNTAIN NEAR THE TEMPLE OF VESTA.



FOUNTAIN IN THE CAMPAGNA, ON THE ALBANO ROAD.

* Classical Tour, vol i., cap. xiii.

† The coffee and smoking house most frequented by artists.

talent; (at that time second only to Thorwaldsen, he has now no superior:) he not only returns no visit, but actually commands his assistants to shut the doors of his studio to all artists, and they blush while they obey his orders: cap in hand a Roman left his work, and knowing full well who was the unintentional intruder, he crimsoned over from head to foot, as with a thousand apologies he actually closed the gates in the face of such a man as———, saying "these are our orders." This was not certainly "doing as they do in Rome;" and he too soon returns home, finding, when too late, that he had abused the first maxim of the republic which he had entered unbidden. There are, however, a sufficient number of those who arrive bent in good earnest upon study and improvement, who bring letters of introduction to the right people, follow the advice so kindly given when sincerely asked, and who for many months of their existence lead a life of happy intellectual enjoyment which they can never forget, and may rarely hope to repeat. These soon form little groups, who share the expenses of models between them; and, leading a life of good fellowship, ramble over the Campagna, or into the mountains, and return home with well-filled folios and well-stored minds; and let their success in after-life be what it may, there will remain to them a host of pleasant recollections which time may sweeten but can never destroy.

Some caution is necessary in painting from models who offer themselves as Contadini; particularly to those who, I must say, unfortunately arrive at Rome by sea: if they have travelled overland, working their way, they will have learnt the real from the made-up costume some of these professed models assume; if not, they are likely to be painting tawdry finery which certainly was never worn in the mountains, now the only place where national peculiarity of costume is any longer to be found. In most of the villages in the mountains which encircle the Campagna, the peasants will willingly sit to you for a small sum, and the costume is generally better *felt* under these circumstances. In the city of Rome the occupation is held in such contempt, that it is a rare thing to get a Roman model, and a good one—that is, possessing the required features—will presume so immoderately as to prove an infliction of no ordinary kind. Some have followed the occupation since their childhood, and many amusing anecdotes of the *studj* might be collected from their conversation. A countryman of our own painted a very large picture in Rome, some years ago, from sacred history, which seems to have furnished an inexhaustible fund of surprise and amusement, not only to the models who sat to him, but to the whole city. One woman told me she sat for an "Infant Saviour;" and so long was the picture in hand, that she afterwards sat for the "Virgin Mother" of herself. A man who has since collected costumes, and got up a model academy of his own, was slung up by the wrists and ankles, to represent an angel flying, and, when writhing with pain, was threatened with a pistol, unless he lay still. If you are induced to buy costume, when you have paid for it, keep it; as some of the models will sell an attractive article of dress to everybody they sit to, begging the use of it till the season is over. Some of them have really parted with their chief attraction by selling an apron or some such thing, which they had worn for years. One of our oldest residents there, who has an increasing love for what he so excels in painting, told me he had just been obliged to yield to the entreaties of a woman and give her back her apron, for she found that all her popularity depended on that,—a compliment she could not at all understand.

The best points for sketching the remains of ancient Rome are to be found by crossing the Forum, or the Via Sacra, towards the Palace of the Cæsars. The entrance to the remains of the palace is not easily found, but it is through a farm-yard at the back: some points are visible from what were the Villa Mills, which were always accessible; and also from the second tier of arches in the Colosseum. The garden of the Passionists near the Colosseum, or of the Maronite monks near St. Pietro in Vinculis, or the Villa Mattæi behind the Colosseum, are all good points. The Forum speaks for itself. The road to the west will lead to the Piazza della bocca della Verità, with a good fountain, and the favourite little temple of Vesta: here are generally good subjects in the way of carts and grey bullocks, or mules and country groups. In order to find them, it is better to begin the day there, as I observe they usually leave the city after the middle of the day. At a short distance from most of the gates there are Osterias or little inns, where the wine is sold cheaper, as it escapes the tax paid upon entering the city; and here are often to be found beautiful groups of figures and cattle. Following the Albano road for two or three miles, you will find yourself in the heart of the aqueducts; and where pains have been taken to secure drinking-places for the cattle, as in the annexed engraving, there will be generally good opportunities for similar studies. I was witness to a scene of first-rate interest to an animal painter while sketching here. Some bullocks fastened to a cart had finished drinking, when the driver, in backing them, contrived to let the cart run too much on the bank in the centre: the bullocks being awkward in their movements, the cart at last fairly backed into the water, drawing them in with it. One fell altogether, and impeded the efforts of his companion to gain a footing on the bank again. The driver in his dark velvet dress and rich brown hat, struggling with these grey monsters; the ruined aqueduct of old Roman brick-work mantled with ivy, having at its side a more modern sculptured wall, through which the water flowed to the basin whence they were drinking, formed a most desirable assemblage of colour, while the incident was improved by the arrival of groups, some with mules, and others with carts and oxen like that in the dilemma. By the aid of some of the drivers, and a good many appeals to the Madonna, though rather rudely uttered, the beasts and their burthen were at last emancipated. By the Porta Maggiore the road leads to many good remains of tombs and picturesque scraps. Two or three miles farther are some caverns overgrown with verdure and not easily found; they are said to have been used as stone quarries for ancient Rome: they now afford shelter to nothing better than the numerous foxes which are to be met about the Campagna. Occasionally, however, they are invaded by a numerous and joyous party of a very different kind. It is said that Raffaelle used to give an annual treat to his friends and scholars in them; and for many years past the custom has been revived in some sort by the artists residing in Rome holding a réunion there. It was my good fortune to be present at one, and a very interesting scene it was. It appears that a few years previously the papal government had taken some alarm at these meetings, and dreading the entrance of such a party *en masse* to the city, had stationed a troop of dragoons at the gate to meet them on their return, but, as it happily turned out, merely to break them up into small groups before they reached the city. At the time I speak of all political fears had subsided, and the party went forth and returned unmolested except by a storm of rain, which will attend pic-nics, even in Italy, sometimes. The artists arrived on the Campagna by nations; each nation carried some badge or colour, as a distinguishing mark, but when they approached the first group of ruins, the Torri dei Schiavi, parties disappeared among them to make a masquerade toilet, and there soon emerged gold and silver knights, Quixote and Sancho, Red Indians, or even peasants of the Roman States, and in short the usual fancies of masqueraders in-doors were indulged in the face of day, on the breadth of the Campagna of Rome. This proceeding at once divided the assembly into actors and spectators, and I need not say to which class our countrymen belonged; in this manner the procession once more advanced towards the caverns selected as the saloons for the day's festivities; rude tables were soon constructed, and the carts, which had been sent out with provisions, were unloaded and the viands becomingly disposed of. The somewhat rude dinner at an end, groups of Germans gave us some admirable singing; as usual with them, they were skilled in part music, and, by the aid of an admirable *falsetto*, one group of Bavarians particularly, delighted the whole company. Then the premium for the highest merit among the students of a certain class was given *en Grotesque:* a dark cavern being selected and filled with bones and skulls of cattle and partially illuminated, a tutelary genius appeared, to whom the youth was introduced and delivering an ode suitable for the occasion, received a medal, of what value I cannot say; indeed we all received from somebody a medal commemorative of the occasion, by association only, for they were *mezzi baiocchi* pierced for the riband. This "imposing ceremony" over, we amused ourselves with rambling about, talking, and sketching, and found during the afternoon that parties were arriving from Rome as spectators of the scene; one carriage contained the venerable Thorwaldsen, and it was a good lesson to English apathy and unsociability, to see the rush made by the whole party to do homage to their beloved chief, for so he was by common consent of all who went to Rome from love of Art. It was probably by no means the first display of collective admiration he had received, but the old man gave visible proofs of its effect upon him, and indeed it was well known that no artist, however humble his pretensions, ever approached Thorwaldsen for advice or assistance, who did not receive it, and unsparingly; his love of Art extended to its votaries, and they returned it with the most genuine gratitude.

It would be beyond our present purpose to attempt a selection of objects of interest in such a place as Rome, "their name is Legion," and as they are well enumerated in Murray's Handbook of "Central Italy," without which assuredly no one will now venture there, I may safely leave the selection to be influenced by the information he gives; the visits to the palaces will be confined to about twelve or fourteen, and to about fifty of the churches. I can only repeat the advice I gave in an earlier number, do not trust too much to climate; go to churches and galleries when it is too wet or too hot to sketch out of doors, but when you can go out, do so. Work from Nature while she is approachable, and study Art when she is not.

ART IN CONTINENTAL STATES.

PARIS.—The restoration of the Salle de Danse of the Académie Impériale de Musique is now completed. The artist employed in this work, desirous of giving to its decoration the style of the Imperial period, cleaned off a thick coat of paint, and was much astonished at finding underneath a perfect decoration in the style of the commencement of the Empire. These paintings, no doubt, belonged to a *salon* of the ancient Hotel de Choiseul, on the site of which the present Opera-house was built.—A bronze statue of General Bertrand is now being exhibited at the entrance of the Louvre; he is represented at the moment of disembarking from the vessel which brought him from St. Helena; he holds in his hands the will and the sword of the "Grande Capitaine;" the sculptor is Monsieur Rude.—Twenty-seven paintings, &c., were purchased by the government at the close of the Salon of 1853, and have been distributed among the principal museums of France.—The Gallery of Antiques at the Louvre has been remodelled, and the statues and busts of the Roman Emperors and of their families are now placed in chronological order.—A new method of painting in oil colours has been recently tried here with success; it is this:—Grind the colours and paint with olive oil; when the painting is finished, apply at the back a coat of absorbent earth, such as fullers'-earth, the painting is thus reduced to the state of crayon painting; after taking off the earth, you apply in its place a coat of linseed oil, which penetrates the colour, and renders the whole homogeneous. This method has been employed by M. H. Vernet, the inventor, in his portrait of Marshal Vaillant.—France is just now overrun with artists taking photographic views of the principal sites and monuments, some of which are for the government.—The Exhibition of Paintings of 1855 will be exhibited in a "Galerie Provisoire," erected, for this purpose, on the eastern side of the large building, which will not be sufficiently finished to admit the pictures.

The Imperial and Special School of Design.—The distribution of the prizes to the students of the Paris School of Design has taken place in the amphitheatre of the Lycée Louis-le-Grand, Rue St. Etienne-des-Grès. The chair was occupied upon this occasion by M. Alfred Blanche, to whom this duty was delegated by the minister. The business was opened by the chairman, assisted by the late M. Arago, inspector of Fine Arts; having on his left M. Belloc, director of the school. In the reserved places were the professors of the school, and other seats were appropriated to the members of the Municipal Council, the Council of the State, and the Institute. M. Belloc, on being called upon by the chairman to address the assemblage, spoke of design as the soul of painting, sculpture, and architecture; and as he proceeded, quoted the words of Michelangelo:—"The seductive elegance, the charming delicacy, the suavity and the grace which compel our admiration, are so many proofs of the irresistible power of this marvellous Art, which, however, only consists in the imitation of certain of the numberless objects, which Almighty God in his infinite wisdom has created." Design was, to Michelangelo, an universal language, describing all things, from the simplest lines of geometry, to the terrible combinations of "The Last Judgment," a "language which speaks to mortal eyes not only of what they have seen, but of what they desire to see, and which seem impossible." In speaking of the human form, the orator characterised it as the most complete of created forms. What study is at once more difficult, more attractive, more precise, or more pious? Again, quoting Michelangelo, he continued:—"Painting is, in itself, pious and noble; for nothing so much elevates the soul, and moves it to piety of the perfection of the Art,—of that perfection which approaches God, and unites with him. Now, perfect Art is only a copy of his perfections; a shade of his pencil; a music; a melody." The speaker then described the tendency of the school since its establishment, and of the progress of the students as evidenced by their productions; the utility and absolute necessity of the study of the antique in the education of the ornamentist; and concluded by an allusion to the wish of the Emperor, that the Art of design and ornamentation should flourish in France. M. Belloc having concluded, the chairman in addressing the students and visitors said, "that this was the second time he had had the honour of presiding at the prize-distribution of the School of Design; the first occasion having been in 1851, when he was appointed to represent the Minister of the Interior, and now he represented the Minister of State. Every one of the studies of that school is intimately connected with the different services in which consists the ministry of state and of the household of the Emperor. The restoration of historical monuments, and the decoration of public edifices, require the chisel of the sculptors. From that school were supplied those talented decorators whose ingenious brush enhances the effect of the theatres, and creates for the life of dramatic art an illusive nature. The great manufactures, the honour of the country, and the imperial palaces and their rich furniture, require from the students of that school new designs for silk and woollen manufacture, also for those of porcelain and enamel. The public *fêtes* (ephemeral though they be) may take rank among their *chefs d'œuvre*, and these also open a field for study." The minister, in proceeding in his address, alluded to the national exhibitions. "Two years ago there was a noble emulation sustained between all nations; the London exhibition was opened, and all nations waited the judgment which should announce the victors. It was a glorious occasion for France—a past which imposes upon her a great and noble obligation for the future. New lists have been opened at Dublin and New York, and of this kind hereafter will be the great contests of our era. France also proposes opening her exhibition, and for the year 1855 she appeals to the genius of all nations. But did not others feel as we, that the exhibition would not be limited to the edifice erected as the palace of Industry? It would extend to their beautiful city, and its many architectural beauties." Having enlarged upon this subject, and the advantages of the present epoch to the development of Art, the chairman concluded amidst warm applause, and proceeded to the distribution of the prizes.

BRUSSELS.—We alluded a month or two since to the intended sale of the Van Parys collection of pictures and objects of *virtu*. It has now taken place, with the following result as to the most important paintings. The principal picture of the sale was the portrait of Helène Froment, the second wife of Rubens, painted by himself. It had, in the eighteenth century, belonged to the Canon Van Parys, great grandson of Rubens, and was by him bequeathed, in 1787, to his sister, married to Count Respani. It afterwards, with two others by Rubens, became the property of their only daughter, married to Viscount Van der Fosse, and grandmother of Baron de Lacoste. The Museum of Brussels had given orders to buy it. The agent of the Museum, however, would not go beyond 750*l.*, and it was knocked down to Lord Hertford for 758*l.* 6*s.* Amongst the other pictures, a portrait of Isabelle Brandt, first wife of Rubens, by himself, but in very bad condition, brought 175*l.*; a Philip Wouvermans, 192*l.*; a Claude, which cost M. Van Parys 333*l.* in 1816, was sold to M. Gihoul for 92*l.*; and an Isaac van Ostade, 92*l.*

THE VERNON GALLERY.

THE DEAD ROBIN.

H. Thompson, R.A., Painter. J. A. Wright, Engraver.
Size of the Picture, 2 ft. 11½ in. by 1 ft. 8¾ in.

HENRY THOMPSON was one of those painters who, like some others we could point out, having for a long number of years occupied a place on the list of our Royal Academicians, died without leaving behind him any remarkable evidences of the talents which, it is presumed, are necessary to entitle an artist to such pre-eminence. He was born at Portsea, in 1773, but of his early history nothing is known that is worthy of record, nor is there much to narrate concerning his subsequent career as a painter, except that he sometimes aimed at historical art; his best picture of this class was his "Eurydice carried back to the Infernal Regions." Of his smaller pictures, and more familiar subjects, one entitled "Perdita" is considered the most successful; a good mezzotinto print was engraved from the "Eurydice." In 1826, Thompson succeeded Fuseli in the office of "Keeper" at the Royal Academy; the post, however, was little more than a sinecure in his hands, for three years afterwards he took up his residence in his native town, living a most secluded life.

The picture of the "Dead Robin" is not one of the most successful works of this artist, yet it is carefully painted and tells its story with considerable feeling; the figures are small life-size; the nearer of the two stands out from the canvass in powerful relief.

THE PANOPTICON.

THIS new institution in Leicester Square for the promotion of Science and Art is so far completed that it is confidently expected to open for the ensuing Christmas holidays. The exterior is of entirely novel design, and unlike any other metropolitan public building, and is exceedingly effective in its general appearance, aided as it is by the skilful introduction of coloured tiles over various portions of the *façade*. The Moorish style of architecture is happily adapted to such enrichments, and the architects—Messrs. Finden and Lewis—have availed themselves fully of the opportunity afforded them of abandoning the monotonous stucco or brick which meets the eye everywhere in London, and wearies it with tedium. London, of all capital cities, requires some few architectural novelties, something to relieve the never-ending streets of brick; and considerable credit is due to the company for whom this building was constructed, for having chosen to add a novelty where one was so much wanted. The entire details of the *façade* are tasteful and appropriate; the upper portion of the building is particularly striking, with its tall minarets, and the elegant *corona* which rises over the dome. To an eye accustomed to see nothing but chimney-pots of all conceivable forms, but all alike hideous, the tasteful ornament which relieves itself against the sky on the summit of this building is a grateful change, and adds much to the lightness of the entire structure. The interior is, however, the great feature, and it is one, we think, sufficient to attract the public alone, irrespective of the many other inducements offered for visitors; it forms a vast domed polygonal hall, supported by pillars, and surrounded by galleries resplendent with colour and gilding, and completely realising the gorgeousness of an eastern palace. The enrichments have been most carefully studied, and, though vivid in colour, are so well harmonised, that the general effect is one of luxurious but not gaudy splendour. This has been obtained by the judicious use of a few patches of sombre colour in such portions of the pillars and ornamental details as would bear its introduction, and which act as a foil to the gayer tints. In many parts of the decoration, the adoption of different gradations of the same tint, particularly if of a bright colour, has added greatly to the sobriety and richness of the *tout ensemble*, which is one of very great splendour. So entirely has each portion of the interior fittings been studied, that the lamps which hang from the arcades are entirely new in design, and quaintly fashioned after the eastern manner. The immense organ is encased in similar decorations, and the ascending room, constructed for the convenience of visitors to the photographic department, is fashioned like a Moorish pavilion; it slides up a central column from the ground to the roof, and will carry sitters to the rooms constructed for photography at the summit of the building without fatigue, a very necessary measure to such as visit the establishment for the purpose of having a portrait taken. This department is now in full work, and has received a considerable amount of patronage, the entire suite of rooms having been built with every available means of ensuring the comfort of the visitors, and the success of the operator.

The laboratory of the institution has been rendered very perfect by the purchase of the complete set of the philosophical instruments and apparatus belonging to Dr. Leeson, F.R.S. Professor Holmes, having been engaged to officiate as lecturer, will commence his chemical classes on the first day of the present month, as the laboratory has been for some time completed, and for which very great and unexpected promises of support have been received. It is confidently hoped by the managers of this portion of the Institution that important and useful results to science may arise from the facilities here existing to develop them.

In all matters connected with this exhibition it has been the wish of the managers of the Institution to outstrip the past "sights of London," and to be equal to the strides made by modern science. A diving machine of entirely novel



construction; an aquatic vivarium more important than that in the Zoological Gardens; an electrical machine on a more gigantic scale than has ever been before constructed, are hints merely of what is in progress.

The co-operation of many influential men in the Sections of Engineering, the Fine Arts, Music, &c., have been obtained; among the number Messrs. Whitworth, the celebrated engineers of Manchester, have in the most liberal manner agreed to place a complete set of working tools and machines, amounting in value to about 6000*l.*, in the Institution on very advantageous terms, and a portion of them have already arrived, been fixed, and are at work. In addition also to the purchases made from various eminent sculptors, the corporation has received a large collection of works of Art from various eminent persons, native and foreign, which only await the completion of the building for their due display. It is intended to range the statuary on the ground floor, and the walls of the upper gallery will be devoted to the exhibition of pictures, some few of which are already hung.

The centre of the building is occupied by a fountain of eastern design, the basin of very novel form and highly enriched by painting; this jet will have power to reach the dome itself, but will be regulated to give the truest effect to this peculiar and appropiate feature of a Moorish hall. When the entire building is lighted, the fountain casting up its waters, and the music playing, an effect of the most striking kind will be realised, and almost transport the visitor to the Halls of the Alhambra in their palmiest days.

The lecture rooms have been constructed with due attention to the comforts of the hearer, and the convenience of the lecturer, and the arrangements throughout will obviate any hindrance to his operations, whatever they may be. The enormous electrical machine, the largest in the world, is now fixed, and can be worked at any notice. The managing director is at present in Paris, completing his arrangements for the pictorial portion of the entertainments, dissolving views, &c., which will be submitted to the public on a larger scale than heretofore, and one which will combine instruction with amusement, and unite music with the fine arts in a novel manner.

A new attraction will therefore be added to the sights of London next winter, and one of so costly, elegant, and useful a kind, that will not fail to be welcomed by the public generally.

ART IN THE PROVINCES.

Birmingham.—The exhibition of the Birmingham Society of Artists is one of peculiar excellence. The *prestige* which the town enjoys as a sure market for good works of Art is certain to attract some of the best pictures, whether sold or otherwise elsewhere, which have previously appeared in the metropolitan exhibitions; the gallery this year contains some good paintings, although very few, we apprehend, are now in the hands of their respective painters. On looking over the catalogue, we find, among former acquaintances, Patten's "Cymon and Iphigenia," Landseer's "Intruding Puppies," Phillips's "Presbyterian Catechising," Maclise's "Alfred in the Danish Camp," the property of Mr. Birch; O'Neill's "Katherine's Dream," Niemann's "Highlands," D. Cox's "Vale Clwyd," Frith's "Dolly Varden," in the possession of Mr. Gillott, who is also the owner of Phillips's picture just mentioned; F. R Pickersgill's "Samson Betrayed," belonging to the Royal Manchester Institution; Roberts's "Venice," lent by Lord Londesborough; "Cattle," by T. S. Cooper, owned by Mr. Gillott; Sant's "Light and Shade," Etty's "Golden Age," contributed by Mr. Birch; Ansdell's "Brave old Hound." Frost's "Andromeda," T. F.-Marshall's "Spring Woodcutting," J. Martin's two "Views from Richmond Park," Witherington's "Grasmere," Hunt's "Strayed Sheep," &c. &c. By far the greater proportion of these pictures were sent only for exhibition; for the fact cannot be denied, and the local journals testify to it, that the committee were compelled to postpone the opening of the gallery for two or three weeks, in consequence of their inability to procure the loan of pictures of sufficient importance to give *éclat* and weight to the exhibition; for, however the resident artists may have exerted themselves to sustain its character, and they have unquestionably done so, they are neither sufficiently numerous, nor have they yet attained such a position as to be able to create an attractive exhibition without some extraneous aid. Among the best contribut ons of the Birmingham men, we may point out W. Underhill's "Maid of the Mill," and "The Stile," and F. Underhill's "Barnaby Rudge," and "Medora;" these two artists, though now residing in London, we class among the artists of the town, as they migrated to the metropolis from Birmingham only a short time since. Henshaw shows three or four clever landscapes, Harris the same; Walker several good figure subjects, Lines, Sen., a view at Conway, very cleverly painted; C. W. Radclyffe, six landscapes of good character; Wivell is progressing rapidly in portraiture; G. Wallis, principal of the Birmingham School of Design, exhibits one picture, gathered from his recent official visit to America, a "View of the Falls of Niagara;" the landscapes of J. C. Ward and W. Hall merit favourable mention; we should do great injustice to that truly excellent sculptor, Mr. Hollins, did we pass by his two busts, and his group of the "Youngest Son of Mr. Bailey, M.P., with Dickey and Skye;" we wish Mr. Hollins would contribute some ideal sculptured work to the Academy exhibition in London; he ought not to rest satisfied with mere provincial fame, even among so enlightened a community as his fellow-townsmen; that he is capable of producing what we have intimated, was shown to our readers two or three years since, when we introduced into the *Art-Journal* an engraving from his "Monument to Mrs. Thomson."

Belfast.—It is proposed to erect in this town a public memorial of the late Earl of Belfast, a nobleman to whom the inhabitants are greatly indebted for the liberality and energy he displayed in advancing every object tending to benefit the place and its neighbourhood, as well as Ireland generally. A considerable sum has already been subscribed for a statue in bronze, to be placed in a conspicuous part of the town, most probably in front of the Royal Academic Institution. We believe the work will be confided to Mr. MacDowell, R.A.; its cost is estimated at 1500*l.*

MINOR TOPICS OF THE MONTH.

Royal Academy. — John Everett Millais has been elected an associate of the Royal Academy. This election was universally looked for: the honour has been earned and merited: that Mr. Millais is an artist of very high genius no one doubts, although some may be disposed to question the propriety of the appointment on the ground that he is at the head of the so-called pre-Raffaelite school. It is, however, satisfactory to know that his errors in this direction have been growing less and less from year to year: while his mind has acquired strength and his attentive study of nature has by no means diminished. Mr. Millais is still a very young man: he began his profession early: we first saw, and wrote in praise of, a work by him, which some ten years ago gained a medal at the Society of Arts: his age was then we were told under sixteen: it was easy to anticipate his future greatness from that picture: the hopes of those who had faith in him have not been disappointed: he is destined to occupy a very foremost place in art: and if we are rightly informed he is an ornament to society as well as to his profession.

Lectures at the Royal Academy. — On Monday, the 14th of November, Mr. Partridge delivered his first lecture since his appointment. At first, the impression left by the late eloquent and accomplished Professor Green, whom he has succeeded, and to whom he frequently alluded, was evidently felt by the lecturer, as a disadvantage. Mr. Partridge enforced the necessity of anatomical study, by showing how essential the early painters considered it: and by illustrations of their proficiency. This gentleman promises to be a very practical lecturer, and to take a wider range than has been the practice in comparative anatomy.

The City Testimonial to Wellington.—No decision has been yet arrived at in reference to this work: except that six sculptors,—Messrs. Adams, Behnes, Bell, Foley, Smith, and Thomas, have been selected as entitled to premiums of each 100*l.*; but it is by no means certain that the work of either will be ultimately chosen. Thirty-one models were received, out of which the six were selected; but it must not be supposed that these six were the six best: for it is sufficiently notorious that the committee (composed of citizens) were incompetent judges as to the comparative merits of productions of Art: although, no doubt, very skilful and judicious critics as concerns the articles in which they deal. It is not improbable that the result will be in this case, as it has been in so many others, disastrous as regards the profession, and the professors, of sculpture. One thing at least is certain, that there has been a scandalous amount of canvassing,—that certain persons are the unscrupulous partisans of certain other persons: that there has been a perpetual "crying up" and "running down," and that most unworthy efforts have been made to secure success to the particular favourites of particular parties. This degrading course it will be our duty to expose, when the facts are before us more clearly than they are at present.

The Manchester Statue.—The judges in this case—the Earl of Ellesmere, Lord Wilton, and the Bishop of Manchester—have selected Mr. Matthew Noble to execute the statue, and he is to receive for his work the very large sum of 7000*l.* This selection surprised us; there can be no suspicion of undue bias on the part of the three judges by whom the award is made, but when we know that among the competitors there were some of the most accomplished sculptors of the age and country, it is not a little astonishing that the task should have been confided to Mr. Noble—an artist of very third-rate power, and ability. We have heard so much, and said so much, concerning "competitions," as to be absolutely sick of the subject. Every attempt of the kind seems to result in "a heavy blow and great discouragement" to the true artist. It is lamentable that the sculptor in England must continue to work under circumstances so very inauspicious; that our really great men should be without commissions, and when a grand occasion is presented to the art, neither the profession nor the public should be benefited by it. Of Mr. M. Noble we know nothing, except what we have stated, that he is neither an artist of ability nor of repute; we believe his name has never been before mentioned in this Journal, because we have never seen a work of his that was justly entitled to the praise we desire always to accord, especially in reference to an art encompassed by so many difficulties; and if we regret this award, it is only because a great opportunity has been lost to the country.

The Society of Arts.—The Centenary Session of this Society was opened on the 17th of November, at the rooms in the Adelphi, when Mr. H. Chester, Chairman of Council, entered upon a very interesting address, or review, of the history of the Institution, and stated at considerable length what its past and present operations had been and are, relative to the promotion of Art and Science. It may not be generally known to our readers that the Royal Academy of the Fine Arts had its origin in the Society of Arts. Now, the attention of the latter is chiefly employed in promoting those objects, mechanical and scientific, which tend to the practical benefit of the public: the Fine Arts are judiciously left in the hands of the respective societies to which they more properly belong.

The King of Belgium's Pictures.—Acting on the suggestion of some distinguished amateurs of the Fine Arts, that the King of Belgium's pictures, lately in the Dublin Exhibition, would be a high gratification if permitted to be exhibited in London for a month previously to their being returned to Brussels, a request for its consideration was made to His Majesty through the kind intervention of His Excellency the Belgian Minister. To this His Majesty was pleased to give His gracious consent, and due notice was forwarded of it to the Dublin Committee. Notwithstanding these pictures have been exhibited during nearly six months in Ireland, Lord Talbot de Malahide and some gentlemen of the committee have, since His Majesty's consent was made known

to them, memorialised the King to leave his pictures for a longer time in Dublin, for the purpose of establishing a kind of nucleus of a National Gallery of Fine Art in the City. The committee have consequently declined to send the pictures to London until an answer has been received from the King of Belgium to this subsequent application of the Dublin Committee.

Exhibition of Cabinet Work at Gore House.—This exhibition which was opened on the 27th of May and closed on the 3rd of September, was visited by upwards of 13,500 persons, the rates of admission were 3*d*., 6*d*., 1*s*., and 2*s*. 6*d*.; the number of visitors was most numerous on Mondays, and fewest on Saturdays; the amount received for visitors was 379*l*. 18*s*., and for catalogues 93*l*. 5*s*.; the number of visits from students of the school amounted to 1759, they were admitted free and had the privilege of making drawings and studies. About 200 studies and photographs of the objects were made—copies of the latter may be obtained of Mr. Thurston Thompson, Kensington. We understand that the principal cabinet-makers of Paris have obtained series of photographs, which abound in information useful to manufacturers of furniture and metal-workers. We are informed that the expenses of the exhibition will be covered by the receipts, and thus the self-supporting system of the Department of Science and Art will be sustained.

The Department of Practical Art.—In consequence of the removal of the classes of the school, hitherto at Somerset House, to the central department at Marlborough House, many increased advantages are brought within the reach of the students. A large room, with a very complete arrangement of light both for day and evening use, is devoted to the study of the antique, the life and drapery; a very fine collection of statues are admirably lit, and most complete arrangements are made for the use of the living model and the lay-figure. Two separate class rooms are now devoted to modelling, one for the study of ornament, another for that of the human figure; while the larger class room, about the same size as the largest at Somerset House, is devoted to the study of ornament, whether in outline, light and shadow, or in colour. The advanced classes have much more, as well as much better accommodation, than at any time hitherto. Besides these advantages the technical classes are now recognised as a part of the school course, and are open to all students of the general course without the payment of any extra fee; and as these classes embrace all varieties of practical construction, whether in wood, metal, or stone, in architecture or manufacture, for the requirements of the civil engineer or machinist, and also for those of the textural designer, we believe we may congratulate the public upon having a much more complete school, both in its initiative and in its applied branches, than it has hitherto possessed. Added to this a most extensive, useful, and constantly increasing library, rich in artistic and antiquarian as well as manufacturing lore, is placed most completely within the reach not only of the students, but of the public generally, open as it now is till nine o'clock in the evening. It is most satisfactory to know that these advantages are already appreciated, for notwithstanding that the fee for admission has been considerably raised, in order, among other reasons, to prevent an overcrowding of the classes, and to direct if possible the mere elementary teaching into other and more local channels, yet so numerous are the admissions that it is evident that the disposable space at Marlborough House will suffice but a very short time, and that if the department does not pull down its barns, it must at least build bigger in order to meet the demand not for elementary instruction only, but for the use of the advanced classes.

The British Institution.—The studies made by the students and probationers of the British Institution were exhibited on Wednesday, the 16th of November. Several very fine works were left as studies, but we are in some degree surprised at the selections made by the copyists, as there is so little benefit to be derived from some of the pictures which have attracted their attention. Vandyk's admirable portraits of the Princes Maurice and Rupert have passed unnoticed, and the exquisite qualities of the Princess of Orange are such as cannot be imitated in anything less than a copy of the same size; this however has not been attempted: there are also two charming Canaletti's, the property of the Earl of Wicklow, as are the above-mentioned pictures, but these could only be attempted with success by a laborious and accomplished artist. In examining these copies it must be admitted that some of the best and most spirited are by ladies. Lord Wicklow's Ruysdael has been copied by Reinagle, but with certain changes, which do not leave his work an imitation of the picture. A more accurate copy hangs on the other side—the name we observe is that of a lady—Miss Daniell. "Christ raising the Widow's Son," one of the Holford Carraccis, has been copied by Reinagle, who has by a most unaccountable license introduced on the background building two figures from the Nineveh sculptures; nothing can look more ridiculously inconsistent. It has been copied with some success by Miss Barlow, and we cannot help noticing a chalk drawing of the same by a lady, Mrs. H. O. O'Hagan, more spirited than anything we have ever seen before by a feminine hand. The "Saviour Healing the Blind" is copied by Reinagle with very extensive and unjustifiable alterations; this is another of the Holford Carraccis. Lord Suffolk's admirable Domenichino has not been copied. Of Mr. Leicester's Murillo there were many copies, to some of the best of which were affixed the names of ladies, those of Miss Guthrie and Miss Baker struck us as meritorious, but the picture, although apparently simple, is very difficult to copy. The Earl of Wicklow's four Vernets—"Evening, Morning, Noon, and Night" were left, but we saw no copy of any of these, although in them there is much that would benefit students; but Vernet is not a favourite, the most unintelligible Ruysdael is preferred to him. Of the Carlo Maratti of Lord Wicklow, creditable copies have been made, to which attach the names of Lewis and others. Two are by ladies, respectively, named Fear and Coode, and another is a masterly sketch by Mrs. O'Hagan. The other pictures were a head of Christ, by Guido, two Wilsons, the property of Lord Wicklow, and Myten's portrait of Charles I., but of these we saw no mentionable essay.

The National Gallery.—After the customary annual recess the doors of this institution open with a new arrangement of the pictures, which, compared with the irregular distribution which has prevailed hitherto on these walls, must be considered the first essay at school classification. It may be remembered that the colour of the walls was a repulsive and ineffective cold grey green; for this has been very judiciously substituted a dark red paper, embossed, but the pattern is not so prominent as in any wise to importune the eye. A swing door has also been hung at the top of the stairs, an addition which will not only add to the comfort of the rooms in cold weather, but must in some degree effect the exclusion of damp. On one side of the west room are now found the Venetian pictures, and on the other side those of the Roman, Bolognese, Florentine, and other Italian states. In the middle room are distributed Dutch and Flemish pictures, and the east room contains the Claudes and Poussins. The small room on the north, at the entrance of which were formerly the Hogarths and Wilkies, is now hung with Spanish Art; and the corresponding room on the north is a receptacle for a number of works, which in our collection could not be classed; but the arrangement is as consistent as it can well be; the difficulties of a school classification of works of Art is only felt when it is entered upon in order to be carried out. In the Spanish room there are minor examples of other schools, and with the Claudes there is a Raffaelle, and the Turners, as before, are grouped with the Claudes. We cannot think Turner wrong in causing his Carthage to be placed with the Claudes; we only wish that it had been done by acclamation, not as a condition of bequest. Yet as it is, we may consider these pictures in what relation we may in the exaltation of Turner, there is a grandeur, and in his chromatic sympathies a tenderness, to which Claude never attained. By the new arrangement many of the best pictures which were before seen to disadvantage can now be fully examined; this is a valuable boon to artists and not less an assistance to the amateur. For these many very valuable and important improvements we are indebted to the keeper, Thomas Uwins, Esq., R.A.

The Earl of Onslow and the National Gallery.—Lord Onslow has, it is reported, revoked the bequest he had made to the National Gallery, of his "collection of old masters," on the ground of the disclosures which have recently been brought to light before the select committee. It is quite certain that the evidence given by the witnesses then examined by the committee was a long way from proving the satisfactory working of the management, but the reasons alleged by his Lordship for rescinding his resolution seem to us even more unsatisfactory, taking only a common sense view of the question, for it is quite clear that the committee sat for the purpose of ascertaining what abuses existed, in order that they might be got rid of; Lord Onslow's decision, however, is based upon what has been, and not upon what it is hoped will be: he looks retrospectively and not onwards, and says with the utmost simplicity, "because you have hitherto neglected your duties, and allowed the treasures committed to your charge to become injured and deteriorated, but are now taking measures to amend your misdoings for the future, you shall not have my pictures:" was there ever so absurd a corollary drawn from such premises? Before his Lordship had determined, as he seems to have done, he might have waited to ascertain what the enquiry would lead to, and if then unsatisfactory it would have been ample time enough to come to a decision. But to forestal a result of which he is altogether ignorant, and to act adversely to what may reasonably be supposed that result will be, argues precipitation at least, if not the absence of common sense: we trust Lord Onslow will live long enough to see occasion once more to change his mind. There is, however, another matter with which this nobleman's name has been publicly associated. It is said that his Lordship has presented a cheque for one hundred guineas to—whom would our readers suppose?—*Mr. Morris Moore!* and for what? they would naturally ask;—why, *to mark the sense which Lord Onslow entertains of the services rendered by Mr. Moore to the public and to Art by his uncompromising exposure of the proceedings at the National Gallery.* Mr. Moore has, we understand, magnanimously declined the gift; he is too shrewd a man to expose himself to the ridicule its acceptance would entail upon him; how he must have laughed within himself at the effect which his disinterested evidence before the committee had produced! Indeed the whole matter is so farcical that we are tempted to laugh too, if melancholy visions of "picture dealing" did not awe us into gravity. As regards Lord Onslow, the only charitable construction we can give to these eccentricities is that his advanced age and secluded habits of life have dimmed his reason and blinded his judgment.

Roberts's Holy Land.—We see, by an advertisement which appears in our columns, that the unsold impressions of this beautiful and highly interesting publication are about to be disposed of by the hammer of Messrs. Southgate & Barrett, to whom was entrusted the sale of Mr. Alderman Moon's stock, on his retirement from business. To those who are unacquainted with the nature of this work, we would observe that Mr. D. Roberts, R.A., made a visit to Palestine, under peculiarly favourable circumstances, for the express purpose of bringing back a series of highly-finished sketches of the localities of the country which the narratives of the historian, both sacred and profane, have rendered most important. On the return of the artist, these sketches were placed in the hands of Mr. Louis Haghe to transfer to the stone; the high reputation of Mr. Haghe is a sufficient guarantee for the faithful execution of the task committed to him. Alderman Moon, for whom we believe the drawings were made,

issued the publication, to *subscribers* only, in parts; and he expended on its production a larger sum than, perhaps, has ever been spent in England upon any work of a similar character; it is not, therefore, affirming too much to say it is in all respects unique. There is one peculiarity in connection with this projected sale which should not be lost sight of; this is, that it will be the last opportunity of procuring the publication, except by some chance; inasmuch as the auctioneers announce that the whole of the drawings will be cleaned off the stones in the presence of the assembled purchasers; consequently there can be no apprehension of inferior impressions getting into circulation, or of the work becoming common by a re-issue of the prints. By the way, passing through Fleet Street a few days since, we strolled into the new room which Messrs. Southgate & Barrett are building for a sale-room; it is advancing towards completion, and when finished will prove the most commodious and well-lighted in London: inferior only in extent to that of Messrs. Christie & Manson.

PHYTOGLYPHIC PRINTING.—Mechanical art, as it is not inaptly termed, is making such extraordinary advances in the present day, that there is no foretelling what its ultimate results may be. The latest, and by no means the least successful, application of mechanical science to art, is an Austrian invention which has been introduced here and patented by Messrs. Bradbury and Evans, and is termed "Phytoglyphy, or the Art of Printing from Nature." It consists in reproducing upon metal plates fac-similes of plants, such as mosses, ferns, grasses, and many descriptions of flowers; from these plates impressions are taken exactly resembling, the objects even to colours and *substance*, for the objects appear embossed, as if laid down on the paper, though printed from a flat surface. The process requires neither drawing nor engraving, and, what seems to us the most wonderful part in it, the various colours are produced at one printing; hence it entails a very small cost. Some specimens submitted to us by the patentees, from a large work they are preparing, struck us as remarkable for their delicacy, accuracy, and truth of colouring.

THE PICTURE GALLERY OF MR. T. BARING, M.P. —The fine collection of pictures belonging to this gentleman recently had a narrow escape from destruction by fire, owing, it is said, to the carelessness of a servant who placed a lighted candle so close to some drapery as to ignite it. The majority of the pictures had fortunately been taken from the walls, and deposited in a distant corner of the apartment, otherwise the injury they would in all probability have sustained must have proved irreparable. Two or three modern works were, we understand, "blistered" slightly, and may easily be restored; happily this appears to be the extent of the mischief done.

THE ARTS UNDER THE EARLY CHRISTIANS.—A lecture on the Catacombs of Rome. and the Arts under the Early Christians, was delivered on the 7th at the Weybridge Mechanics' Institute, by Mr. Edward Hall, F.S.A. The address showed the relation of the Arts to the early Christian Church, and described the paintings, sculptures, and epitaphs, the subject being well illustrated by diagrams. The lecturer also dwelt upon the permanent value of such remains, and on the necessity of *earnestness* as regards the success of the pursuit of modern Art.

NORWICH TESTIMONIAL TO THE DUKE.—The competition for this testimonial has resulted in the selection of the model of Mr. G. G. Adams. It is to be of bronze, eight feet high, elevated on a granite pedestal, the cost to be about 1,000*l*. Seven models were sent in. The choice was made by a committee of ten; but the works were not, we believe, exposed publicly. The bust of the Duke of Wellington, executed by Mr. Adams soon after death, was unquestionably a work of merit, and a very striking likeness of his Grace at the advanced period of his life, and we have little doubt of the Norwich testimonial proving a work honourable to the sculptor, and worthy of him whom it is intended to commemorate.

REVIEWS.

THE SPIRES AND TOWERS OF THE MEDIÆVAL CHURCHES OF ENGLAND. Vol. I. SPIRES. By C. WICKES, Architect. Published by J. WEALE, and ACKERMANN & Co., London.

To the practical architect and the student of ecclesiastical architecture, this will prove a very valuable publication: it is only when some such work comes before us that we are made aware how many noble and beautiful sacred edifices are half-hidden in comparatively obscure places of England, especially in the central parts of the kingdom. The finest spires and the loftiest towers are found in the level districts, Oxfordshire, Huntingdonshire, Northamptonshire, Lincolnshire, Leicestershire, &c., where they serve as a sort of landmark: it is rare to see a parochial church, of ancient date, with an elevated tower, much less with a spire, in the extreme southern and western parts of the country where the land undulates greatly: we have frequently noticed this in travelling. Mr Wickes, who is an architect residing in Leicester, has made an admirable selection of subjects; they are drawn in outline only, that nothing may interfere with the clear delineation of the general design, and of the sculptured and ornamented details; they remind us of Coney's published works. The volume now before us contains twenty-six plates of "Spires," exhibiting forty-one subjects, executed in lithography, and of a large size: it will be followed by another illustrative of "Towers," to correspond with it.

NOTICES OF ROMAN INSCRIPTIONS FOUND IN NORTHUMBERLAND. By the REV. T. SURRIDGE, LL.D. Published by LONGMAN & Co., London.

The readers of Walter Scott must well remember the explanation which Oldbuck gives of the treasured inscription he has upon his estate, consisting of the letters A.D.L.L. and the figure of a *simpulum*, which he translates *Agricola Dicavit Libens Lubens*, and which honest Edie Ochiltree declares is simply "Aiken Drum's Lang Ladle," with a representation of the implement above it, the work of some idle mason. All this might pass as a good joke against the speculations of the antiquary, if we did not find instances in which equal absurdities are seriously committed. We could point to the pages of Stukely and Vallancy for one or two striking instances, they having a mind so fertile, that they could, by seeing any one brick of an edifice, give you a ground plan and elevation of the whole. This is pleasant day-dreaming, but by no means useful knowledge; the mis-reading of abbreviated inscriptions is a destruction of all their sense and utility, and in the work before us this is denounced more strongly than we should venture to do it, and by a gentleman who has adopted a novel mode of reading them, which, if followed, would have the effect of at once destroying the thousands of readings we possess in the pages of the learned, and substituting any words whose initials are the same, or breaking up words into initial letters and fitting them with a series of words for each letter at the option of the reader, and entirely irrespective of any rule. To read these inscriptions properly it is necessary to have a long experience of the mode in which they are generally arranged, and that by which the best scholars have interpreted them, which is by no means so uncertain, and so entirely left to the will of the reader, as Dr. Surridge must have imagined. To take the first instance;—the line on the Rochester altar CONIVARDVM which has been very reasonably translated *Cohortes primæ vardalorum* (the first Cohort of the Varduli) has been amplified by the Doctor into *Cohortis quartæ aram diis universis manibus* (an altar dedicated to the Gods and universal manes of the fourth Cohort) though why the three letters which commence the line are not also to be received as the initials of three other words we are at a loss to know, and the whole line, in fact, to be a totally different series of words which by a little study might be fitted to them after the Oldbuck fashion. The Doctor congratulates himself on being able to read these inscriptions without "the impediment of pre-conceived fancies and theories;" certainly no one has yet read or theorised after the Doctor's fashion, and what ground beyond conjecture he can assume is not by any means clear, as he carries the war vigorously into the enemies' camp, but leaves his own totally unguarded. He comes to these inscriptions a perfect novice, as he comes without the "impediment" of a familiar acquaintance with their style and character, and he throws aside the concurrent testimony of such scholars as Horsley, Hodgson, and all others who have devoted a life to the study, and setting up a theory of his own, reads without rule any way he pleases, and angrily asserts he alone can read properly. We are perfectly sure that not a single Roman scholar will agree with him, and we are sorry that he has been provoked into publishing that which a little cool reasoning might have converted even himself from accrediting. But to leave this vexed question of reading entirely alone, what are we to say when we find him turning the half-obliterated ornament of one altar into the letters J.C.M.B., and declaring it to mean "Julius Cæsar of illustrious memory;" or the ornamental curves at the top of another into J.C., the initials of the same emperor. Dr. Stukeley once obtained a worn coin of the British usurper Carausius, upon which he read the letters *Oriuna Aug.*, and at once published a biography of *Oriuna* the wife of Carausius, whose name he fancied this was, and the female figure beneath it a representation of herself. A perfect coin was afterwards discovered with the inscription *Fortuna Aug.*, and then the figure was seen to be that of the goddess, the Empress Orinna only existing in the Doctor's imagination; but his biography of her may still be consulted by the curious, and is well worth the trouble, as an existing proof of the length to which imagination may carry an enthusiastic scholar. The study of antiquity requires much careful thought and rigid comparison, and cannot be mastered by conjecture, particularly in these days of exactitude.

A DESCRIPTIVE CATALOGUE OF LONDON TRADERS' TOKENS. By J. N. BURN. Printed by the Corporation of London.

This volume, descriptive of the large and curious collection of metropolitan *pseudo-moneta*, made current in the seventeenth century by traders of all kinds, through want of a governmental copper-coinage, is compiled by Mr. Burn, to illustrate the gift of the late Mr. Beaufoy, of the series to the corporation of London. It is well for the collection that its catalogue has fallen into such able hands; for Mr. Burn has so fully noted and illustrated the series of coins by amusing anecdote and reminiscence, that his volume is a most agreeable addition to the series descriptive of "Modern Babylon" in all its phases, and a most amusing and instructive record of the manners, customs, and modes of life of its inhabitants in the past. It is one of those few catalogues that absolutely add value and interest to the collection it describes; and we are only sorry that it is restricted in its circulation to the members of the corporation of the City of London. It reflects considerable credit on that body, for the awakened sense they feel in the advantages which books may contain, and proves that the city will yet regain credit lost. By the publication of such a volume, they do "the State a service" in topographical literature, and we hope to see it followed up by the publication of many others devoted to the mercantile history of London, of which we know little, except that much reposes in the civic archives. If they are so fortunate as to obtain equally good assistance, Mr. Burn may rejoice in the fellowship of other volumes to which his own is an excellent pioneer. The library at Guildhall, where this collection is placed, is remarkable for a fine series of rare books and pamphlets connected with London, for many curious antiques, and for an autograph of Shakspeare, "though last not least," and for the attainment of which the citizens paid largely. With much liberality, the Library Committee have lately issued free tickets to literary gentlemen, inviting them to visit and use this excellent library. These are all good signs; and heartily do we rejoice to see them. It is fitting that the citizens of London should hold their due place in the intellectuality of the age; and it is their own fault if they do not. We congratulate them on the able and successful nature of the present volume, which does honour to all concerned in its production.

THE ILLUSTRATED PUBLICATIONS OF MESSRS. INGRAM, COOKE, & Co., London.

We have received another parcel of books from the prolific press of this enterprising firm. The first we opened is,—

FERN LEAVES FROM FANNY'S PORTFOLIO, very prettily illustrated by Birket Foster. These "ferns" are the growth of an American soil; some of them opened their bright green fronds, as Linnæus called the leaves of these plants, in their native sunshine; others have been transplanted here, and are now spread forth for the first time. Dropping metaphor, however, this is a charming little volume, full of pretty thoughts, sweet and touching sentiment, and wholesome truths. The tales, where even they amount to such, are mere fragments, but there are many wise sayings expressed in few words. The book is worth a thousand of the fairy and allegorical

stories which it has lately become fashionable to introduce into children's literature from the mystic regions of Germany and more northern countries. There is matter in it, too, which the parent of the child may profitably peruse, for it is not exclusively addressed to the young, though more especially calculated for them. We could however point out two or three papers that we had rather have been without; neither sentiment nor expressions have the same delicate tendency as the rest.

YANKEE HUMOUR AND UNCLE SAM'S FUN, with an introduction by Mr. Jerdan, is also an importation from the other side of the Atlantic; it is however little to our taste; it certainly exhibits wit and fun, but these qualities are so intermixed with vulgarity that their enjoyment is spoiled. The highest charm of our great modern humourist, Charles Dickens, is, that in all his characters drawn even from the most humble ranks of life, one meets with nothing to offend the most fastidious reader. "Uncle Sam" would be more acceptable had he followed such an example, or that of his fellow-countryman and namesake "Sam Slick."

THE THREE PRESIDENCIES OF INDIA, by John Capper, F.R.A.S., is, at this time especially, when our Eastern possessions are engaging so much of public attention and of legislation, a most opportune publication. Mr. Capper's is a closely-printed volume of some five hundred pages, tracing the history of the country from the earliest period down to the present; and entering at considerable length into our connection with it through the East India Company, to whose government the author appears by no means favourable. This is a question, however, beyond our province to enter upon here, though the state of British India, with its millions of our fellow-creatures, cannot be a matter of perfect indifference to any Englishman. But to those who care little concerning the political history of the country, Mr. Capper's book will afford much useful information on its physical and social condition.

G. BARNARD'S HANDBOOK OF FOLIAGE AND FOREGROUND DRAWING contains a profusion of lithographic examples and much botanical information; it seems to us better adapted to the student of botany than the young artist; the examples are on too limited a scale, we consider, to be of much practical use to the latter.

THE LIFE OF THE RIGHT HON. EDMUND BURKE, by Peter Burke, Esq., is a very valuable addition to our existing biographies of great men; it is written in a style that cannot fail to be popular and pleasing.

THE ALAIN FAMILY, a translation from the French of Alphonse Karr, is a tale of the Norman Coast; it is a simple domestic narrative ingeniously worked up into a story of much interest.

The two parts of THE UNIVERSAL LIBRARY which are before us, consist the one of "Bacon's Essays," and "Locke on the Reasonableness of Christianity," the other of Miss Bremer's "The Neighbours," "The Twins," &c., works too well known to require comment. We have still two more of Messrs. Ingram & Cooke's publications to notice. VICTOR HUGO'S RHINE, full of information that the tourist will be glad to read; and FITZ ALWYN, the first Lord Mayor, a tale of the Drapers' Company, possessing adventure enough to excite half the apprentices of London to aspire to the honours of the chief magistrate of London, and inculcating an excellent moral.

COMING EVENTS. Engraved by H. T. RYALL, after the Picture by Sir E. LANDSEER, R.A. Republished by T. BOYS, London.

This is a small reproduction after the large and well-known plate: it is very delicately engraved, and constitutes a "gem."

"KEEPER," "A GOOD DOG IN OLD TIMES." Engraved by W. T. DAVEY, from the Picture by Sir E. LANDSEER, R.A. Published by T. BOYS, London.

As the successor of Mr. Alderman Moon, from whose taste and enterprise emanated most of the highest class prints which have of late years been issued to the public, we are inclined to scan somewhat more critically than usual what Mr. Boys may produce; we sincerely trust he will earn the distinction which his predecessor merited and gained. It will not be, however, by the issue of such engravings as this, which, nevertheless, we are willing to accept as a curiosity, inasmuch as it is said to be after a picture painted by Landseer, when only nineteen years of age. As an early indication of that genius, which, when ripened into maturity, has charmed the multitude, the print will not be without great interest; still with the exception of the dog's head, which is lively and vigorous, there is nothing in it but what an observant and *cleverish* lad might have designed and painted

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AN ACCOUNT OF THE PALACE AND PICTURE GALLERIES OF HAMPTON COURT. By W. POWELL. Published by the Author, East Moulsey.

Of the thousands who annually visit the right regal palace of Hampton, how few are there who come away from it with their minds enlightened by what they have seen; and yet there is a world of information to be gathered within its walls. The pictures it contains are in themselves a treasury of historical wealth, to which, chiefly, this book is an intelligent guide. It is compiled with much care and seems greatly superior to other works, got up with a similar object, which have come into our hands. The descriptive notes referring to the pictures are unusually comprehensive.

A PEEP AT THE PIXIES. By Mrs. BRAY. With Illustrations by HABLOT K. BROWNE.

A peep at the actual pixies of Devonshire, "faithfully described" by Mrs. Bray, is a treat not only for the children for whose especial gratification the book has been written, but for those happy children of "a larger growth," who are still wise enough to enjoy the luxury of a fairy tale, with no other purpose in view than that of innocent amusement. Such (and we hope there are many) cannot make a better investment of the sum of three shillings and sixpence than in the purchase of this charming little volume, gay in its scarlet binding, and sparkling with the illustrations of Hablot K. Browne; at times he is himself guilty of strange freaks, as if driven to his last resource to give a somewhat new reading of a scene in Fairy-land and he ought to be particularly grateful to Mrs. Bray for her description of the long tufted "Pixy" tail, which is, certainly, a *new feature* in fairy illustration. His portrait of "Pixy Gathon" is a "gem" in its way, and all the illustrations are as pleasant (as far as they go) as the letter-press, which is saying a great deal in praise of Mr. Browne. The volume is prefaced by an account of Dartmoor, so simple, yet so real, that it has all the freedom of a moorland ramble, and we do not remember ever to have read anything better written, even by Mrs. Bray; her knowledge of the locality, her affection for her subject, her exquisite feeling for Nature, and her real delight in fairy lore, have given a freshness to this little volume which we did not expect from the author of so many novels, romances, letters, and border tales of every description; the pen and the spirit too often wear out together, but Mrs. Bray revels in perpetual youth, and enjoys her subject, which is the sure way to make others enjoy it also. The volume contains six tales, all different, all amusing. The plot of "The Three Trials" could be worked into an excellent Christmas pantomime; and "The Seven Crosses of Tiverton" will, doubtless, be the favourite with all the good little girls, who, of course, have an affection for babies, and to whom seven in one basket cannot fail to be an especial delight. Mrs. Bray's accomplished mind has draped the Pixies with much grace, without depriving them of any of their original attributes, and we hope she will extend her researches amongst the records of the "good people," and give us the result in the course of another year. The notes at the end contain matter of interest for all who feel a desire to know the origin of such tales and legends as have been woven by time into our country's history.

ON ARCHITECTURAL EDUCATION. A Prize Essay of the Royal Institute of British Architects. By J. T. T. KNOWLES, Jun. Published by BOSWORTH, London.

The fact of this short essay being considered by the society to whom it is addressed entitled to their "prize," tells much in its favour; but had it been written under other circumstances it would have merited consideration, for it seeks to ennoble a profession which, in too many instances now, has degenerated into a mere trade in the application of building materials. The main point on which the author rests his argument for raising the architect to his true and rightful position as a practitioner in a noble and scientific department of Art, is, that none should be allowed to practise until, as in other learned professions, he has received fit education, and has undergone the ordeal of examination, by a publicly-recognised body of professors. Mr. Knowles supports his propositions by sensible and, to us, convincing observations: we feel assured that, if some such system were adopted—but not till then—we should see architecture, or what is often now falsely so called, very different from its present shape and features.

RODWELL'S CHILD'S FIRST STEP TO THE HISTORY OF ENGLAND. New Edition, with Continuation. By JULIA CORNER. Published by A. HALL, & VIRTUE, London.

A little book that satisfactorily bears out its title; it is literally an epitome of English history compiled in short words, which a very young child may read. The additions of Miss Corner include the principal events of the present reign: we know of no more suitable work than this for those to whom it is addressed.

THE OLLA-PODRIDA; OR, SCRAPS NUMISMATIC, ANTIQUARIAN, AND LITERARY. By R. SAINTHILL. Published by NICHOLLS, London.

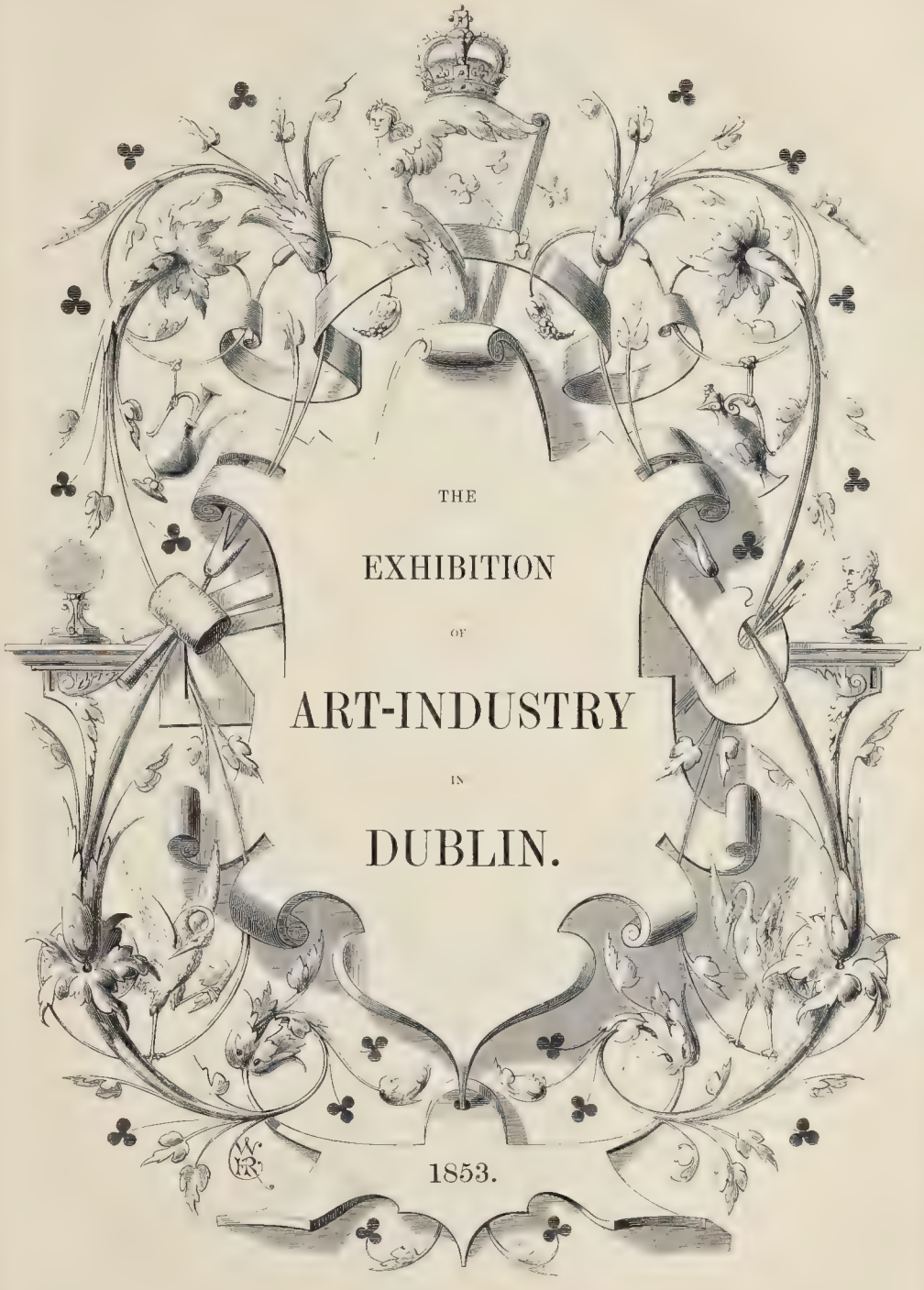
An olla-podrida is a curious Spanish dish, a conglomerate of eatables of the most varied kind, and Mr. Sainthill has chosen this name as a sort of index-title to two volumes of very varied papers, which he has written from time to time, on a great variety of subjects, chiefly connected with Numismatics and other branches of antiquity. As the first volume has been for some years before the world, it has received the fiat of criticism from the lips of those who have studied these things well, and it has been approval in all instances. The second volume has just appeared, and is, we think, more varied than the first; it contains a large quantity of notes on coinage, ancient and modern, and some very shrewd remarks on the modern style of monetary Art. The plates which illustrate the volumes are excellently executed, and the coins are from drawings by Dr. Aquilla Smith, of Dublin, who combines the knowledge of an antiquary with the ability of an artist; indeed, we know that in this department the Doctor is acknowledged to be unrivalled, and that by artists who have been engaged in the delineation of similar antiques. Mr. Sainthill has gathered from his studies much curious and minute information, and although some few of his pages may be considered as too private in their interest for the public eye, the volumes contain a large assemblage of facts, which could only be embraced in a work of this kind, and which may therefore be considered as one expressly devoted to aiding minute research. It is well for students that there are scholars like Mr. Sainthill, willing thus to devote himself to their use, and when he modestly concludes his volumes by describing the Spanish olla-podrida as a dish only eatable in the absence of all others, we think none of his readers will allow the comparison at all to agree with his own agreeable literary dish.

THE ART OF MARBLING. By C. W. WOOLNOUGH. Published by A. HEYLIN, London.

It has vainly taxed our ingenuity, when looking at a neatly bound book, to discover by what art and mystery its "marbled" edges and sides have been wrought; and we should still have pondered long over the matter without arriving at any satisfactory result, had not this small volume fallen into our hands, and imparted the secret to us. It is worth knowing, although our readers may not care to become "paper-stainers," as Turner once designated authors in a toast on a festive occasion, in reply to one of the "painters and glaziers" with which Rogers, we believe, associated the artist's name. We must refer those who desire to know the secret to Mr. Heylin's book, as we do not choose to divulge it ourselves. The working of the process must require great ingenuity, care, and precision.

FINIS.

Bradbury & Evans, Printers Extraordinary to the Queen, Whitefriars.



THE EXHIBITION OF ART-INDUSTRY IN DUBLIN.

1853.

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Bradbury & Evans, Printers Extraordinary to the Queen, Whitefriars.

THIS

ILLUSTRATED CATALOGUE

IS PUBLISHED IN CONNECTION WITH THE

ART-JOURNAL,

WHICH

Is Dedicated, by Permission, to

HIS ROYAL HIGHNESS

PRINCE ALBERT,

ETC. ETC



THE EXHIBITION OF ART AND ART-INDUSTRY IN DUBLIN originated in the disinterested offer of one of its citizens, WILLIAM DARGAN, Esq., to supply the necessary funds for its creation and conduct. This estimable gentleman—whose services to Ireland have been great and continuous, and who, as a railway contractor, has given profitable and productive employment to a large number of its people—amounting at one period to nearly sixty thousand men—made no other stipulation than that the public should not be called upon for any portion of the cost of the undertaking; and that, only in the event of a surplus exceeding the expenditure, should the capital he advanced be returned to him. It is therefore impossible to consider this Exhibition without giving expression to those sentiments of gratitude, which are the due of a gentleman influenced by motives so pure and patriotic; and out of which cannot fail to arise advantages immensely beneficial to his country.

These advantages are self-evident. Ireland, with so many natural helps to Manufacture, has hitherto availed herself of few or none of them; with coal and iron and limestone in abundance, her mines have been but very partially worked; with water-power running from every great lake in sufficiency to turn all the spindles that derive their impulse from steam in Manchester, it runs idly, and to waste, into bays and harbours that are estuaries of the Atlantic; with a surplus population (a good, or evil, that exists no longer) craving employment, its people have been without occupation; their labour "at home" has barely sufficed to procure the means of a miserable existence. Ireland has been emphatically termed "a land of raw materials," and he who developes its resources, calls its latent energies into action, and enables MAN to derive comforts and luxuries from the wealth of NATURE, may be indeed described not only as a Patriot to his Country, but as a Benefactor to the World.

The universal voice has been loud in praise of Mr. William Dargan; we but discharge our duty in commencing this Work by adding one more to the many expressions of gratitude he has received. We believe that this Exhibition will contribute very largely to render Ireland that which she is so eminently qualified to become—a manufacturing country; that the fertile South and the richly endowed West will ere long emulate the North; and that hitherto undeveloped sources of prosperity and power in Ireland will date a new era from the Exhibition of 1853.

This belief is mainly based upon the better understanding the Exhibition will originate between England and Ireland. We have frequently had occasion to observe that for every new VISITOR Ireland obtains a new FRIEND; nothing can so essentially serve the two countries as increased intercourse; a more intimate acquaintance with the people and the capabilities of Ireland, will, of a surety, be followed by inflow of English capital, with forethought and enterprise, which are, so to speak, the leading faculties of England. Happily, a variety of circumstances combine at this moment to direct attention towards "the sister kingdom." Agitation has died out for lack of fuel; railways and steam ships bring the two Capitals within a distance of ten hours; the "bit of land" is no longer coveted as the sole source of life; and emigration *from* Ireland must be followed by emigration *into* Ireland, with better habits, improved systems, and ample capital, under the influence of which Ireland must ultimately, and inevitably, become the most productive and, consequently, the most prosperous of all the dominions of the Crown.

With this hope, and in this belief, we consider the Great Exhibition held in Dublin in the year 1853, as even a larger contribution to the wealth of these kingdoms, than the Great Exhibition which took place in London in the year 1851; and we do not doubt that His Royal Highness PRINCE ALBERT, on visiting the Irish Capital, will earnestly rejoice that his indefatigable exertions and enlightened policy—which made that year MEMORABLE—have again borne rich fruitage, and again advanced the best interests of his country.

The Exhibition was opened by the Irish Viceroy, the Earl of St. Germans, on the 12th of May, 1853; the architect, JOHN BENSON, Esq., on that occasion received the honour of knighthood—a compliment well deserved, for the structure seems on all sides to have given entire satisfaction; and it is no small part of the merit of the builder that notwithstanding many serious difficulties, it was "finished to time." The following descriptive particulars of the structure will perhaps sufficiently picture it to our readers:—

"Presenting a front to Merrion-square of 300 feet, the main or centre feature of elevation consists of a semicircular projection, which forms the Eastern termination of the Central Hall. This is a noble apartment of 425 feet in length, and 100 feet in height, covered by a semicircular roof upon trellis ribs, in one span of 100 feet. On each side of the Centre Hall, and running parallel to it for the same length, are two halls 50 feet wide, with domed roofs, similar to that which covers the main nave or hall of the building. The height from the floor to the roof of each of these halls is 65 feet. They are approached through passages from the Centre Hall. In addition to these three halls are four compartments of 25 feet wide, running the whole length of the building; two are placed between the Centre Hall and the side halls, and two on each side of the latter; divided into sections of 25 feet square, forming convenient divisions for the purposes of classification. Over these compartments are spacious galleries, also running the length of the building, which not only afford increased space for exhibition, but form an agreeable promenade from whence the effect of the three halls may be seen to greater advantage. To the south of the Central Hall, left of the spectator, is a hall devoted to foreign contributors; adjacent to which is the Fine Arts Court, corresponding in position to the Machinery Court. The northern and southern courts have galleries running round them, from which the spectator also looks into the Central Court. The ceiling of the halls being divided into panels formed by the trellis ribs, and the other constructive parts of the building, has allowed ample opportunity for effective decoration. Light is admitted from above in one unbroken and equally distributed body. The construction of the building is strongly marked on the elevation, and forms in fact the ornamental character of the design. There are also external galleries which are attractive features. The materials of the building are iron, timber, and glass."

In this spacious and very beautiful building, then, have been collected a large number of the Art-productions, not alone of Ireland and England, but of the several Nations of the World; they are there to gratify but also to instruct; as mighty teachers of the future, from which the industry of Ireland will learn much; and we may be sure that all by whom the Exhibition is visited, will cordially respond to the prayer expressed in the report presented by the Committee to the Lord Lieutenant:

"That it may please Almighty God to make this great undertaking the commencement of a new era in the history of Ireland, and that from the 12th of May, 1853, annalists may date a period when industry and public order, with their inseparable companions, happiness and wealth, shed their abundant blessings over this portion of her Majesty's dominions!"

The first step, after the preliminaries had been settled by which the offer of Mr. Dargan was accepted by the Royal Dublin Society—a society very properly selected by him as his immediate ally—was the appointment of a committee of twenty-five gentlemen, and the arrangement of a competent "staff,"—C. P. Roney, Esq. being the Hon. Secretary, and John C. Deane, Esq. the Secretary. The Committee appear to have worked diligently, and with unanimity; the Secretaries were indefatigable in their exertions, and to them unquestionably we are indebted for much of the ultimate success. Mr. Roney visited France, Belgium, Holland, and Germany; he arranged the several acting commissions, and succeeded in obtaining that zealous cooperation abroad which resulted in the cheering and serviceable character of the Foreign Department; while Mr. Deane was equally zealous "at home" among British Manufacturers, and especially with reference to the Fine Arts Court. The whole of the "officials" appear, indeed, to have done their duty with active energy, and a strong determination to bring the experiment to a successful issue.

And it is that issue, which we have now briefly to consider. In the Fine Arts Court, the walls are lined with PICTURES; on one side by the productions of British Artists, and on the other, of those of the artists of Germany, Belgium, and France. Among British works, the principal are, Winterhalter's full-length portraits of her Most Gracious Majesty and his Royal Highness Prince Albert; these were removed from the state apartments at Windsor Castle, and together with Mulready's "Wolf and Lamb" (from Buckingham Palace) form the royal loans to the collection: of the remainder, Mulready's "Convalescent," lent by Lord Northwick; Danby's "Deluge," by E. Jones, Esq.; Landseer's "Bolton Abbey" and "Hawking," and Collins's "Boy at the Gate," by the Duke of Devonshire; Herbert's "Trial of the Seven Bishops," by Mr. Agnew; Goodall's "Happy Days of Charles the First," (a small replica) and Pyne's "Lago Maggiore," by Thomas Fairbairn, Esq.; Callcott's "Old Port of Naples," by Samuel Cartwright, Esq.; Lawrence's "Kemble as Coriolanus," and a work of wonderful power, an "Italian Landscape," bearing the date 1803, by J. M. W. Turner, by the Earl of Yarborough; Leslie's "Sir Roger De Coverly," and Stone's "Course of True Love," by the Marquis of Lansdowne; Etty's "Joan of Arc," by M. Gambart; Landseer's "Horses Watering," by Lord Monteagle; Etty's "Rape of Proserpine," by Mr. Gillot; the renowned pictures of Hogarth, the "Gate of Calais," and "The Last Stake," both lent by the Earl of Charlemont; Duncan's "Prince Charles in the Cave," by Mr. A. Hill; Mulready's "Travelling Druggist," and Wilkie's ever famous "Rent Day," by J. Chapman, Esq.; examples of Rothwell, Jones, Hart, and Grant, by H. A. J. Munro, Esq.; with specimens of Uwins, Chalon, Maclise, Ward, Hook, Huskisson, Müller, Herring, Redgrave, Lance, Topham, Rothwell, Hannah, C. Landseer, Allan, Anthony, &c. &c., lent either by the artists or by collectors.

From this limited enumeration it will be seen that the British collection is exceedingly rich and varied, numbering upwards of one hundred; it is rare, indeed, to find so many exquisite examples of modern Art collected in one building, and, taking this view alone, the Exhibition will supply an ample recompense to the visitor.

Our notice of the foreign contributions must be yet more condensed. His Majesty the King of the Belgians graciously lent ten pictures, the productions of the leading masters of the modern Belgian school; they are truly great works—efforts of the very highest genius. The King, in thus aiding the Exhibition, has enlarged the fame of his country, and its artists owe him much for his generous consideration. We are here introduced to Verboeckoven, Wappers, De Keyser, Leys, Gallait, Tcheggany, and some fifty or sixty other masters of this glorious school. France, Prussia, and Holland have also contributed largely and most beneficially; and, taken altogether, this *original* feature of the Exhibition is, perhaps, the most attractive portion of it.

The SCULPTURE, which has been judiciously scattered in various parts of the building, is highly honourable to the state of the Art in these kingdoms; and it is not among the least gratifying of the facts connected with the Exhibition, that the leading and most meritorious of the sculptors are Irishmen; their country may well be proud of such men as MacDowel, Foley, Hogan, Lawlor, Moore, Jones, the Kirks, the Farrells, and others, some of whom rank with the most renowned artists of Europe, and the two first-named of whom are universally acknowledged as of the heads of their profession. Among the other contributors to this important and interesting department are Baily, Bell, Earle, Mrs. Thorneycroft, Francis, Munro, Monti, Marshall, Noble, and the Baron Marochetti, with Rauch, Geefs, Fraiken, David D'Angers, &c. &c.

The contributions of Art-Manufacture have been supplied chiefly by England and France; Belgium has sent much that is good; Germany many productions of great excellence; and some few have been forwarded by other continental countries. To England and France, however, the largest debt is due; many of the best manufacturers of both kingdoms have zealously co-operated with the committee, and the result is a very satisfactory assemblage of Art-wealth, as sources of enjoyment and instruction. Thus, among the latter we find several grand productions of the National Manufactories of Sèvres and Beauvais; the exquisite toilet gems of Rudolphi; the Aubusson carpets of Sallandrouze; ornamental articles in zinc of the Vielle Montagne; the church furniture of Villemsens; the wood-carvings of Lienard; the bronzes of Paillard; and a very large number of the other fine Art-works for which France is famous.

Among the leading contributors of England are Alderman Copeland, the Coalbrookdale Company, Messrs. Chance, Messrs. Elkington, Messrs. Houldsworth, Messrs. Robertson, Carr, & Steel, Messrs. Clabburn, Messrs. Richardson,—in brief, we believe that in the volume to which this is the Introduction, we have given engraved examples of the productions of nearly all the contributors whose works are prominent in the collection.

The Exhibition of Irish Art-produce is, as will be supposed, limited in extent and in value; it is, however, larger and of greater worth than was expected, and will assuredly elevate, rather than depress, hope in the future of Ireland. Until very recently, "Irish manufacture" meant only the produce of the loom, and that by hand labour. Its linens and tabinets have been long famous: they have kept, and still retain, their supremacy. Notwithstanding the efforts at competition, in Dunfermline on the one hand, and at Norwich on the other, the damasks of Belfast and the tabinets of Dublin yet command the markets of the world. Within the last few years, however, while the material has in no degree retrograded, Art has given its valuable aid to the enterprise of the manufacturer, and the skill of the artisan; and if we compare the modern with the old produce of Messrs. FRY, Messrs. ATKINSON, and others, we shall admit our obligations to the Government Schools of Design, which, in Dublin and Belfast especially, have been at once the stimulants and the teachers of these eminent manufacturers. The same may be said of the linen-producers of Belfast: the most distinguished of them all, Mr. M. Andrews of Ardoyne, may now exhibit, and does now exhibit, his productions as examples of elegance and purity in Art; witness for him the two of his works engraved in this publication: and all visitors to the Exhibition will examine with pleasure and profit the graceful and well-arranged stall of Roddy of Belfast, in which are shown the fabric from its primitive state to its highest finish, with all the intermediate stages of preparation. We regard this small collection as among the most striking and satisfactory "shows" in the whole building.

The trade of the jeweller and goldsmith must be regarded as almost "new" in Ireland; that it is rapidly rising into eminence will be apparent to all who examine the stalls of Mr. West, Mr. Waterhouse, Mr. Atcheson, Mr. Gardener and others; their more ambitious "pieces of plate," their commemoration vases and testimonial cups, are entitled to high

praise; while their jewellery (that of Mr. West especially) will not suffer by comparison with the better works of England. The productions in Irish bog-wood, decorated with Irish gems, may be regarded only as graceful toys, but they exhibit taste and skill of no mean order, and assuredly those who have created this new branch of Art-manufacture are entitled to public thanks. A more important branch of manufacture is that of "ladies' work," the hand-embroidery which gives employment (if we are rightly informed) to nearly a quarter of a million of the women and girls of Ireland. This, too, is a branch of trade of recent origin—the creation of the last ten years—for until some time after the year 1840, it was exclusively confined to a few districts of the north; it is now spread to the south and into the "far west," rendering industry productive and renumerating, and employing those who must without it have been altogether idle.

If our summary of Irish Art-productions must be thus limited—for excepting in some objects of minor importance, Irish manufactures cannot as yet enter into competition with those of other countries in the great marts of the world—those who have observed progress in Ireland during the last twenty years, will be amazed that so much, and not that so little, has been done, and will be encouraged rather than depressed, while comparing the Irish contributions to the Exhibition, with those of the sister-country. Those who desire the welfare of Ireland, and believe that its increased prosperity necessarily augments the prosperity of England, will therefore, "take heart," while passing through this structure, and have faith as well as hope in the future of a country, whose energies are about to be aroused,—whose capabilities are on the eve of development; in short, whose dark days are over.

There is but one other topic essential to notice. The collection of Irish Antiquities forms beyond doubt the most original and the most interesting division of the Exhibition; they have been collected with amazing industry; casts have been procured of a very large number of the most famous remains; these have been arranged with admirable skill, and we are bound to express gratitude to the Lord Talbot de Malahide, to Major Fairfield, and to John Lentaigne, Esq.,—the sub-committee, to whom this important task was confided. We hope eventually this singular, curious, and very valuable series will form one of the "courts" of the Crystal Palace at Penge Park, for it is a monument of the glories of ancient Ireland, scarcely second in interest and importance to those which have made us live again at Nineveh.

The Work which these observations preface, contains a selection of the best contributions of the several leading manufacturers. It will be obvious to all who pass through the Exhibition, that many excellent Art-objects are unnoticed; but to have enlarged it beyond the extent of these pages, would have been, necessarily, to have demanded for it a higher price than we believed it could bear. It may be right to observe, that all the engravings contained in this Illustrated Catalogue were engraved expressly for it, and that none of them had previously appeared here, or, as far as we are cognisant, elsewhere; the drawings were either supplied to us by the manufacturers, or made from the objects by artists employed by us, on the express condition that the works so engraved should be contributed to the Exhibition. The engravings have been executed either by, or under the superintendence of the Messrs. NICHOLS, to whose talents, energy, and promptness we have been much indebted for the ability to produce the work within so short a period of time after the opening of the Exhibition, and who have enabled us to render this publication in all respects as meritorious as that it was our privilege to issue in the year 1851. We have introduced into this volume, with a view to add to its interest and value, twelve steel engravings of works in sculpture. We are therefore justified in the hope we expressed, when announcing the undertaking, that the volume will be regarded as an additional text-book for the Manufacturer and the Artisan, and an "authority" for those who desire to procure the most graceful and useful productions of modern Art-manufacture.

We shall not, we hope, be accused of presumption if we say we have been stimulated to produce this collection by higher motives than those of profit; which, indeed, in all such cases, is nearly out of the question; for the great cost of such a series excludes the idea of commercial gain. It is a primary business of the ART-JOURNAL to advocate, with a view to increase, the number of such Exhibitions. During the last ten years, we have steadily pursued this course, commencing it so far back as 1846, when the first attempt in England to emulate the principle that had been adopted for half a century in France, was made in Manchester; or more correctly, so long ago as the Exhibition of Art Industry in Paris, in 1844, which we fully reported and illustrated. We have believed that publicity for improvements best secures their advancement and consequent reward; and, although at the commencement of our career, we had no inconsiderable difficulty to induce conviction of this simple truth, we have lived, and our JOURNAL has lived, to find its admission universal; and we have our recompense in the knowledge, that the present general move in Art has received impulse from our labours.

In presenting, therefore, to our subscribers another Illustrated Catalogue of another Great Exhibition of Art Industry, we believe we best consult their interests, the welfare of Art, and the Art education of the community; and we trust that, if the plan be distasteful to any, they will bear in mind—first that we make a sacrifice to duty, and next, that it would have been in some degree a betrayal of our trust to have suffered so honorable and so hazardous an attempt as that which—in 1853—distinguishes the Irish capital, to pass without being worthily represented in the pages of the ART-JOURNAL.

With this remark, and with acknowledgments of the courtesies we received from the committee in Dublin, and the whole of the officials acting under them, and our best thanks to the several manufacturers who gave us (as they have always done) ready and cordial co-operation,—we confide our volume to the public, repeating the prayer of the Lord Lieutenant that "Almighty God will bless and prosper the undertaking," and that, especially, it may be made the means of cementing more closely the bond of union between the two countries; making England and Ireland more thoroughly and essentially ONE; for of a surety that which benefits the one must prosper the other, THEIR INTERESTS BEING MUTUAL AND INSEPARABLE.



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EXHIBITION OF ART-INDUSTRY IN DUBLIN 1853

FROM among the more delicate works contributed to the EXHIBITION by Mr. W. G. ROGERS, of London, we select four. The first is a CUP, about five inches high, carved in



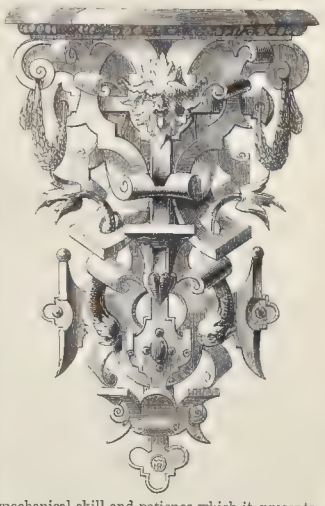
box-wood, with raised folinge, in the Italian style of the sixteenth century. The next subject is a heart-shaped MINIATURE FRAME, in boxwood, presenting less the features of the severe Italian school than the graceful negligence of old French decorative Art. Beneath the frame we engrave



a flat HANGING SHELF, or BRACKET, made to support a group in basso-relievo, or some such



object of moderate projection. The last subject on this page is a very elaborate Elizabethan BRACKET, in box-wood, relieved by the insertion of a mask in the centre, and dolphins at the sides. With the exception of the ornament at the foot, the whole is formed of a solid mass of hard box-wood, and is as interesting for the



mechanical skill and patience which it presents, as for the taste of its design and finish. It is gratifying to find Mr. Rogers upholding the high reputation he has long since acquired by a rare combination of persevering industry with genius.

The name of RUDOLPHI, of Paris, is not only familiar in the French capital: the reputation



he has achieved in Paris has been extended to England; his collection, shown at the Great Exhibition of 1851, was the theme of very



general admiration. His works have been largely appreciated, and his success has been great in proportion. They consist principally of brooches, bracelets, and other "dress decorations;" of toilet bottles, vases, seals, and rings;—in short,



of the various elegant *bijouterie* which are indispensable accessories to the toilet, and graceful additions to the table of the drawing-room.



They are manufactured chiefly of silver, and frequently enclose valuable stones and gems, usually containing also some portions in enamel; but



perhaps the most beautiful of Rudolphi's productions are those which depend entirely for their effect upon their merits as works of Art.

An examination of this page will show how admirably they are designed, while their execution is as elaborately careful as if the hand of an accomplished sculptor only had been em-



ployed in their construction. And such, indeed, is the fact; the artists who conceive and model these charming objects in miniature, are fully

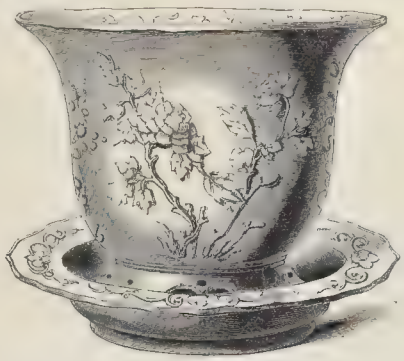


capable of working out their thoughts on a grand scale, and the manufacturer who circulates such productions may be ranked with those who

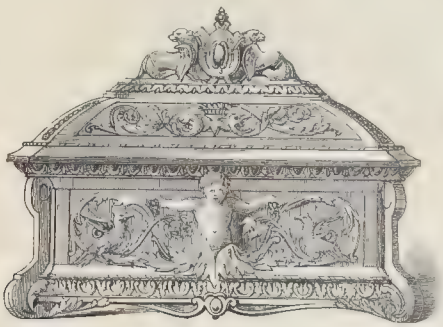


uphold true Art. We have selected from the collection eight of the objects he exhibits; of these two are miniature VASES; two are TOILET BOTTLES; and the remaining four are BROOCHES.

The important collection from the extensive manufactory of Mr. ALDERMAN COPELAND, of London and Stoke-on-Trent, includes specimens of nearly every branch of ceramic production, copiously and eminently



illustrating the perfection to which modern pottery has attained. We can only refer specifically to the objects we have selected for engraving. The FLOWER-STAND and the JEWEL-CASKET, of statuary porcelain, in the Renaissance style, are enriched with gold and colours in a very elegant



and novel style. The porcelain VASE of Raffaellesque design, is an object of exceeding beauty; the foliated ornament and borders are rendered with much taste in subdued tones of colour; the figures in the centre compartment are painted on a gold ground.

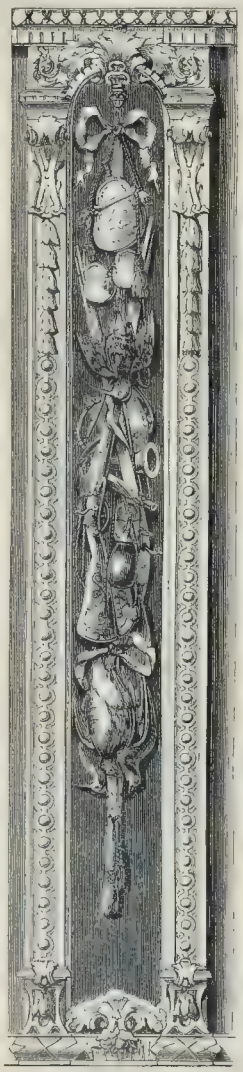
The large GROUP, at the bottom of the page,



combines a variety of the different articles for which this establishment is so justly celebrated; we would especially direct attention to the oblong and square JARDINIÈRES.



M. DELICOURT, of Paris, contributes some of his beautiful PAPER-HANGINGS; engravings from a portion of them appear on this column, and across the bottom of the page. The former exhibits a PANEL, and reminds us of certain decorations on the walls of Versailles; the latter, of very elegant design, is intended for a CORNICE.



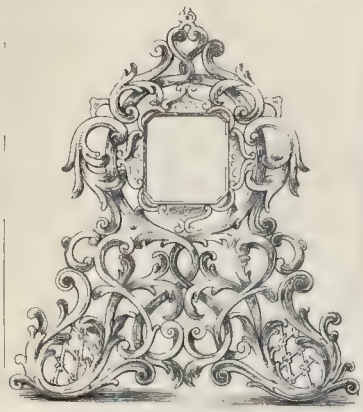
The CLOCK is from another of the contributions of M. PAILLARD, of Paris; it is a fine example of the Louis Quatorze style adopted in decorative works. It is not overcharged with ornament, but combines solidity with grace and richness; the caryatides are elegant figures.



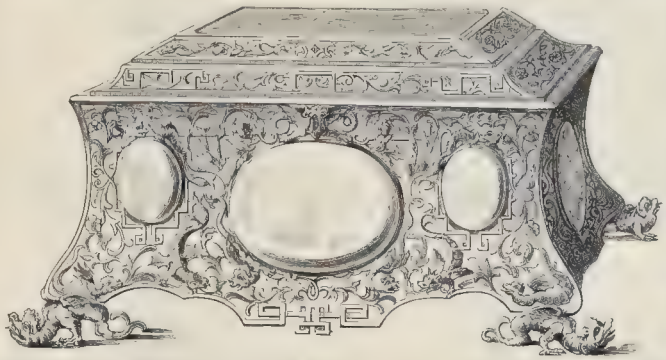


Mr. S. Wertheimer, of London, contributes a number of very elegant objects, exhibiting his taste as a designer, and the skill of the artists whom he employs to work out his designs, in metal-work. We have selected from his works in the Exhibition two Miniature Frames, in-





tended to rest on a table, and two Caskets, of the style known as the *cinque-cento*. Whether



we consider the purity and beauty of the designs, or the elaborate execution of the



engraving, they are in either case entitled to high commendation. The amount of artistic work on such objects of manufacture as these, where the *graver* is so much in requisition, is more than would be presumed by those who have not visited the ateliers of those engaged upon them.

Mr. John Doulton, Sen., of the Potteries at Liverpool, exhibits, in connection with Messrs. Henry Doulton & Co., of Lambeth, a variety of



objects in terra-cotta. The Pendant Flower-pots engraved on this column are among their contributions. It is only within the last year



or two, we believe, that the attention of Messrs. Doulton has been directed to this branch of



manufacture; but the success they have hitherto met with has induced them to enlarge their



sphere of action, and in such a variable climate as ours anything that will add to the attractions of the conservatory must be appreciated.

THE DUBLIN EXHIBITION

This page is devoted to the illustration of some of the works contributed by Messrs. JOSEPH TYLOR & SON, of London, proprietors of one of the most extensive brass foundries in the



country, principally for scientific and engineering purposes; latterly, however, they have combined with their ordinary productions objects of Art-manufacture, such as lamps, chandeliers, candelabra and fountains. From the opportunities afforded us of visiting their establishment, and inspecting the works they have in hand, and those that are finished, we have little doubt of their soon becoming as extensively known by the elegance of their productions, as they have hitherto been by their magnitude and utility.



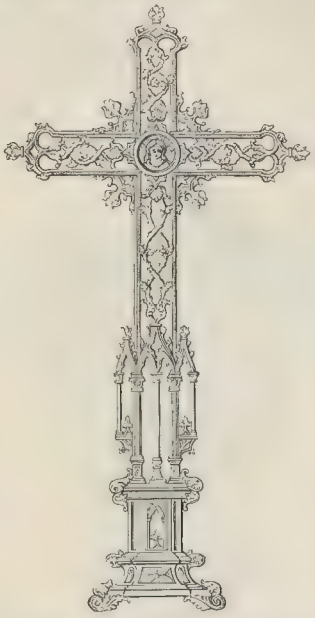


The WHEEL here engraved is from one of those that supported "Wellington's funeral car;" it is a fine work of Art: the whole of the wheels belonging to the car were cast by Messrs. Tylor,

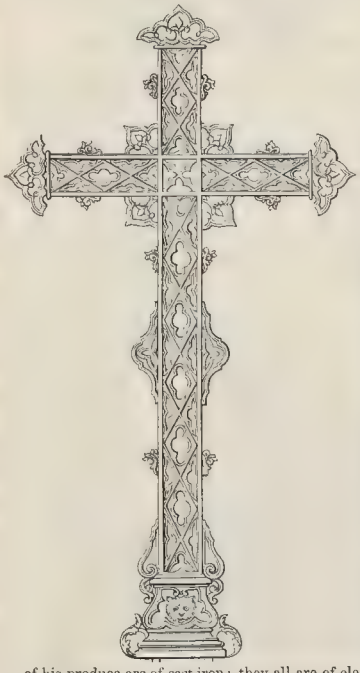


and in so short a time, comparatively, as to surprise us by the perfect manner in which they came from the mould. The LAMPS—in groups and placed singly are good and original in form, and exhibit much taste and skilful execution.

This column contains two of the CROSSES contributed by M. OVIDE MARTIN, of Paris, a celebrated manufacturer of objects for church purposes in



association with the Roman Catholic faith. Some of these are of the precious metals, others of a more ordinary character, but the principal articles

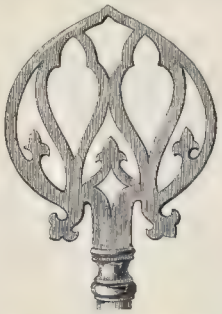


of his produce are of cast-iron; they all are of elegant design, the most part being based upon ancient and established "authorities" in "the Church."

Commencing this column is an engraving of a very beautiful CASKET for the toilet, the manufacture of PAILLARD, of Paris. The story told in bas-relief, on the side, is that of Venus arrayed



by Cupids; the lid is surmounted by a child with doves; and the whole of the subordinate ornamentation is in harmony and pure taste. It is of bronze, but silvered and gilt.





Mr. CHUBB, of London, has sent several beautiful specimens of the LOCKS which his skill and ingenuity have made celebrated; we have engraved from them one LOCK of large size,



and two KEY-HANDLES, as examples of the manner in which Art may be brought to bear upon common objects of utility; they remind us of the best works of the medieval ages.

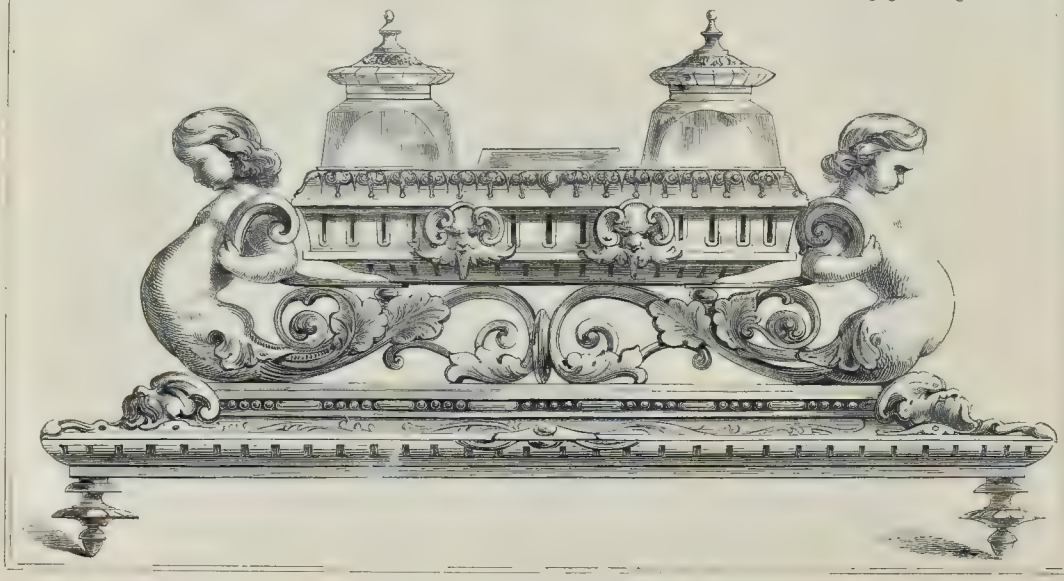
From the contributions of M. MATIFAT, of Paris, we select three—a FOUNTAIN, an INKSTAND, and a VASE of very chaste and elegant construction. They are of bronze, the manufacturer holding a high position in this branch of Industrial Art. The fountain is especially graceful; the water is made to play, in a very fanciful manner, from the



bulrushes that are prominent among the groups of aquatic plants, while an abundant stream pours over three escalop shells into the basin underneath. The inkstand is one of the best productions of its class; the design is not only pure, but the workmanship is clear and sharp, and the form is convenient as well as attractive. The vase is one of many works of this order produced by M. Matifat, whose taste places him foremost among the bronze manufacturers of Paris. M. Matifat also conducts, although partially, his establishment in London, and he has recently executed many works for the connoisseurs of this country; especially he has produced several bronze candelabra for Lord Londesborough; and his project is, we



believe, ultimately to settle permanently here. The present state of France is such as must inevitably lead many of its best producers and most skilful artisans to England; the results cannot be otherwise than beneficial to us; we may now derive as much value from their services in metal as we did long ago with regard to silk.



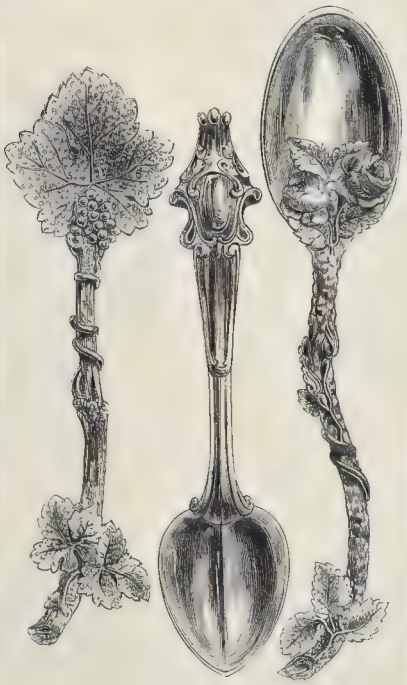
The productions in silver of Mr. F. HIGGINS are far above the ordinary cast of similar works; his establishment is



limited, as we believe, almost, if not quite, exclusively to the manufacture of knives, forks, and spoons; the opportunities we have had, on more than one occasion, of carefully examining what it sends forth, satisfy us of the really artistic and mechanical skill bestowed upon design and execution. The



engravings on this page afford our readers the means of judging how far we are correct in our commendation of the



art of design; the workmanship of these beautiful objects is in no degree inferior. The large SPOON, which the manufacturer calls the "charity spoon," from the emblematical figures introduced into it, is very elegant; the ornaments on the massive handle of the FISH SLICE are most delicately wrought;



and the KNIFE HANDLES and SPOONS exhibit originality combined with pure taste —qualities absolutely essential to merit.

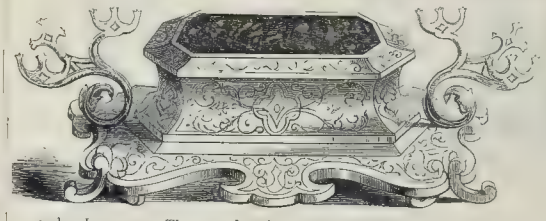
Mr. ASPREY, of London, contributes a selection of articles for which his establishment is justly celebrated. These consist principally of objects in



or-molu, in which mountain gems and rare stones are set. We introduce on



this page three of his productions—a very beautiful agate CUP, a JEWEL CASE,

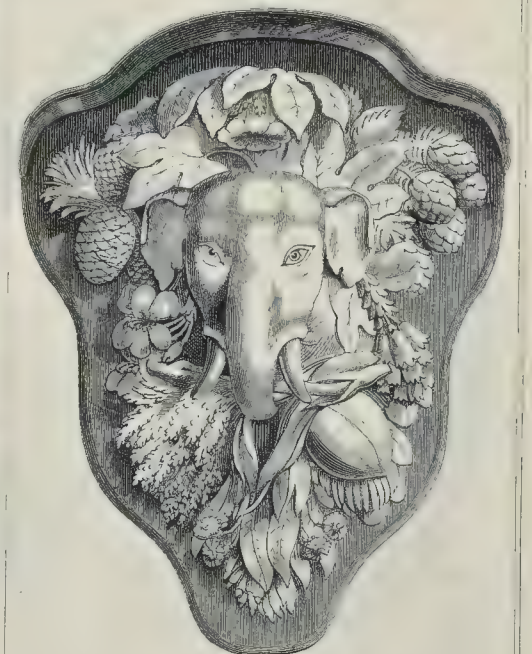


and an INK-STAND. They are of good and graceful designs, and the execution is highly creditable. Parts of them are in relief, and parts skilfully engraved.

The PAIR OF BRACKETS, richly carved in lime wood, and engraved on this page, are the work of Mr. PERRY, of Taunton, whose productions,—



especially a vase of flowers,—at the Exhibition of 1851, at once made the artist famous. The upper bracket is emblematical of Great Britain; the



lower one symbolises our colonial possessions in Asia, Africa, America, and Australia; an example of the produce of each is introduced.

From the renowned establishment of MARSH, of Charlottensburg, near Berlin, have been con-



tributed a large collection of works in terra cotta, from which we select the following



examples; they are of hanging and standing FLOWER-POTS, VASES, FLOWER-STANDS, a richly-



ornamented PILASTER, and a piece of FRIEZE for balustrades. This manufactory is celebrated throughout Germany; the objects produced there are for the most part designed by accomplished artists; the



manipulation is peculiarly sharp and good, and altogether the produce of the works is in the highest degree satis-



factory. The prices of this class of Art in Germany are seldom low; the articles manufactured are generally costly in character, the original design being liberally paid for; and the purchasers are comparatively few.

The productions of this establishment are, in nearly all instances, exceedingly beauti-



ful specimens of terra-cotta, and invariably the colour is pure,—of a rich red pink.



Mr. PENNY, of London, an in-



genious and highly meritorious manufacturer of metal work for



saddlery and other purposes, contributes a small case of SKEWERS,

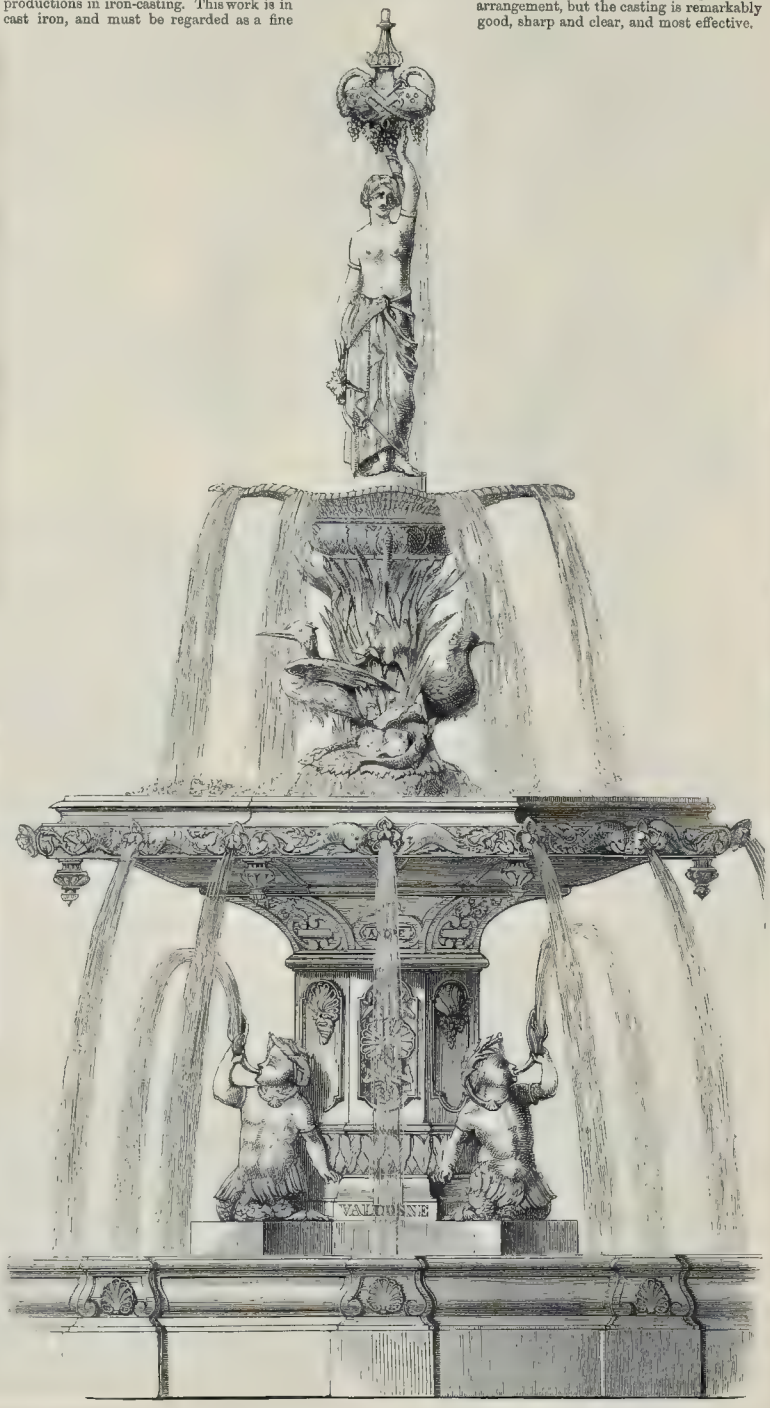


KNIFE-RESTS, &c., in electro-plated metal, very excellent in design



and character, and at cheap cost.

This very beautiful FOUNTAIN is contributed by M. ANDRE, of Paris, an establishment renowned for its productions in iron-casting. This work is in cast iron, and must be regarded as a fine and pure effort of Art. The design is by the justly famous Lienard. It is not only pure in conception and arrangement, but the casting is remarkably good, sharp and clear, and most effective.



The PAPIER-MACHE productions of Messrs. JENNENS & BETTRIDGE, of London and Birmingham, will not fail to attract notice, from their excellence and variety. As these manufacturers





are not retail dealers, except in London, the works exhibited in the Dublin "Crystal Palace"



will be found associated with the names of those parties for whom they have been made. We



have selected a number of objects for engraving, which occupy this page; they are all characterised by the taste and beauty of ornament which distinguish the works of the firm in



question. The SCREEN MIRROR, which may also be transformed into a table, the CASKET at the top of this column, the TEA-CHEST, ornamented



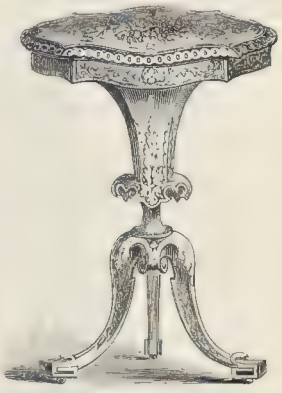
with geometrical forms, and one of the WORK-TABLES, are exhibited by Mr. AUSTEN, of Dublin.



The remainder of the objects are exhibited by

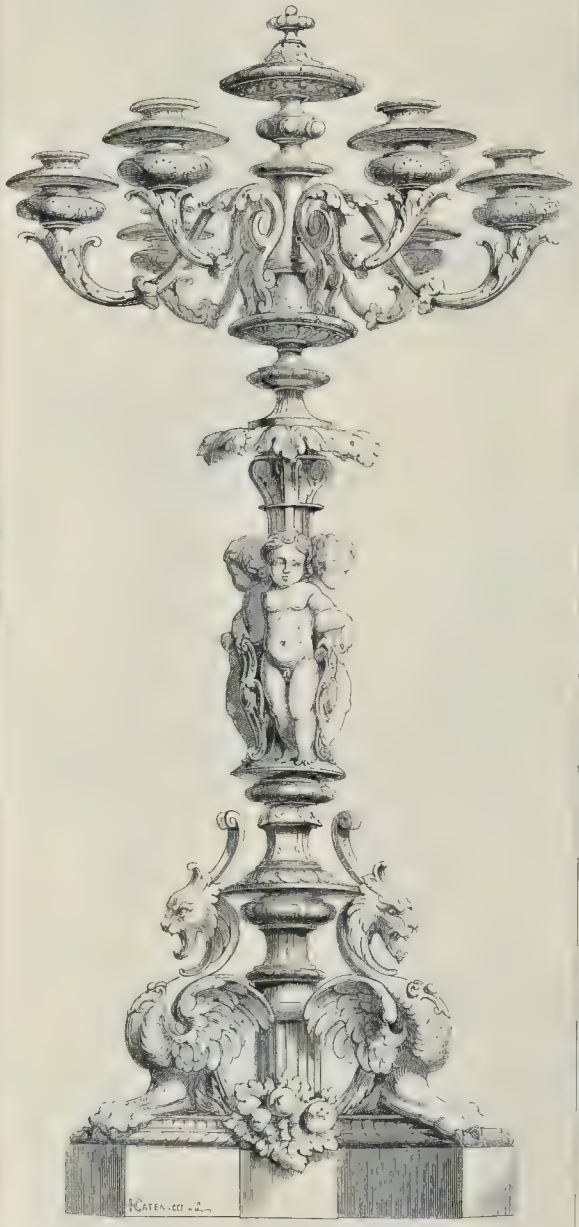


Mr. MANSFIELD, also of Dublin. Some of the



tea-trays in their collections are very beautiful.

The CANDELABRUM occupying the space below is from the establishment of M. PAILLARD, of Paris. Engravings from other works contributed by him appear on other pages of the Catalogue. This object of manufacturing Art is large in size, but the proportions are good, and the general form of unquestionable excellence, while it possesses a degree of lightness in appearance not often found in a work of such dimensions. The upper portion of the design is especially elegant,

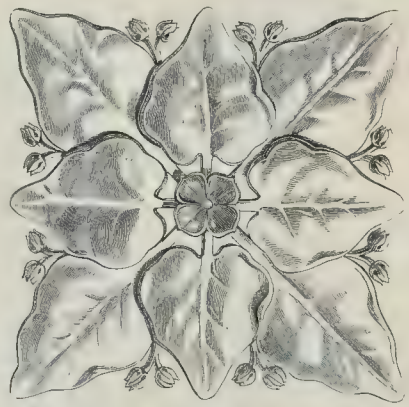


and harmonises well with the base and column. The work is altogether of a high class, evincing taste of no ordinary kind in the producer. The metal-workers of France still uphold the high reputation they have so long enjoyed, and which they have unquestionably merited; but they are not now undisputed masters of the field. Without entering upon any specific comparison, we believe, and are gratified to feel, that our own manufacturers are beginning to dispute the palm with them.

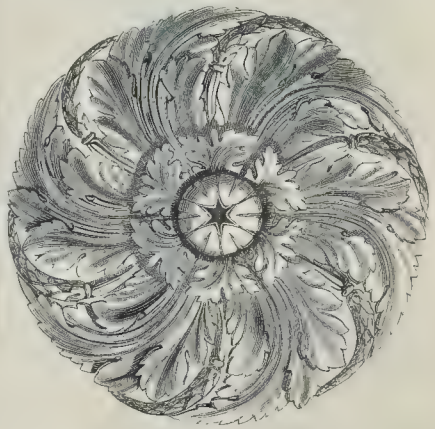
The three ORNAMENTS in papier-mâché, which are engraved on this column are from the contributions of Mr. BIELEFELD, of



London, whose name in connection with this description of Art-manufacture must be familiar to our readers. The use of papier-



mâché for internal decorative architecture is every year becoming more extended, both at home and abroad. It is only two or



three months since we gave a notice of some very beautiful specimens Mr. Bielefeld had executed for the Pacha of Egypt.

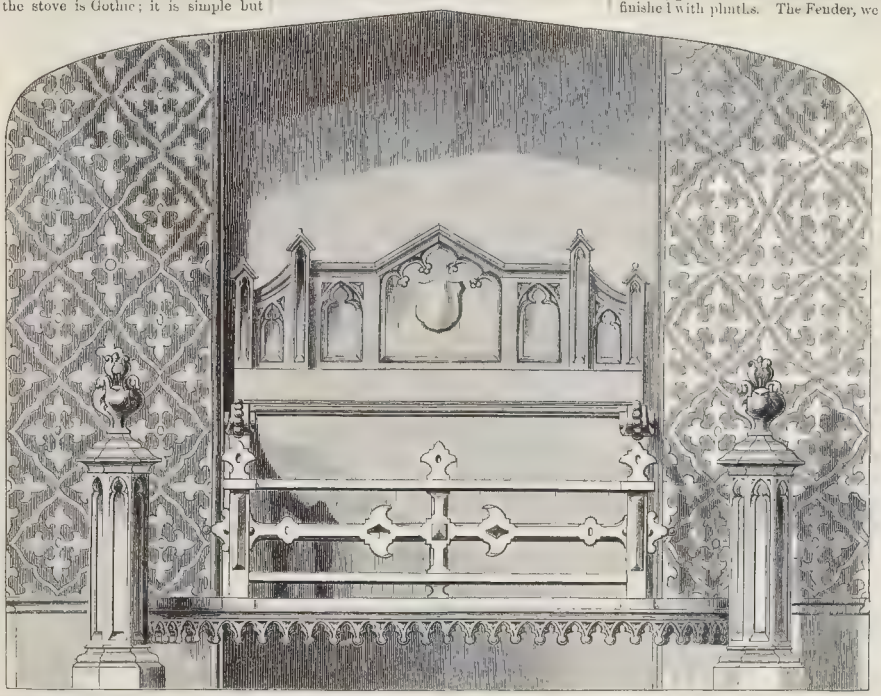
The three VASES commencing this page are manufactured by Messrs. BATTAM & SON, of London, whose imitations of Etruscan and Samian pottery are of a very high character. The first is an AMPHORA, the subject a priest of Bacchus; the second a KRATER, with the story of Cephalus and Procris; the third a HYDRIA, from the collection of Sir William Hamilton. These vases are copied from the purest models.







THE STOVE and FENDER below it are from the manufactory of Mr. PEARCE, of London. The style of the stove is Gothic; it is simple but pure in character, and good in its proportions: it has handsome massive or-molu pillar-dogs, fitted up complete, with rich china bevel coves, in blue, gold, and white, mounted on stone, and finished with plinths. The Fender, we presume,

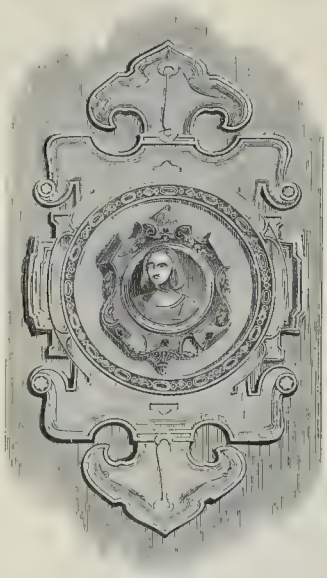


is not intended to be placed before the stove, as it differs so much from the latter object in style, and would consequently look out of keeping.



It is similar to one made some time since for Earl St. Germans, by Mr. Pearce. There are few branches of manufacturing Art that exhibit greater progress than the iron-work of the present day: much of that which now comes before us is worthy of the best period of medieval Art.

Among the almost infinite variety of materials which manufacturing Art, both now and in past ages, has employed for useful and ornamental



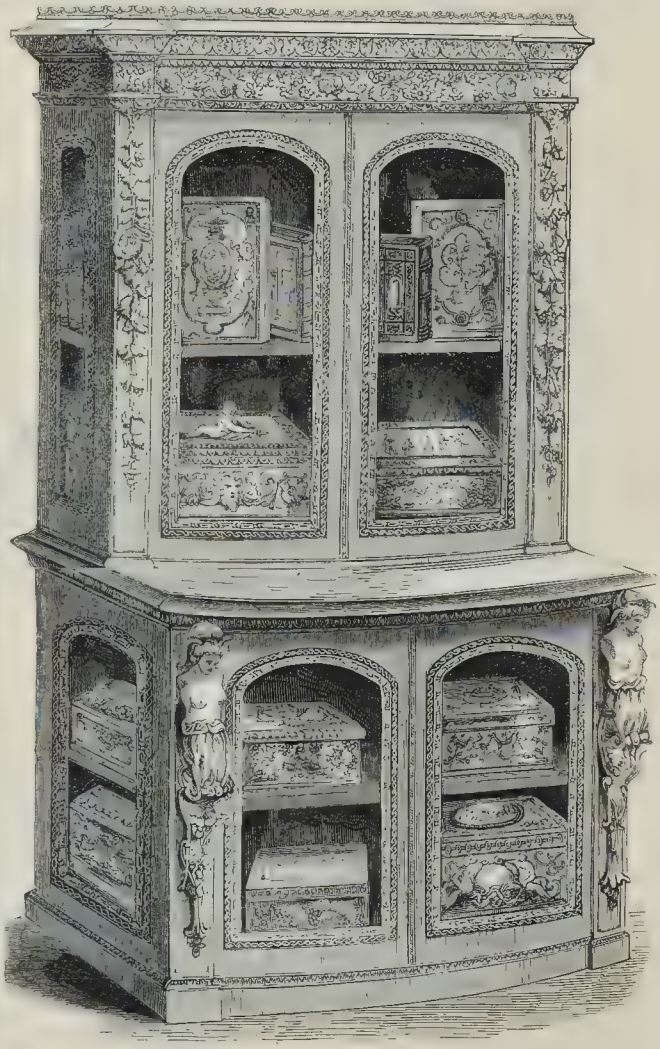
purposes, the application of EMBOSSED LEATHER, from its pliability, but more especially from its



durability, is entitled to consideration. For cabinet-work, decorations in the interior of dwellings, picture-frames, and many other similar objects, which will be sufficiently obvious, it is peculiarly adapted; and, considering the excellence that modern science has aided to



work, it is susceptible of an equal degree of boldness and beauty of design, besides possessing a merit which the latter has not—that of less cost. Messrs. F. LEAKE & Co., of London, have long carried on this branch of business with great success; on this page are introduced engravings from some of their contributions to the Dublin Exhibition,—PANELS, an ORNAMENTAL MOULDING, a BOOK-CASE, containing WRITING-DESKS, WORK-BOXES, &c., &c., the whole of which are of this embossed leather, designed and worked out with taste of no ordinary kind.



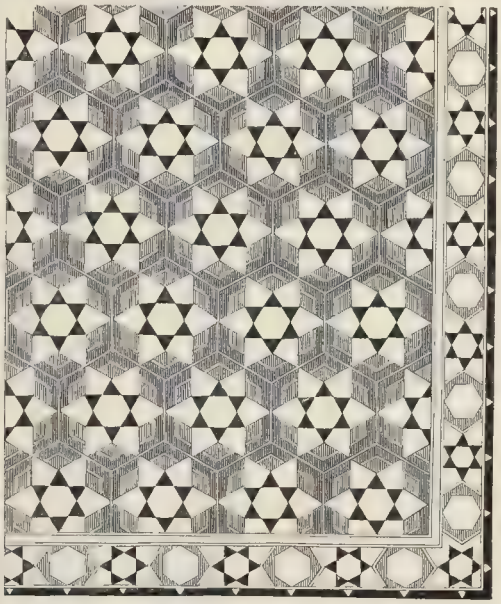
effect in this material, we are surprised it is not more extensively used than we find it to be: for if it lacks the extreme sharpness and delicacy which the wood-carver is able to give to his work, the high *relief* which the process of manufacture imparts to the leather would scarcely be credited by those who had not carefully examined it, as in the caryatides on the lower part of the Bookcase.

The group of PORCELAIN on this page is arranged from the contributions of Messrs. A. B. & R. P. DANIELL, of London. It must be evident to all who have given attention to the Art-manufactures of Britain during the last few years, that the progress made in ceramic productions of all kinds, but especially in the more costly and decorative classes, has not been inferior to that which has characterised every other branch of manufacture. In purity of design, beauty of colour, and delicate execution of the paintings, many specimens that have lately come under our notice are scarcely, if at all, surpassed by the far-famed Sèvres ware. These works are manufactured at Coleport, Colebrookdale.



The two engravings underneath are from FLOOR CLOTHS manufactured by Mr. R. Y. BARNES, of London, from the designs of M. Clerget, of Paris, an ornamental artist who has obtained considerable eminence in his own country as a designer for manufacturers. We would lay it down, as a general rule, that designs for floor-cloths should be of a simple description, such as we find them here imitations of marbles and mosaic work, instead of floriated patterns, as adopted for carpets: the hall or the lobby should not be confounded with the drawing-room in any part of its furniture decorations, although exceptions may sometimes be made to the rule, especially when floor cloths are used in the place of carpeting.



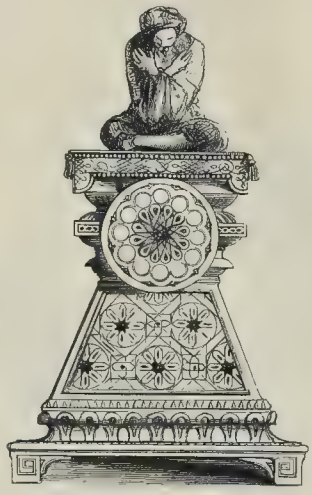


THE DUBLIN EXHIBITION

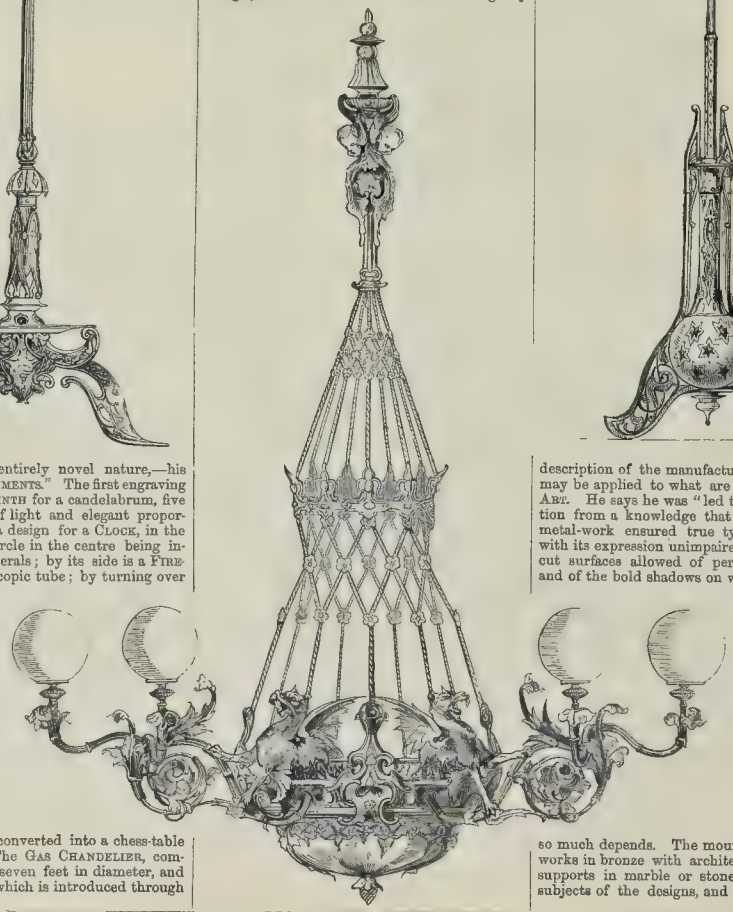
The manufactures in bronze of Mr. W. Potts, of Birmingham, have acquired the very highest celebrity; very many of his productions may take their place beside the best modern continental works, and we consider them of sufficient importance to devote two pages for the purpose of illustrating a few of his contributions to the Dublin Exhibition, especially as there are among



them some of an entirely novel nature,—his "Sepulchral Monuments." The first engraving on this page is a Plinth for a candelabrum, five feet in height, and of light and elegant proportions; the next is a design for a Clock, in the Persian style, the circle in the centre being intended for the numerals; by its side is a Fire-screen, with a telescopic tube; by turning over the top it may be converted into a chess-table or a music-stand. The Gas Chandelier, completing the page, is seven feet in diameter, and is intended for gas, which is introduced through the network, to preserve the unity of the



design; it has been executed from a design by



Mr. P. C. Hardwick, architect, for Mr. Strode, of St. Martin's-le-Grand, and is destined to hang in the coffee-room at the Great Western Hotel, Paddington. We now come to the second, and in many respects the more important page, containing examples of Mr. Potts's patented Sepulchral Monuments, and in remarking upon them we consider it best to quote the patentee's own



description of the manufacture, if such a term may be applied to what are strictly Works of Art. He says he was "led to adopt the invention from a knowledge that the deposition of metal-work ensured true types of the model with its expression unimpaired, while the undercut surfaces allowed of perfection in outline, and of the bold shadows on which artistic force so much depends. The mounting of sculptural works in bronze with architectural framings or supports in marble or stone, distinguishes the subjects of the designs, and produces a greatly

relieved effect, at a very moderate cost." Mr. Potts, by a second patent, has protected the moulding of sculptural designs on material bearing a high polish, and so closely resembling statuary marble as to allow of the production of fine works of



Art at so diminished a price, that it will place them within the reach of the middle classes generally; he thus hopes to aid in popularising high Art by bringing it to bear on works imbued with religious sentiment for the mass of the public. We have no space to comment upon the designs here introduced (which are modelled



by Mr. Jefferson, of Lambeth) except

to say that the first of the larger monuments, representing "Filial Love," is erected to the memory of



dren Honouring Parental Memory." The military monument is to the memory of a deceased officer;



the extinguished Lamp of Life;" and "Grief supported

Mr. and Mrs. W. Churton, of Whitchurch, Shropshire; the idea of the composition indicates "Chil-

the subject "Valour's Dying Moments sustained by Fame." The others represent "Grief lamenting by Resignation." These works are of exceeding merit

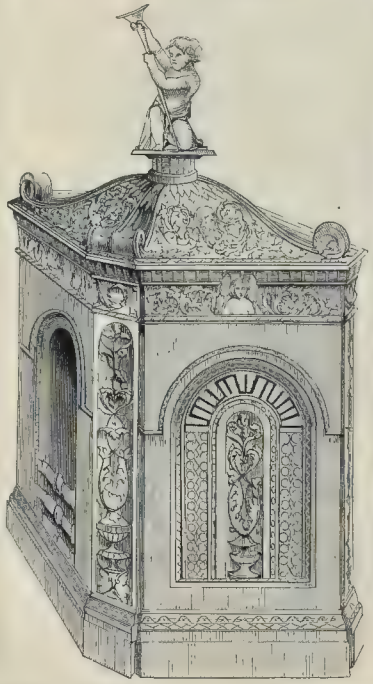
The WATCH-STAND was designed, and the three figures were modelled and cast, by Mr. J. B. WILLIAMSON, late pupil of the Belfast School of Design. It is made of bog oak, ornamented with silver, and was presented by the students of the above school, at the last *conversazione*, to their President, Lord Dufferin and Clandeboye, whose armorial bearings appear on the front of the tripod, as a testimonial to his lordship.

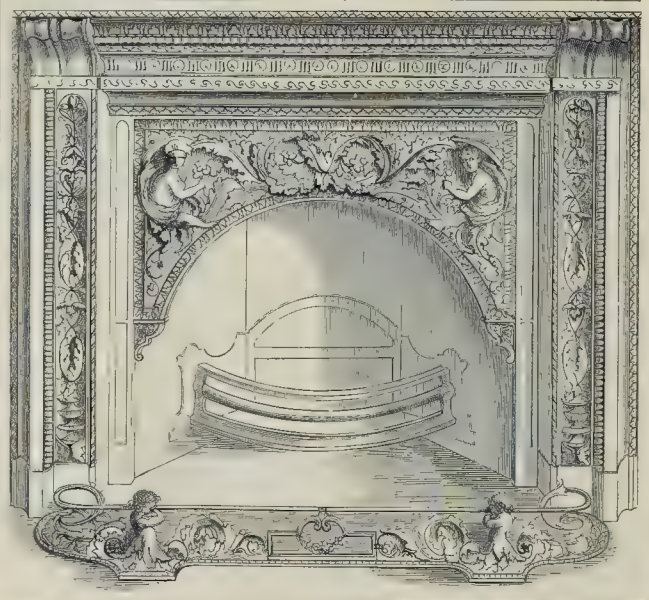


The DAGGER of Henry VIII. is exhibited by Mr. CHARLES KEAN, the eminent tragedian, who purchased it at the sale of Horace Walpole's remarkable collection at Strawberry Hill. The handle and sheath are inlaid with jewels, and ornamented with leaves of gold; the blade is also inlaid with gold.



The two STOVES engraved underneath are from the establishment of Messrs. ROBERTSON, CARR, & STEEL, of Sheffield, a firm celebrated for their manufacture of articles of this description. The stove first placed is intended for an office or a hall; it shows much neat and appropriate ornament, especially at the top, which is surmounted by a figure holding a torch. The other is a drawing-room stove, in the Italian style, which seems now to predominate with our manufacturers.





From the important establishment of Messrs. JACKSON & GRAHAM, of London, we find, among numerous other manufactures of a similar nature, the three objects which fill this page. The first is a very elegant SIDEBOARD, that shows much originality of ornament, united with great taste



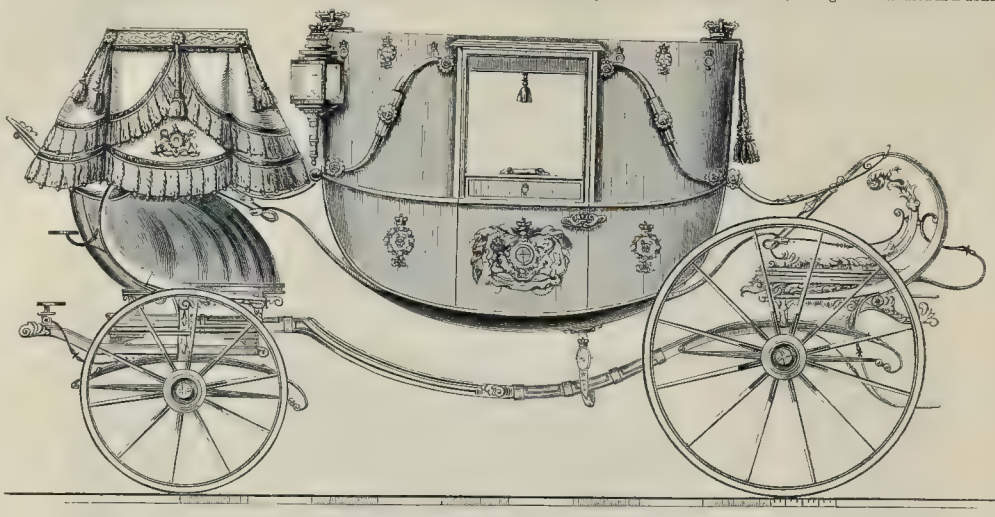
in its general design; the fish and game which occupy the end panels respectively, are admirably carved, and are emblematical of the uses to which the sideboard is applied in the dining-room. Below this is a HEARTHRUG, ornamented in the centre with the *Victoria Regia* lily, very



beautifully executed; the pattern of the floriated border that surrounds it is rich, and harmonious in colour. The last engraving represents the BORDER OF A CARPET; it is light and chaste in design, the running scroll exhibiting considerable variation in its ornamental pattern of flowers.



Messrs. HUTTON, the eminent carriage manufacturers, of Dublin, exhibit, among numerous other works of a similar character, the DRESS COACH engraved underneath, built by them to the express order of the Queen. The whole of the work is Irish, having been executed in Dublin.

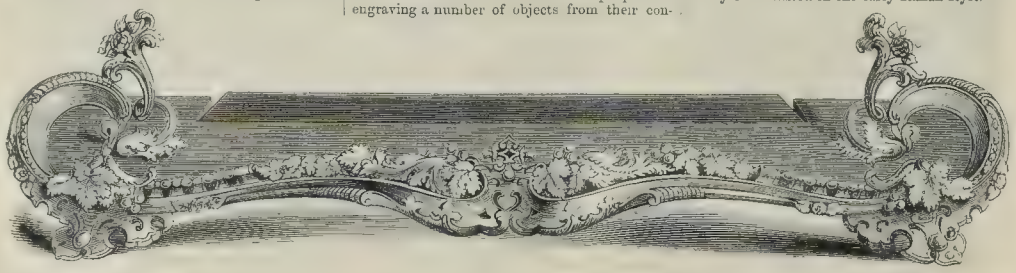


The SCREEN and ESCRITOIRE are contributed by Mr. J. LEVEIN, of London, whose cabinet-work shows to great advantage some of the beautiful woods obtained from the forests of New Zealand, and which he was the first to introduce into England, and apply to the manufacture of cabinet-work of a good order.





The COLEBROOK DALE COMPANY are large contributors to the Dublin Exhibition, the resources of their vast establishment affording them the means of making a display of iron-work which few manufacturers not so associated are enabled to do. We have selected for the purpose of engraving a number of objects from their contributions, one of which is introduced here, a FENDER of a light and graceful scroll pattern, richly ornamented in the early Italian style.



We continue on this page illustrations from other objects sent by the COLEBROOK DALE COMPANY. While inspecting their numerous contributions it struck us as somewhat singular that in none of the designs has the Gothic style been adopted, one so admirably calculated for iron-work of every description; one also which, we should think, would be



demanded by those who have the building and finishing of residences in this style, now rather fashionable, although the prevailing taste tends, perhaps, rather to the Italian style, as exhibited in the works here engraved. The first is a TABLE for the lawn or summer-house; enriched with leaves and flowers. The STOVE by its side, intended for a hall, also shows





some elaborate ornament; and the DRAWING-ROOM STOVE that follows is a fine bold example of manufacturing Art in design and workmanship.

THE DUBLIN EXHIBITION

We commence this page with an engraving of one of the far-famed REVOLVING PISTOLS of Colonel SAM COLT, who has now a manufactory in London as well as in New York. He contributes to the Exhibition several rifles and pistols of varied descriptions; generally, however, simple in style. We have engraved that which exhibits not only the character of the work, but the ornamentation to which it has been subjected.



M. LIENARD, of Paris, contributes one of his exquisitely carved works in wood—an art in which he has no superior. This production consists of a group of dogs amid foliage. We have preferred, as more suitable for our pages, and as more suggestive to the manufacturer and the artist, one of various DRAWINGS—the designs of this accomplished artist, of which he exhibits several. This is one of four subjects emblematic of sports, as will be seen; that we have selected has reference to the craft of the fisherman, symbolised by a number of piscatory objects.



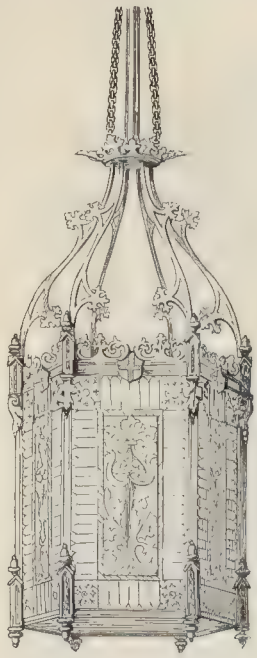
The widow of the late eminent sculptor, CUMBERWORTH, of Paris, contributes several of the works of her late husband; that which we here engrave is a VASE in bronze, of antique form, very gracefully designed and executed. Mr. Cumberworth, an Englishman by descent, was a pupil of Pradier, the French sculptor.



We have examined with much interest the LAMPS and CHANDELIERS which Messrs. CUTTS



& Co., of Sheffield, have prepared for the Exhibition, four of which are engraved on this page. There is scarcely any description of metal-work intended for chamber furniture, to which beauty of form, and taste in ornamentation, may be more successfully applied than in such objects, which are looked upon as decorations no less than articles of utility: the examples we have here brought forward may certainly lay claim to the



former quality. The first is very elaborately ornamented in the Elizabethan style; the HALL-

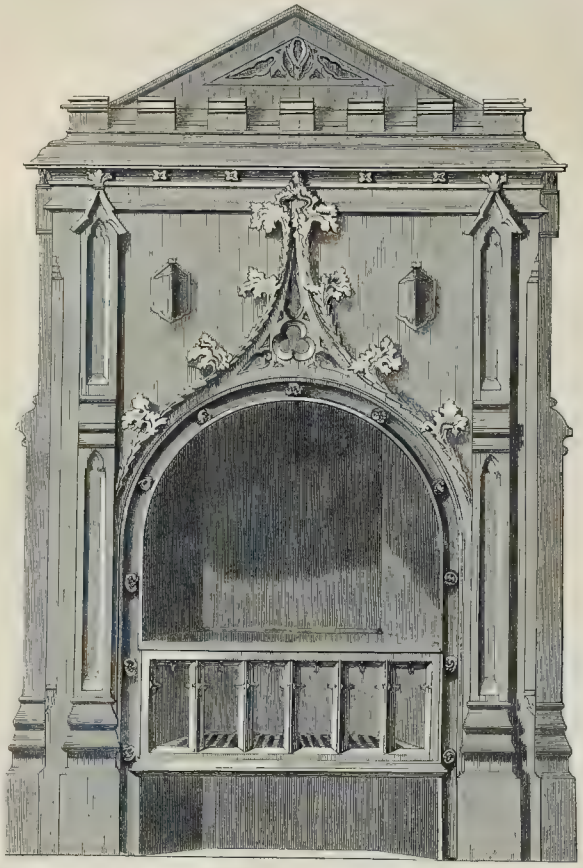


LAMP by its side is of eastern character: the GRECIAN LAMP on the next column is very elegant in form; and the CHANDELIER at the



bottom of the page, in its combination of classic figures, with light and yet bold scroll-work, may be classed with the best productions of modern France. The whole of these objects exhibit the improvements we are making in metal-work.

The two FIRE-GRATES occupying this column are invented and exhibited by Mr. PIERCE, of London. The first is an example of what the manufacturer terms a "Pyro-pneumatic Stove," and is of a peculiar construction, admirably calculated for both warming and ventilating. The whole of the interior is made of fire-clay, moulded in various pieces, and so arranged that passages



or air-ways run through them. The exterior casing has little to do with the principle. An open fire warms the casing of fire brick, and, as the passages are all connected with a pipe leading to the external air, that which they contain being warmed rises into the apartment, and is supplied with fresh air from without. The other engraving is from Mr. Pierce's "Fire-Lump



Grate," which is constructed so that it will burn either coal or wood with equal advantage. In the use of the former material, the moveable bottom with the trivet must be put in its place, and the front bar placed in the inner notches, thus giving a requisite draught under the fire; but, with wood, the moveable bottom is taken away, and the bar changed to the outer notches.

On this and the succeeding column are engravings from a few of the contributions of



Messrs. PHILLIPS, Brothers, of London, jewellers



and goldsmiths. The first is a HAND-SEAL, the plinth of which is decorated with ivy-leaves,

and is surmounted by a pelican and her young. The upper part of the CUP is of cut glass, ornamented with gold, the base and stem are of



silver; it is a very beautiful object. The BROOCH, in the cinque-cento style, is also of silver; the centre is composed of a magnificent ruby. The



next object is a kind of SALT-CELLAR, more for ornament than use, however; it is of gold, very elegantly set with emeralds. The last is a

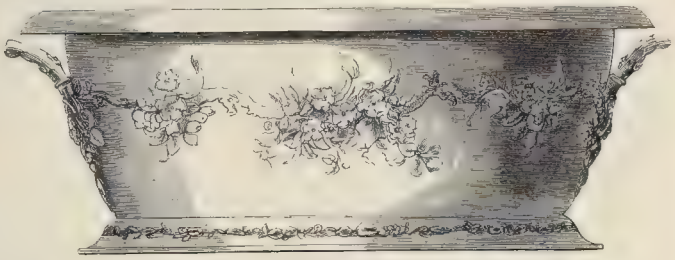


DAGGER-HILT, in the medieval style, elaborately engraved, and set with precious stones. The whole of these manufactures are pure in design.

Messrs. WALTON & Co., of Wolverhampton, are extensive contributors of useful objects in what is generally termed "light iron-ware," from which we have selected a WATER-JUG, EWER, and VASE. The superiority of the manufactures of this firm arises from a process, patented by them, whereby the surface of the metal is preserved from oxidation; this is effected by fusing, at a white heat, a coating of white glass or



enamel, previously ground to an impalpable powder with water on the surface which requires



protection, so as to give it the appearance of earthenware; its cleanliness is thereby greatly



facilitated. By this process metallic articles for toilet use, culinary utensils, cups, plates, &c., which will not break, may be brought into general use, with the recommendation of cheapness.

THE DUBLIN EXHIBITION

The three groups of flowers on this page are copied from the TAPESTRIES which were sent from the National Manufactory at BEAUVAIS, by command of the Emperor of France. Visitors to the Exhibition will find several other examples of the productions of this far-famed establishment, which, if it does not equal the Gobelins in the variety and extent of its manufactures,



is not inferior to it in the beauty and delicacy of its fabrics. The Beauvais tapestries are chiefly remarkable for flower-groups; in which the artists have attained a degree of perfection that might almost be mistaken for painting.

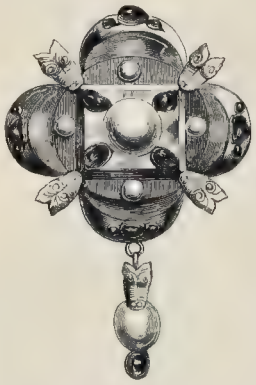




The BRACELET is another of the contributions of Messrs. PHILLIPS, Brothers, of London. It is made of silver, in imitation of the ancient metal; the bosses are of burnished gold, which greatly enriches the appearance of the whole work.



Mr. WEST, of Dublin, contributes the series of BROOCHES from which we select varied examples, all being very tasteful in execution and remarkable in design. Mr. West has obtained his



prototypes from antique originals, preserved in the Royal Irish Academy and elsewhere, and which have given a great impetus to this particular branch of manufacturing Art in the Irish capital within the last few years; previous to which time the only peculiarly native ornamental work, was the construction of bracelets and brooches from bog-wood. The great beauty and



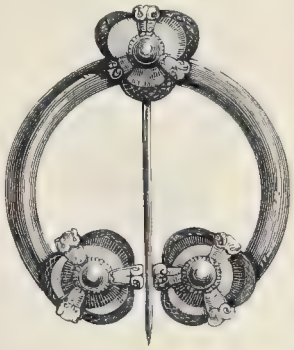
elaboration displayed in these antique works render them applicable to the decoration of the person in these days of refined elegance, as they are of a character which time does not change, and of a fashion so tasteful that it may be as



welcome to the lady of the present age, as it was to "the Daughter of Erin" centuries ago. We rejoice to see this beautiful native manufacture extensively patronised; and the power now possessed of stamping the bog-oak with the same dies used for jewellery will enable all classes to wear these beautiful ornaments. At



the bottom of the page we engrave Mr. West's

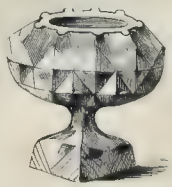


most important work; a magnificent CASKET presented by the people of Dublin to Lady Claren-

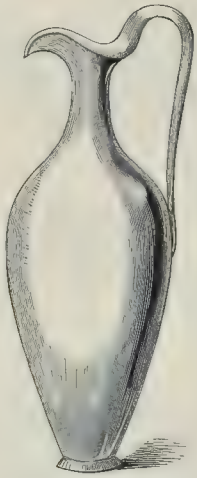


don, as a testimony of their sense of her services to them and the country. The style adopted is that of the best period of the German Renaissance, and it is a work which, however regarded, is one of the most creditable of any sent to the Dublin Exhibition by a native manufacturer.

It is much to be regretted that so few of the eminent glass-manufacturers of England have thought it a duty to contribute their respective contingents to the Industrial Exhibition in the



sister island. We miss from the interior of the building many names whose productions could not fail of adding to its interest. They, however,



who have not held back are well represented; the few stalls of glass to be seen are in all respects brilliant, among which is that of Messrs.



RICHARDSON, of Stourbridge, from whose contributions we have selected a number to fill this page. The first engraving represents a SALT-CELLAR of massive crystal, prismatically cut; the JUG which follows has a beautiful and classic outline, resembling some antique. The



crystal, engraved glass, and in glass enriched with colours. The CENTRE-PIECE and DISH in the second GROUP are most elegant, while the form of the DECANTER is very original as applied to modern glass, and appears to have been borrowed from an Etruscan model in its outline; DECANTER is excellent in form, and the body of it is very originally ornamented. The first large GROUP presents some elegant objects in pure

other subjects, the DECANTER, WINE-GLASSES, &c., possess merits in design and ornament which are too obvious to be disregarded: the



GOBLET and the WINE-GLASS have evidently been suggested, as to their shape, by that never-failing source of invention, the vegetable kingdom.

The far-famed Imperial Manufactory at



SÈVRES, by the especial desire of the Emperor



Louis Napoleon, has forwarded to the Exhibition a beautiful collection of PORCELAIN WORKS. This establishment sustained a severe loss last year in the death of M. Ebelman, its director. M. Dierterle, who has courteously supplied us with several drawings of objects sent from Sèvres, has the superintendence of the artistic department. We have selected for illustrating this page three VASES of admirable design and workmanship. The first is in the style of the Renaissance, one well adapted by

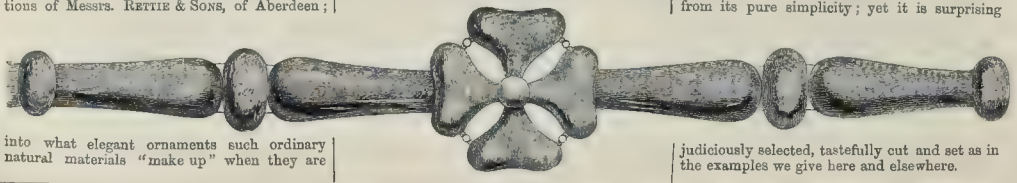


its elaborated decoration for works of this description: this vase is remarkable for the well-balanced proportions of the neck and the foot, and for the novel manner in which the body is ornamented. That which follows is much more massive in its general features, and more minute in the details of its decoration. The large VASE is Raffaellesque, exhibiting light and graceful scroll-work, festoons of flowers, and other ornaments peculiar to this style.

Mr. ANDREWS, of Ardoyne, Belfast, the eminent manufacturer of DAMASK TABLE CLOTHS, exhibits several of his beautiful fabrics; an engraving from one of them is here given. It is called the "Fern Rustic Pattern;" the sprigs occupying the centre are drawn from nature.



The appended engraving is one of the productions of Messrs. RETTIE & SONS, of Aberdeen; it is a BRACELET made of the native granite, the stone is set in silver, but its value is derived from its pure simplicity; yet it is surprising into what elegant ornaments such ordinary natural materials "make up" when they are judiciously selected, tastefully cut and set as in the examples we give here and elsewhere.



This engraving is from another of the DAMASK TABLE CLOTHS of Mr. ANDREWS, of Belfast, which he styles the "Clarendon pattern," in compliment to a former viceroy of Ireland; the border of the linen is a mass of floriated ornament, judiciously and effectively arranged.

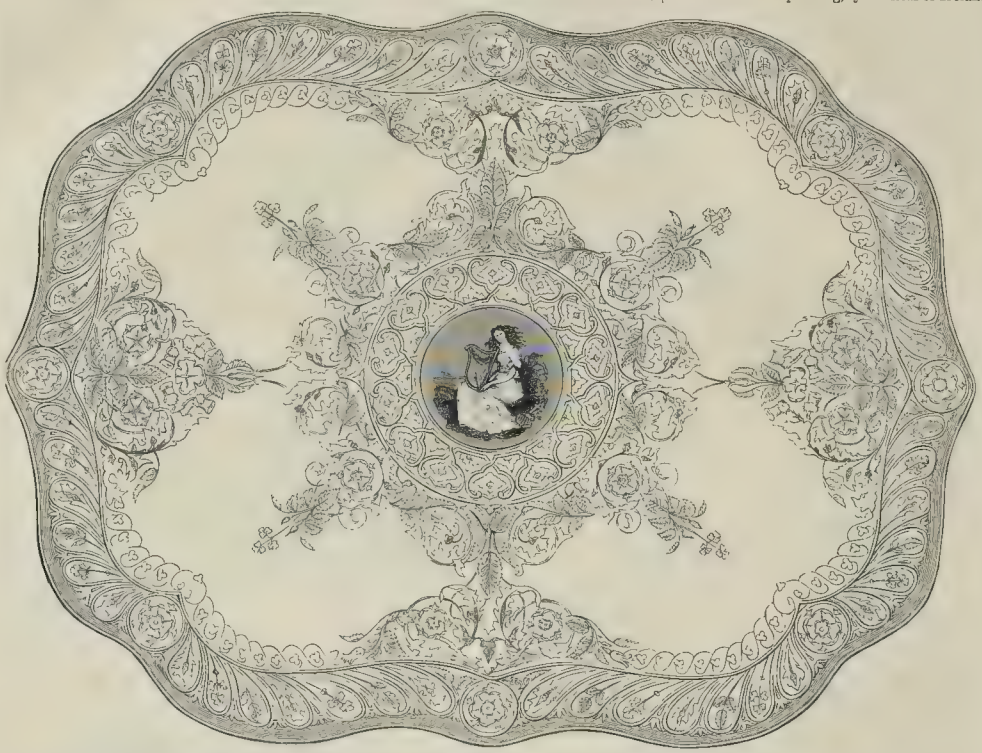


The BRACELET is another of those manufactured and exhibited by Messrs. RETTIE & SONS, of Aberdeen; it is of amber, mounted in silver.

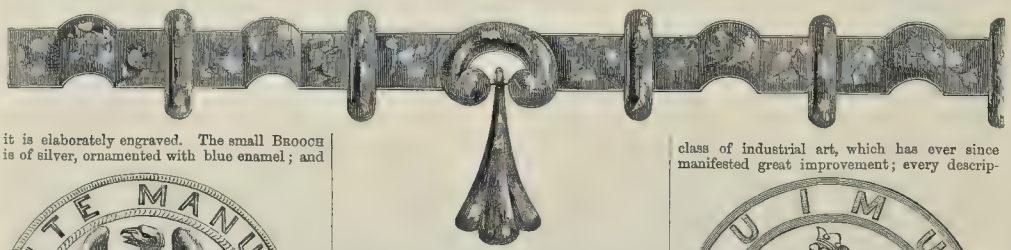


THE DUBLIN EXHIBITION

The upper half of this page is occupied by an engraving from a TEA-TRAY, manufactured expressly for Ireland, by Messrs. JENNENS & BETTRIDGE, of London and Birmingham, and exhibited by Mr. MANSFIELD, of Dublin. It is very elaborately decorated with the "Union" emblems, the rose, shamrock, and thistle, ornamentally arranged, the shamrock predominating. In the centre is a cameo-painting, symbolical of Ireland.



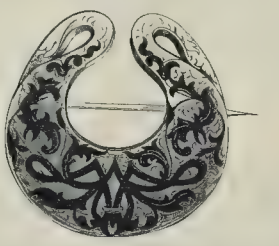
The remaining objects on the page are from a few more of the contributions of Messrs. RETTIE & SONS, of Aberdeen, whose names appear on the two previous pages. The first engraving is from a BRACELET, made of dark pebbles mounted in silver; the contrast of the metal with the stones produces an effective combination. The BROOCH, with the motto, "*Mente Manuque*," is of gold; the eagle in the centre of



it is elaborately engraved. The small BROOCH is of silver, ornamented with blue enamel; and



the third BROOCH is of plain silver. The execution of all the works of Messrs. Rettie shows no inconsiderable amount of skill on the part of the artisans employed by the manufacturers.



There can be little doubt but that the Great Exhibition of 1851 was of great service to this class of industrial art, which has ever since manifested great improvement; every description of work in the precious metals shows a more cultivated intelligence in the manufacturer.



Among the multifarious productions of Art-manufacture which Birmingham sends forth for consumption at home and abroad, that of glass is neither the smallest in extent, nor inferior in



excellence to that which is made in other localities; in fact, Birmingham has long and successfully—though we will not say pre-eminently—contended with London, Stourbridge,



&c., in the manufacture of every description of objects in this material. It certainly appears not a little singular that a place whose industrial population is generally associated with the sound of the heavy hammer and the ringing of the anvil should become famous by the skill and taste it exhibits in the production of works so delicate and fragile as those of glass. This page is devoted to the illustration of a few of the contributions of Messrs. Rice Harris &



Son, of the Islington Glass Works, one of the most important establishments in the town, whose show-rooms are filled with the most costly, as well as the most simple articles to which this material is applied. To enumerate their contents would be something like appending a "trade catalogue" to this brief notice; our readers, however, may form an idea of



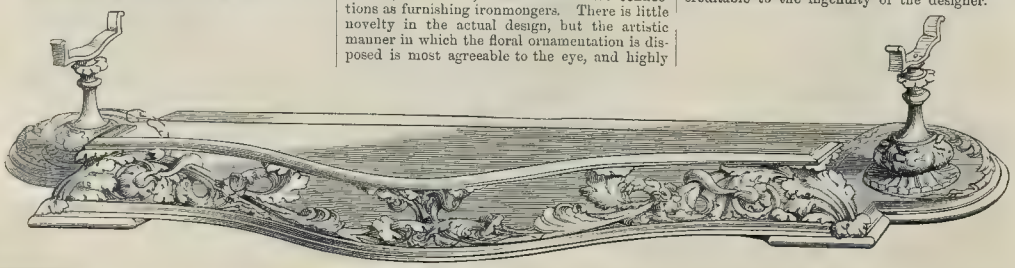
the style and quality of the manufactures of this firm, from the examples we have selected; some of these are in the purest crystal, others in opaque glass ornamented with coloured devices, and others again exhibit a combination of transparent glass and colours, or a single colour only.

Messrs. Craven & Harrop, of Bradford, contribute largely their productions in mixed linen and wool—in extensive use for curtains, table-covers, and the various other purposes to which this article is applied. The fabric is excellent, and is manufactured by greatly improved processes peculiarly their own. The designs are all of considerable merit; in the whole collection, indeed, there is not one decidedly bad. We have been enabled to engrave but two patterns, one of shells and sea-weed, and another of the vine and its fruit, both tastefully arranged.





The Fender is exhibited by Messrs. Benham & Sons, of London, a firm of extensive connections as furnishing ironmongers. There is little novelty in the actual design, but the artistic manner in which the floral ornamentation is disposed is most agreeable to the eye, and highly creditable to the ingenuity of the designer.



The two VASES are selected from the extensive contributions, in statuary porcelain, of Mr.

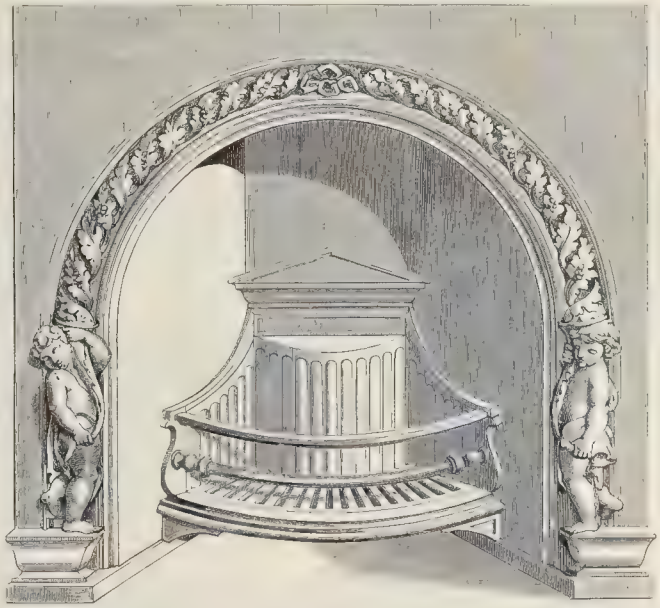


Alderman COPELAND, of Stoke-on-Trent, and London. In form, in elegance and purity of



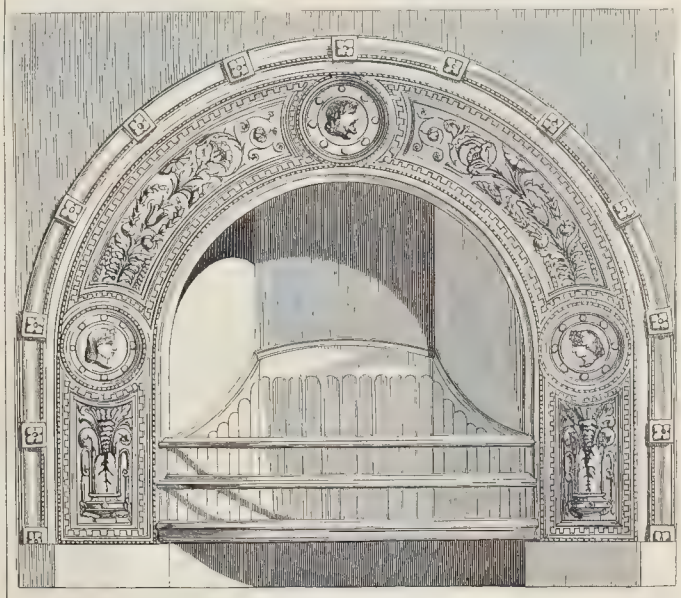
design, and in delicacy of workmanship, these beautiful objects merit high commendation.

The two STOVES for drawing-rooms that occupy a prominent position on this page, are also selected from the contributions of Messrs. BENHAM & SONS, of London, the exhibitors of the fender on the preceding page. The first of these stoves is remarkable for its simplicity, still there is an elegance in the design that amply atones for the absence of elaborate orna-



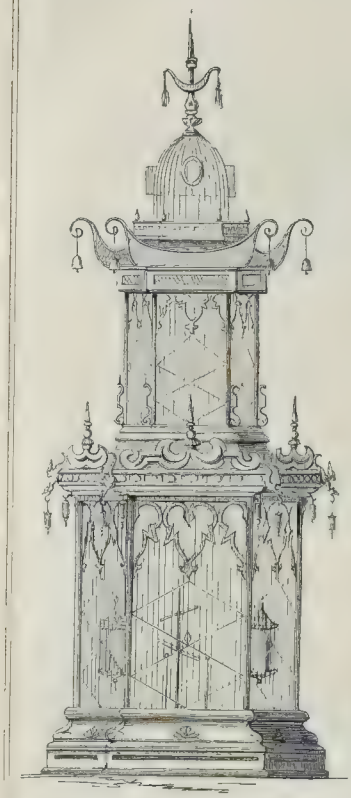
ment; the figures which seem to support the wreath are of bronze, the mouldings of or-molu; both metals serve to enrich and heighten the effect of the polished steel that surrounds them.

The second stove is of a more decorated order, and of a good kind; the enriched mouldings, of or-molu, are designed with more than ordinary taste; we should, however, have rather seen



some device substituted for the heads which fill the circular mouldings; they are scarcely in keeping with the other ornamental parts; the panels of this stove are of blue iron; its whole appearance is attractive as a work of Art-manufacture, and, we should suppose, it would be found more serviceable in heating a room than the other, as the fire-chamber is brought forward.

Belgium sustains here the high character she has long held for her productions in metal, in objects of great and of minor importance. Thus we find in the appended engraving of a BIRD-CAGE, made and exhibited by M. CORMANN, of Brussells, a fanciful Chinese design suitably applied. The cage is of zinc, and gilded.



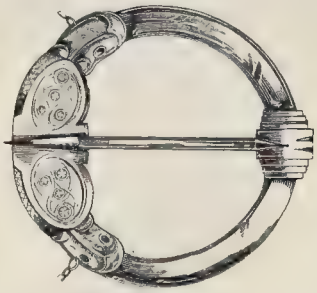
The manufactory of M. VILLEMSENS, of Paris, is eminent for its bronze works, and metallic ornaments for ecclesiastical purposes; one of the latter is engraved beneath, it is a RELIQUAIRE, of enamel and gold, of much elegance in design and of very beautiful workmanship.

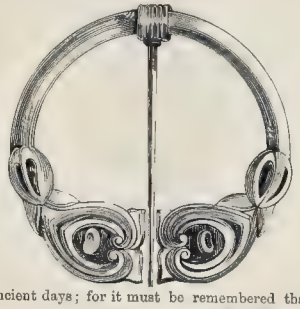


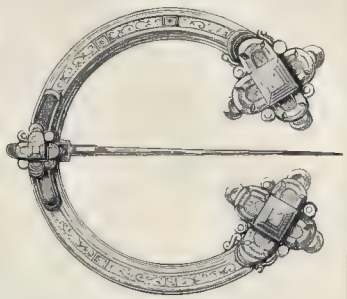
The Belfast School of Design has afforded considerable aid to the textile manufacturers of that locality, by supplying them with designs for their fabrics; while the manufacturers, with the praiseworthy intention of supporting the establishment, have not been slow in availing themselves of its assistance. The engraving which completes this page is a design for a LINEN BAND, by W. A. WALKER, a pupil of the school.



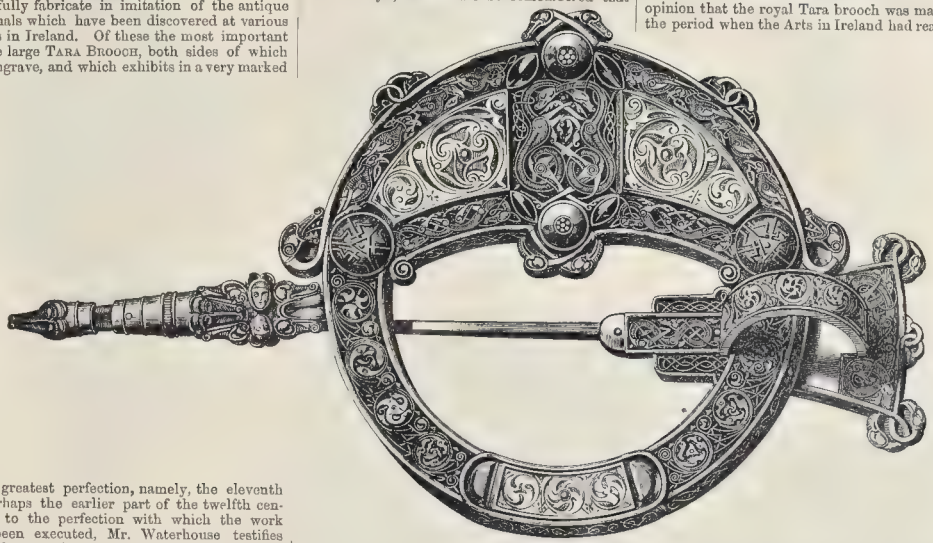
Messrs. WATERHOUSE, of Dublin, exhibit many specimens of the ornamental brooches they so



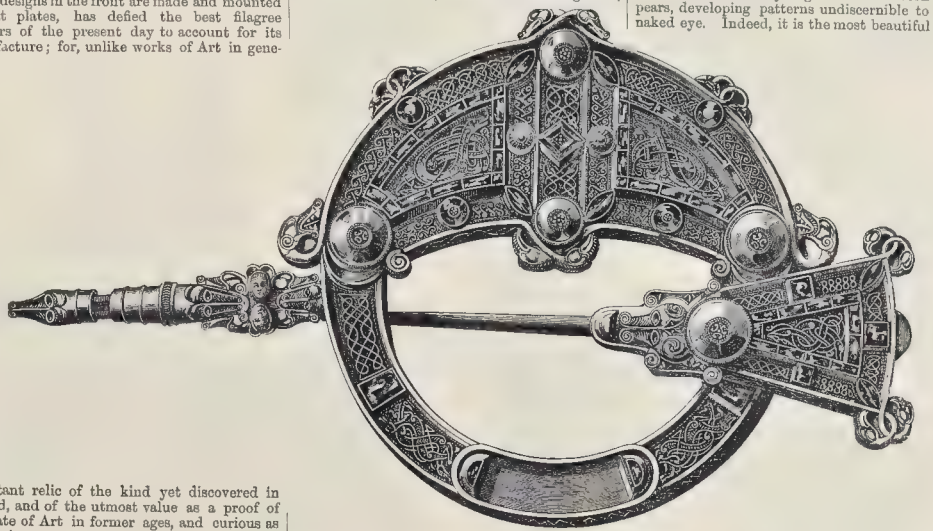




tastefully fabricate in imitation of the antique originals which have been discovered at various times in Ireland. Of these the most important is the large TARA BROOCH, both sides of which we engrave, and which exhibits in a very marked manner the high state of the Art of the goldsmith and jeweller, as practised in Ireland in ancient days; for it must be remembered that all their modern works are strict copies of the antique in every particular. Dr. Petrie is of opinion that the royal Tara brooch was made at the period when the Arts in Ireland had reached



their greatest perfection, namely, the eleventh or perhaps the earlier part of the twelfth century; to the perfection with which the work has been executed, Mr. Waterhouse testifies when he says that the gold wire of which the inlaid designs in the front are made and mounted on flat plates, has defied the best filagree workers of the present day to account for its manufacture; for, unlike works of Art in general, the more highly the brooch is magnified, the more elaborately ingenious the work appears, developing patterns undiscernible to the naked eye. Indeed, it is the most beautiful and



important relic of the kind yet discovered in Ireland, and of the utmost value as a proof of the state of Art in former ages, and curious as developing a taste among a people who, till within the last century, were considered ignorant of almost everything appertaining to Art.

From the varied and very beautiful examples of TABINET, manufactured by Messrs. PIM, of Dublin, we select two; the first is of white, with flowers—roses—in colours; the other a delicate



ground of lilac, with pink stripes and spots, the flower-pattern relieved in white. This eminent



establishment maintains the reputation of the fabric, for which Ireland has long been pre-eminent. The stock they exhibit cannot fail to be attractive, especially to the English tourist.

This column contains engravings from the works manufactured at Coalport, and contributed by Messrs. DANIELL, of London, some of



whose examples appear also elsewhere. Those which follow are of a VASE, graceful in design,



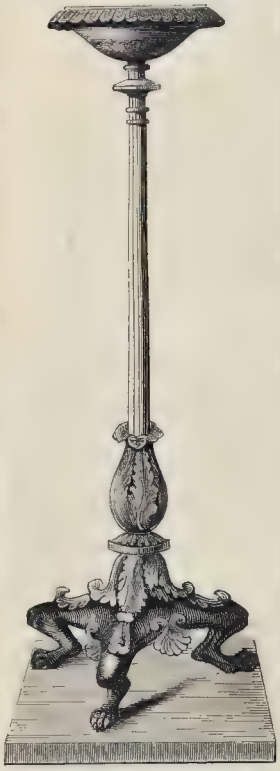
and painted with much taste; a very beautiful BRACKET, and a GROUP consisting of two VASES,



after the models of the old Dresden, the CENTRE-PIECE of a dessert-service, and a CUP and SAUCER.

On this page are illustrations of four objects selected from the contributions of Mr. R. W. WINFIELD, of the Cambridge-street Works, Birmingham, who in the Dublin Exhibition, as in the Crystal Palace of London, is conspicuous for the excellence of his numerous metallic productions, both in reference to their utility, and as articles of decorative Art-manufacture. The first we have engraved is a brass LAMP, pure in its form, and simply but tastefully arranged, the "bowl" is of semi-porcelain. The bronze CANDELABRUM which follows is graceful in its proportions, chaste in its pseudo-antique style, and in execution is remarkable for sharp and delicate workmanship. The establishment of Mr. Winfield has long been distinguished for its metallic BEDSTEADS; we have introduced one of peculiar excellence; it is of brass, richly ornamented; the sweeping lines from the top, which support the basket, a novel and pretty object as here applied, are very graceful; the pillars are massive, but present no appearance of heaviness, while the rigidity of the straight lines is broken by the central ornament; the scroll-work at the head and foot is gracefully arranged. The CONSOLE TABLE, in the Louis Quatorze style, is of brass, matted and burnished; it is intended to be fixed to a wall by staples, hence the absence of two of its legs.









THE DUBLIN EXHIBITION

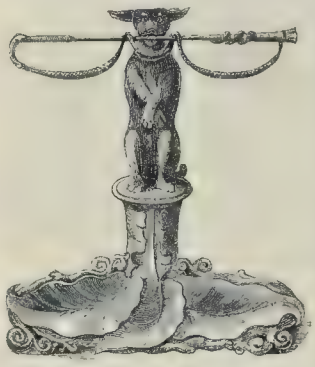
On this column are introduced engravings from three objects among the contributions of the COALBROOKDALE COMPANY, which we have



already referred to. The first is from a BRACKET for a gas-burner; it is light in its character, and



graceful in its convolutions. The iron TABLE, and the FLOWER VASE placed on it, are good



specimens of the Renaissance style of design. The UMBRELLA STAND is a capital idea well carried out.

The three subjects occupying this portion of the page are from the TABINET manufactory of Messrs. R. ATKINSON & Co, of Dublin, an establishment of the very highest eminence in



this branch of business, for which Ireland has long been famous. Messrs. Atkinson are



extensive producers of brocaded and gold-barred poplins, of gold tissue, striped furniture,



and figured tabourets, &c. &c. The designs we have selected as examples of their ornamented fabrics are chosen to exhibit the taste which characterises the productions of this firm generally.

The five engravings which immediately follow are from the contributions of the ROYAL PORCELAIN WORKS at Berlin, long celebrated throughout Europe. The first is a VASE, of most



elegant proportions; the handles are happily designed, and the body of the vase is decorated with some classically designed groupings. The small CUP pleases us greatly by its form and



the general excellence of the design. The



VASE placed below it is characterised through-



out by pure taste. The GROUP completing our selection would occupy more space than we can spare to criticise the objects, but their beauty is too obvious to require specific allusion.

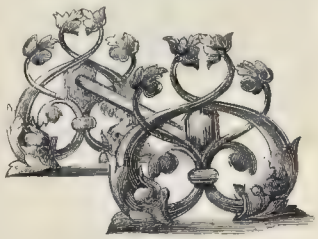
Mr. PENNY, of London, has executed with considerable ability an elaborate BRIDLE in silver, in the style of the Elizabethan period,



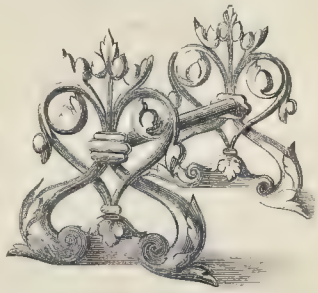
from designs furnished by Mr. W. Harry Rogers. All the various ornaments introduced are in ex-



cellent keeping. From this production we select two little *morceaux*, the first a kind of truss, supporting the Royal crown, and the second a



"face-piece," the ornament occupying the front place between the horse's eyes. From Mr.



Penny's contributions to the Exhibition we also engrave two silver KNIFE-RESTS, of Louis Quatorze pattern, from the same artist's designs.

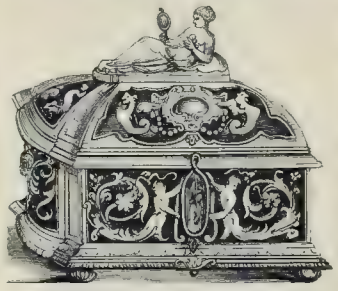
Messrs. ELKINGTON & Co., of London and Birmingham, are contributors to an extent, and



in a manner which well sustains the reputation



they have gained in the manufacture of patent



electro-plated articles, that now so generally



supersede the use of silver, and which employ to produce them upwards of five hundred workmen in this single establishment. On this page will be found illustrations of several objects we have selected as examples of the contributions of this firm. The VASE we have chosen for the uniqueness of its design, and its excellent ornamentation. The next represents a SALT-CELLAR;

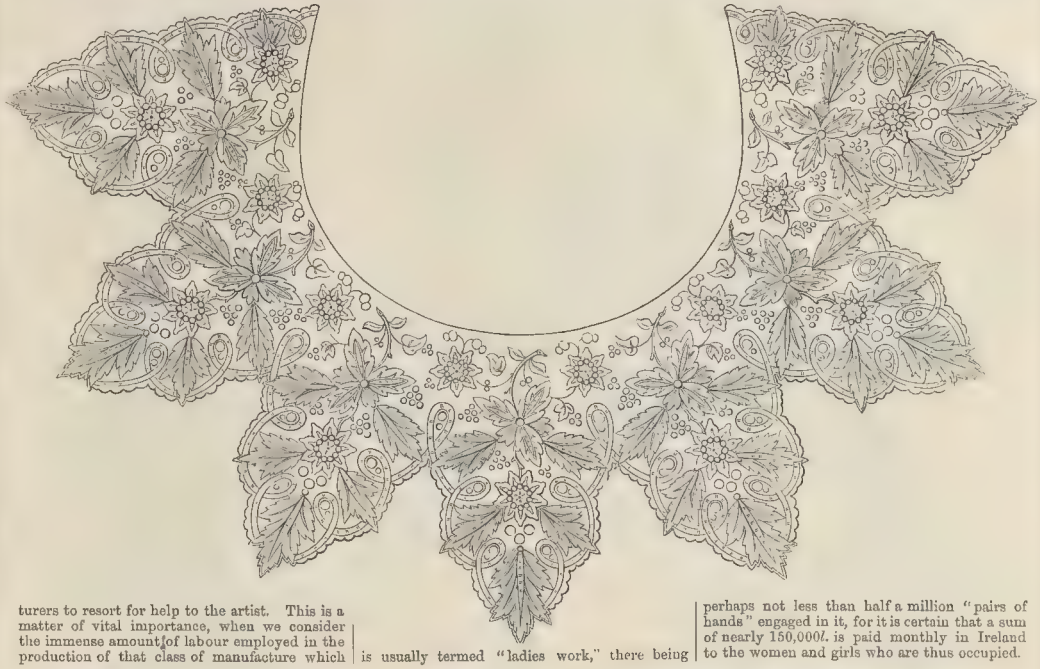


a young Neptune, a shell, marine figures and plants make up this pleasing composition. Then follows a TOILETTE-BOX, in the *cinque-cento* style with some modifications, but not out of harmony. A DISH for rose-water completes the column; its presiding genius is, not inappropriately,



another young Neptune. The INKSTAND on the next column is much to our taste; it shows sufficient ornament to render it elegant without destroying its simplicity. The large CANDELABRUM, in the Louis Quartorze style, is good, and it exhibits novelty in the scrolls that support the sconces. We devote also another page to the admirable works of Messrs. Elkington & Co.

The Irish Embroidered Work has obtained wide renown; that which we here engrave is from the establishment of Messrs. John Holden & Co., of Belfast, whose contributions to the Exhibition are very numerous and valuable. Generally, this class of work has been materially improved by the skill of competent designers; a few years ago the models selected were of a miserable character. The Government School of Design which now flourishes in the capital, and also in the "commercial capital" of Ireland, have essentially aided to induce manufac-



turers to resort for help to the artist. This is a matter of vital importance, when we consider the immense amount of labour employed in the production of that class of manufacture which is usually termed "ladies work," there being perhaps not less than half a million "pairs of hands" engaged in it, for it is certain that a sum of nearly 150,000*l.* is paid monthly in Ireland to the women and girls who are thus occupied.



The Tazza of Maltese stone, is exhibited by Mr. Millar, of Edinburgh.

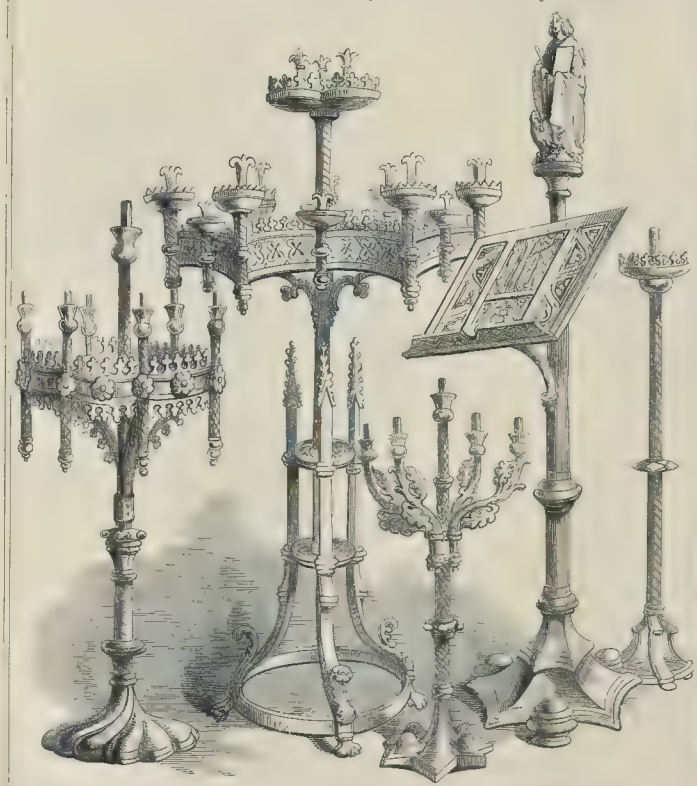


The Vase is carved in grey stone by Mr. John Robinson, of Belfast.

Messrs. HARDMAN of Birmingham contribute the series of articles for CHURCH FURNITURE which fills our present page. The well spread knowledge of the fitness and beauty of their



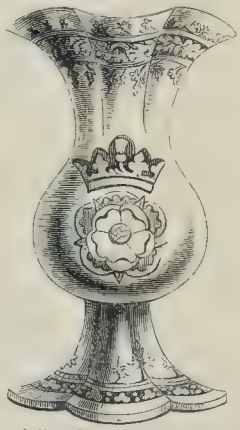
works in this department of Industrial Art, renders it unnecessary for us to discuss their peculiar merits here. The objects we have selected from their very beautiful "court" are



ALTAR-VESSELS and a WATER POT, CANDELABRA, CANDLESTICKS and READING-DESK. These manufacturers also furnish stained glass windows, stone altars, and monumental brasses and effigies, comprising nearly every article which may fitly



come within the walls of a sacred edifice,



whether dedicated to the established church of

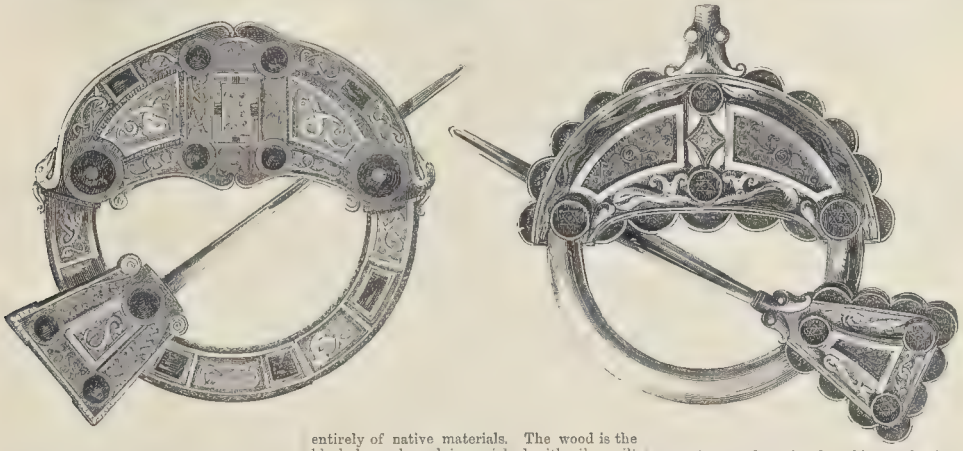


these realms, or to any other which may prevail.

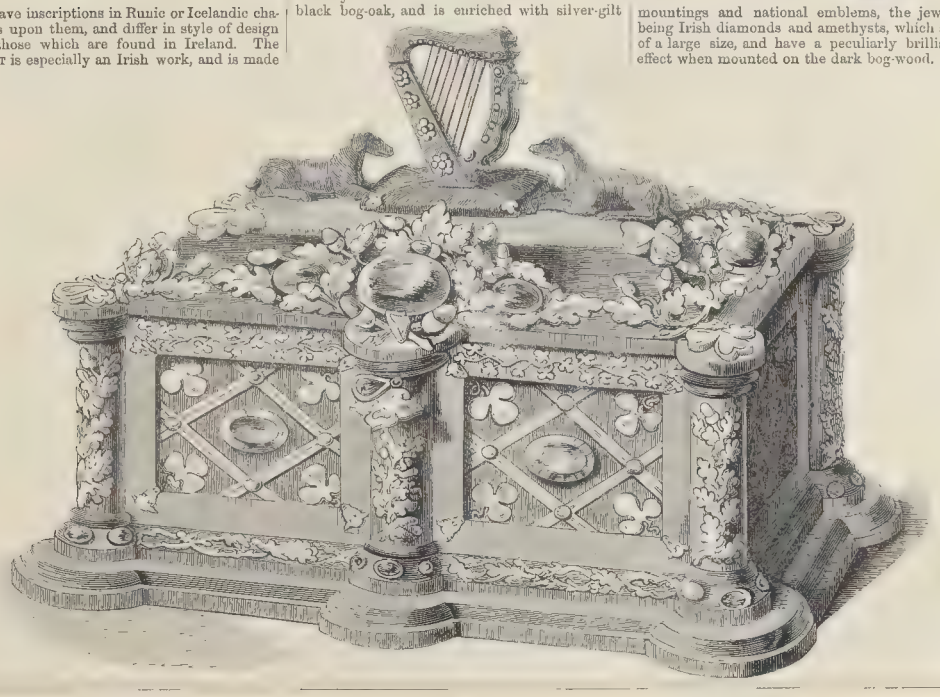
The ornamental JEWELLERY and CASKET which occupy this page are the manufacture of Mr. ACHESON, of Dublin, who has given a very distinct national character to the works he has contributed to the Exhibition. The BRACELETS are of silver; and have, as central ornaments in one instance, the harp of Brian Boroimhe; and in the other a piece of ancient ring-money.



The Runic BROOCHES beneath are of peculiar pattern, being known as the "Hunsterstan brooches," and are copied from Scottish examples:



they have inscriptions in Runic or Icelandic characters upon them, and differ in style of design from those which are found in Ireland. The CASKET is especially an Irish work, and is made entirely of native materials. The wood is the black bog-oak, and is enriched with silver-gilt mountings and national emblems, the jewels being Irish diamonds and amethysts, which are of a large size, and have a peculiarly brilliant effect when mounted on the dark bog-wood.



From the extensive, varied, and very beautiful collection of works in PORCELAIN manufactured by Messrs. ROSE, of Coleport, we selected the several objects which form the two following

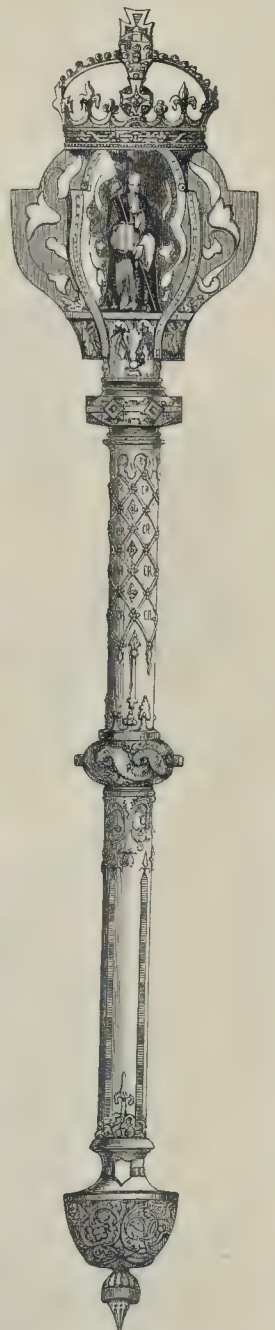


GROUPS; they consist of vases, flower-pots, tea-services, &c. &c. In general they are of unexceptionable forms and admirably painted; the colours used in this establishment are of high



excellence. The fame of Messrs. Rose has been long established, it is more than upheld by these contributions; their stall is well arranged by their agents, Messrs. GREGG & SON, of Dublin.

We have elsewhere given a full page to the admirable contributions of Messrs. WEST, of Dublin:



we add to these an engraving of a fine MACE, executed for the College of Surgeons of Ireland.

We have selected from the abundant and very beautiful examples of TABINET manufactured by Messrs. FRY, of Dublin, and exhibited by that eminent firm, the three engraved on this page. They are exceedingly good in design, the designs being by Miss Elizabeth S. White, a pupil of



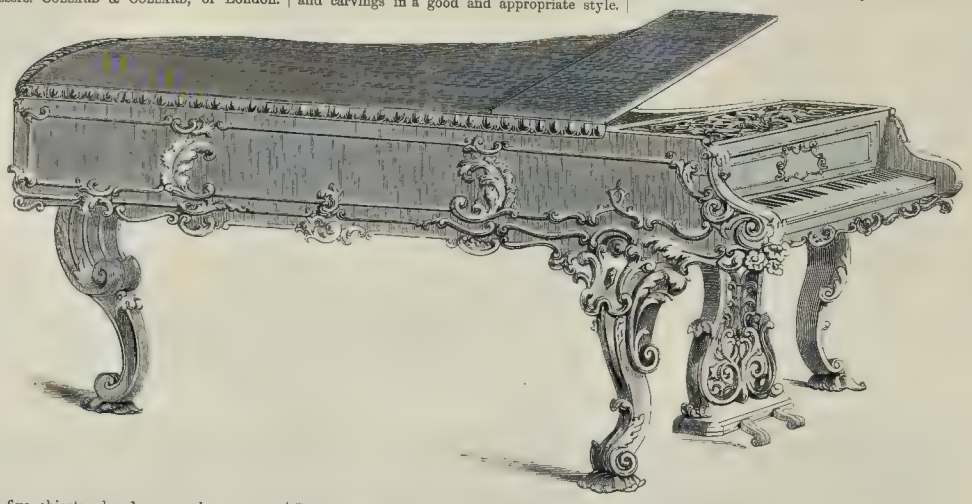
the Government school, and they are highly creditable to the skill and judgment of that lady. The establishment of Messrs. Fry will be visited by many tourists in Ireland; their productions include every class and order of the fabric for which Ireland has been so long famous, and in



the manufacture of which its artisans continue unrivalled. The "show" of goods exhibited by this house range from the cheapest to the most costly. They are especially proud of the larger pattern we engrave, as having been worn by Mrs. Dargan on the day of "the opening."



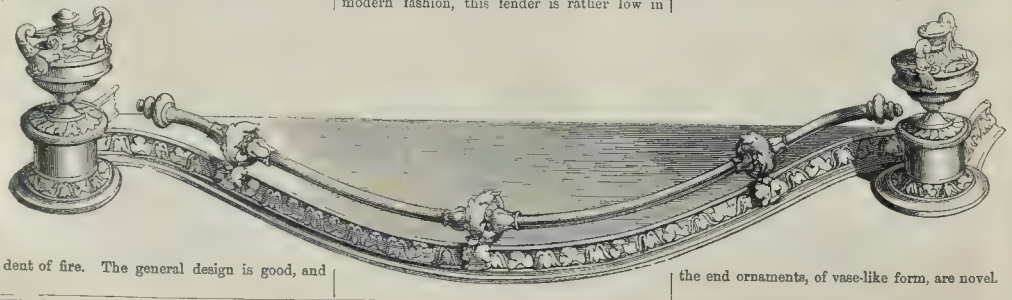
Mr. MARCUS MOSES, of Dublin, exhibits several PIANOFORTES, manufactured expressly for him by Messrs. COLLARD & COLLARD, of London. That which we have here engraved is an elegant instrument, sufficiently enriched by ornament and carvings in a good and appropriate style. The progress of an elegant taste in objects of this nature has lately become very evident.



The five objects placed across the page are drawn from the HANDLES OF UMBRELLAS AND PARASOLS, exhibited by Mr. SANGSTER, of London; they are all elaborately carved in ivory, and are highly meritorious works of Art-manufacture. He deserves much credit for his improvements.



The page is completed by another of the FENDERS contributed by Messrs. BENHAM & SONS, of London. It is of burnished steel, with bronze and or-molu ornaments. According to modern fashion, this fender is rather low in elevation, but its unusual "sweep" is, we should apprehend, a sufficient guard against the accident of fire. The general design is good, and the end ornaments, of vase-like form, are novel.



The LADIES' GUILD—an association in London, whose object it is to afford to ladies such employment as shall be consistent with their position as gentlewomen—contributes a number of



specimens of glass ornamentation. Among the several patents under the control of this society is one for marbling on glass, which promises



extensive adoption; united with a still more important one for rendering glass by consolidation so substantial that it may safely be employed for



interior and exterior decoration of buildings. A CIRCULAR SLAB is herewith engraved, and at the foot of the column is the COVER to a well-printed missal, by Richardsons, of Derby. The designs are all from the pencil of Mr. W. Harry Rogers.

The FOUNTAIN is the work of Mr. GARDNER, of Dublin, and is chiefly constructed in silver, the fountain and pendants being of variegated glass. There is novelty in the general design of



this ambitious work; and as a central decoration of the table, it is of an elegant and attractive kind. It is encouraging to find so elaborate and costly a production made in Ireland.

From the IRON CASTINGS of Messrs. KINNARD, of Falkirk, we select three, all remarkable for the delicacy and



sharpness of their execution, which gives them a high place

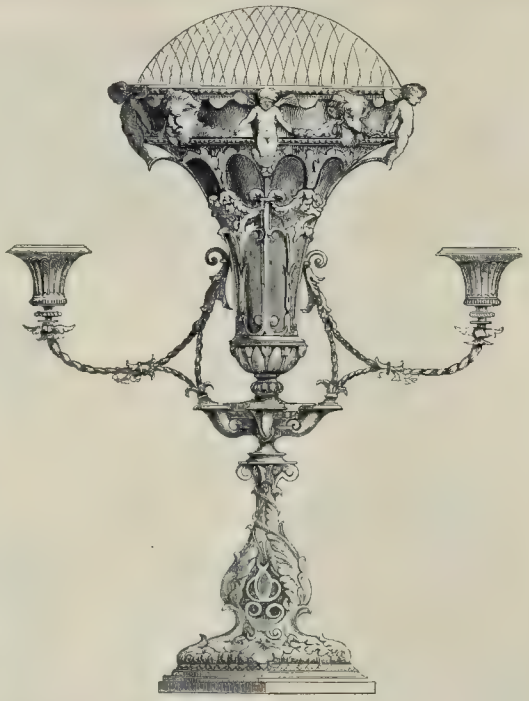


among works of this class. The first is a BRACKET; the



other two are open PANELS, used chiefly for balustrades, but applicable to many other purposes of house decoration.

The annexed FLOWER VASE is manufactured and exhibited by Messrs. ROBERTS & SLATER, of Sheffield; it is of silver and blue glass, designed by Mr. Ellis, also of Sheffield.



Mr. W. H. BARNES, of Tamworth, contributes to the Exhibition several models in fine clay for a variety of useful objects; we have selected one intended for the top of a

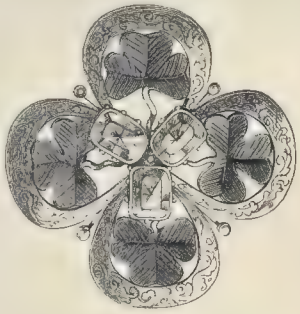


TAZZA, or for a card-dish, designed in what its author terms the "labyrinthian style." It shows much ingenuity and patient labour, is curious, and not unartistic in design.

The three BROOCHES are manufactured by Mr. CORNELIUS GOGGIN, of Dublin, entirely of Irish materials, consisting principally of the bog-oak, from which the shamrocks and harp are neatly carved; the diamonds in the quatrefoil brooch, as well as the beautiful pearls with which it is ornamented, are also found in Ireland.







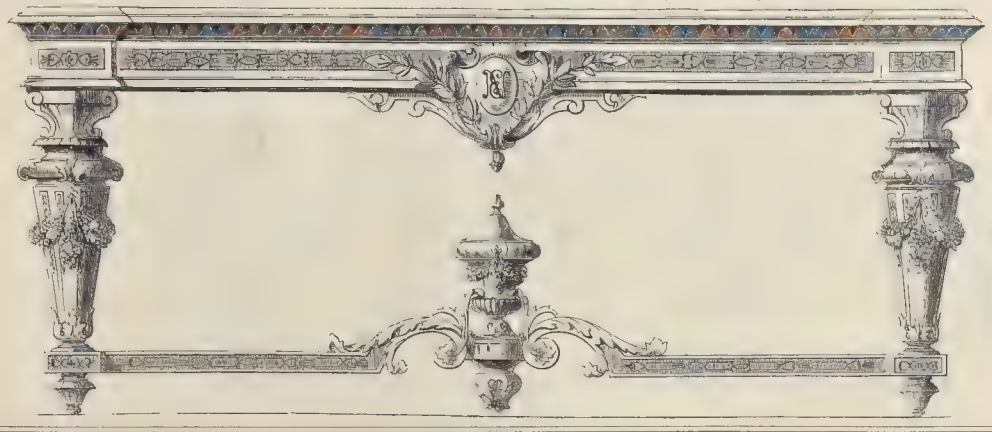
The bronze TOBACCO-BOX is designed and also modelled by GODFREY SYKES, of Sheffield.

The VASE with figures in relief, is one of the works from the ROYAL FACTORY AT SÈVRES, conspicuous for grace and beauty; as are, indeed, all the contributions of this establishment.





The TABLE of bronze is by M. MATIFAT. The slab which forms the top is of Sèvres porcelain; on it are represented the battles of Napoleon.



The principal object on this page is engraved from the many valuable contributions of M. VILLEMSENS, of Paris, a bronze manufacturer of very high eminence. The CHANDELIER is a mixture of metal and glass; the composition is



harmonious; the several parts are skilfully combined; and the execution is remarkably good. The CHURCH CANDLESTICK is in accordance with the authorised form. The manufacturer is among the most extensive producers of ecclesiastical objects in France. The French have been large contributors of bronzes to the Dublin Exhibition; it is in this branch of Art, indeed, they especially excel; hitherto they have succeeded in obtaining and retaining a monopoly of the trade of the world, an advantage which arises chiefly from the better education of the artisan in France, although, as a matter of course, much of it is the result of the wise employment of accomplished artists to produce admirable original designs. The manufacturer and the artist work together; such an union of interests for the good of the customer is, as yet, rare in England; although, as every day gives us some proofs of its policy, the time cannot be far distant when so judicious an example will be universal in this country. Visitors to the Exhibition will be largely gratified by an examination of the beautiful and suggestive French bronzes.

The accompanying engraving is from one of the many cast-iron CANDLESTICKS contributed by ZIMMERMAN, of Frankfort, and manufactured by him. His "show" is extensive and highly meritorious, and the objects he produces are singularly cheap. He has obtained high repute by his selection of good models, resorting chiefly to natural forms, and especially to flowers and

foliage, which it may be he carries too far. His works, although of cast iron, are made to imitate bronze; they are often remarkably sharp in the cutting, more so than those the material of which is zinc, and which are placed in competition with them, both as to character and price.

The works in TERRA-COTTA of FERGUSON, MILLER, & Co., of Glasgow, have deserved prominence in the Exhibition. This column contains four of the minor articles of their manu-



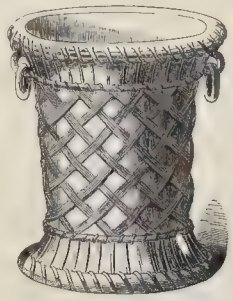
facture,—flower-pots chiefly; but they also fabricate the various matters in clay which are now so extensively used in building. The English



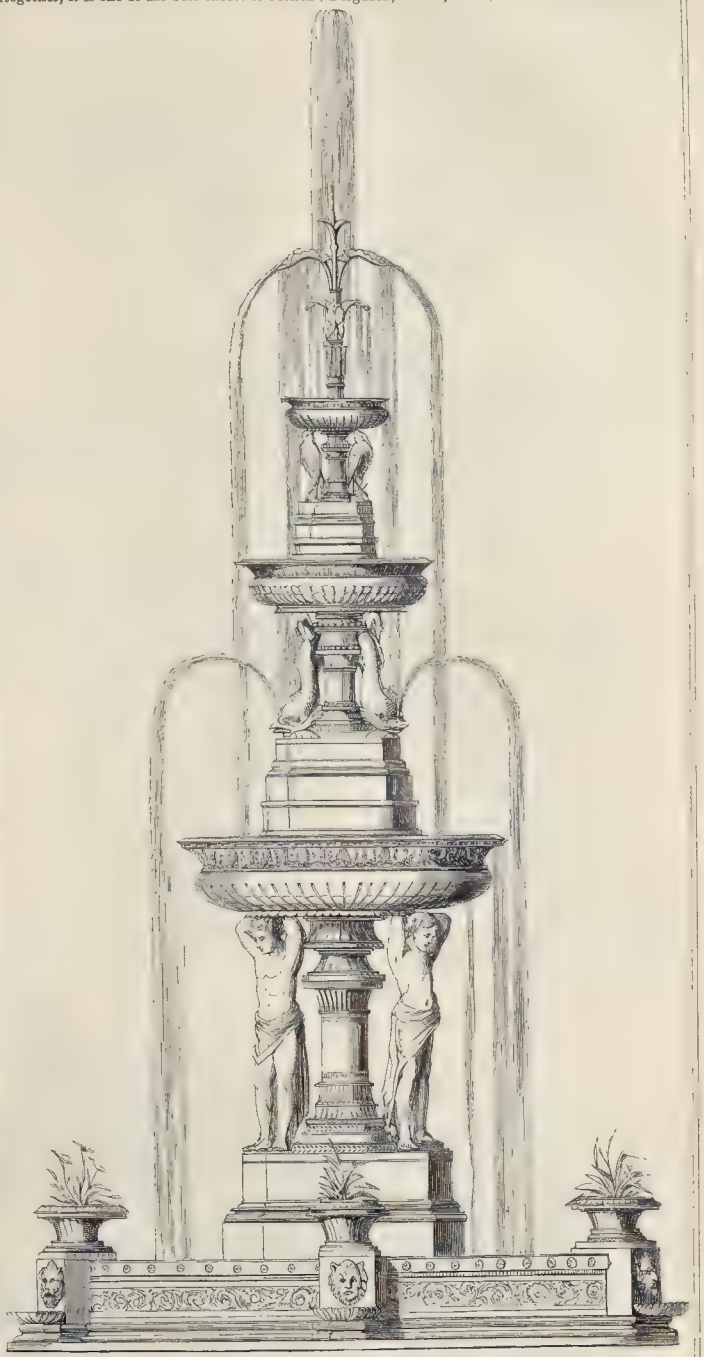
productions in "baked clay" have made a very large advance within the last few years; manufacturers have not only studied the material, but the forms; and they are already entering



into active competition with foreigners in this branch of Art. The object, however, which confers honour upon this firm is the FOUNTAIN



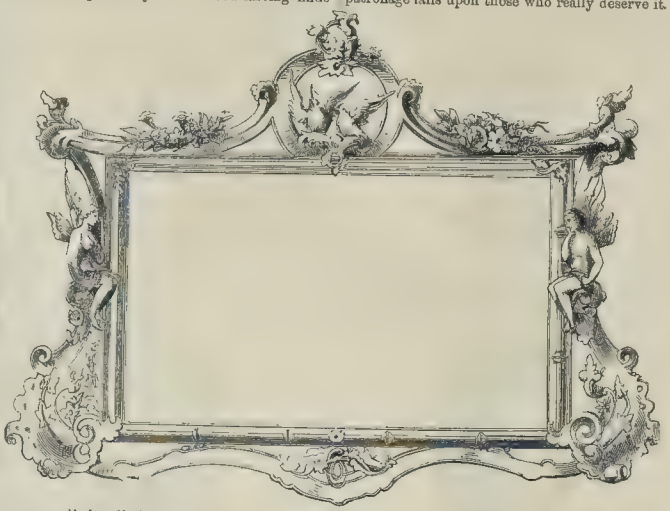
here engraved. It stands 24 feet high, and occupies a prominent position in the Centre Hall of the Exhibition; it is remarkably good in character; its proportions are just and graceful; the manipulation is excellent; and, taken altogether, it is one of the best efforts of British Art in the collection. The works of Messrs. Ferguson, Miller, & Co., are called the Heath-



field Works, and are situate near Glasgow. The fountain is from the design of Messrs. Baird & Thomson, architects; the figures by Messrs. Mossman; and the ornament by Mr. J. Steel. It can be constructed separately, each part forming a distinct and practically useful fountain.

From several excellent examples of CARVING ON WOOD, executed by Mr. CLARKE of Dublin, and contributed by him, we select the three which commence this page. They are of very considerable merit—less perhaps in the actual work than in design, which is based upon the best models. The FRAME is especially graceful. It is pleasant to find so good and pure a style of Art adopted by a workman in the Irish metropolis; we hope his talent will be appreciated and encouraged, for while much that is meretricious or positively bad in wood-carving finds ready purchasers, it is not very often that patronage falls upon those who really deserve it.





Among the many examples of works in TERRA-COTTA none will receive more marked attention than those of Mr. BLASHFIELD, of Mill Wall, Poplar. They are all of rare excellence, both in design and in execution, while the clay is remarkably fine in quality and in colour. We are compelled to limit our remarks, at present, to a few lines, but we shall hereafter visit and describe Mr. Blashfield's establishment, which we understand is the most extensive in England. Our selections speak for themselves; they exhibit a large variety of objects, yet but a very small portion of those which the manufactory issues—comprising vases of several kinds, flower-pots of all sorts and sizes, columns, pedestals, figures and busts of remarkably refined character, together with those articles, which have given of late years so much improvement to our houses and public buildings—friezes, chimney-shafts, terminal ornaments, &c.









Messrs. Bell & Co., of Glasgow, contribute a series of works from their potteries which are



all very creditable for their designs, as well as for



the ability displayed in their execution. In



the construction of objects after the antique



they are very successful, and some they exhibit are peculiarly good in form. The Vase and the

Jugs on the present page have the classic outline, with a new adaptation of ornament from the



antique, or from tropical plants. The Flower-Pot at the base of our column is an imitation of



medallions characteristic groups emblematic of the seasons. The *déjeûner* which closes our



more fully seen in the circular centre of the Breakfast Plate at the top of the page; beside

the old Majolica ware, the leaves which encircle it being highly-coloured in imitation of the real



acanthus. The large Vase possesses much originality of design, and has in the central

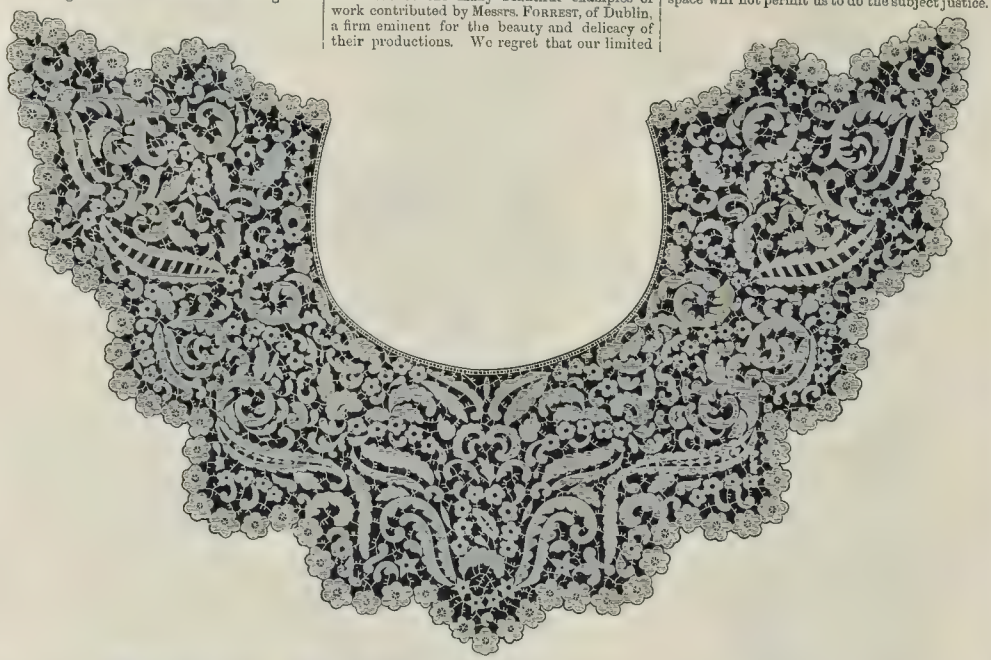
selection is of quaint and peculiar character, but is not without its merits. The pattern may be

which we place a graceful Salt-Cellar made in white porcelain, designed from marine objects.

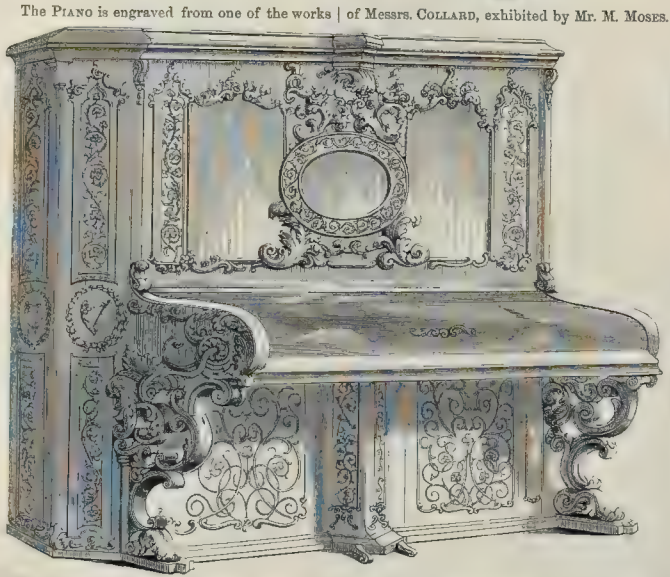
The top of an elegant marble CHIMNEY-PIECE, the work of a Belgian artist, M. A. LECLERC, of Brussels, an accomplished artist in stone.



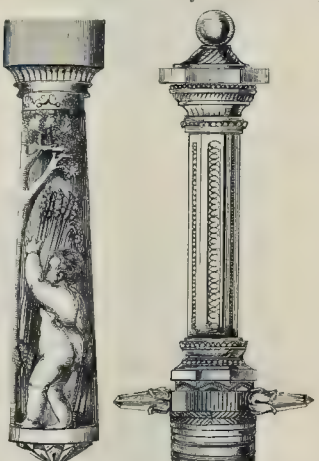
The design for a LADY'S COLLAR is engraved from one of the many beautiful examples of work contributed by Messrs. FORREST, of Dublin, a firm eminent for the beauty and delicacy of their productions. We regret that our limited space will not permit us to do the subject justice.



The PIANO is engraved from one of the works of Messrs. COLLARD, exhibited by Mr. M. MOSES.



The DAGGER HANDLE of ivory, and the BREAD KNIFE HANDLE are carved by Mr. S. BRADFORD,

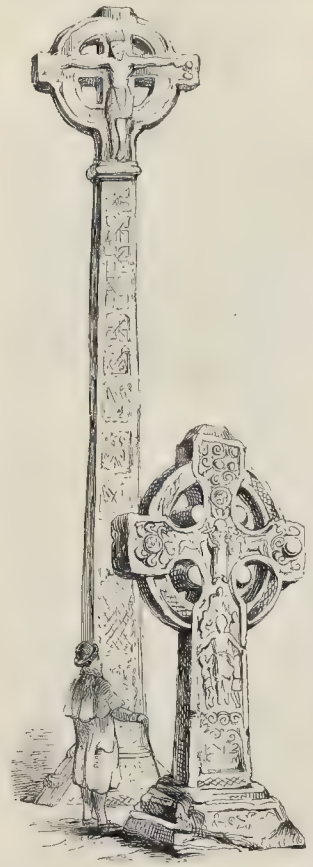


of Clonmel. It is gratifying to see this art making successful way in Ireland. The latter object is made of the tooth of the walrus.

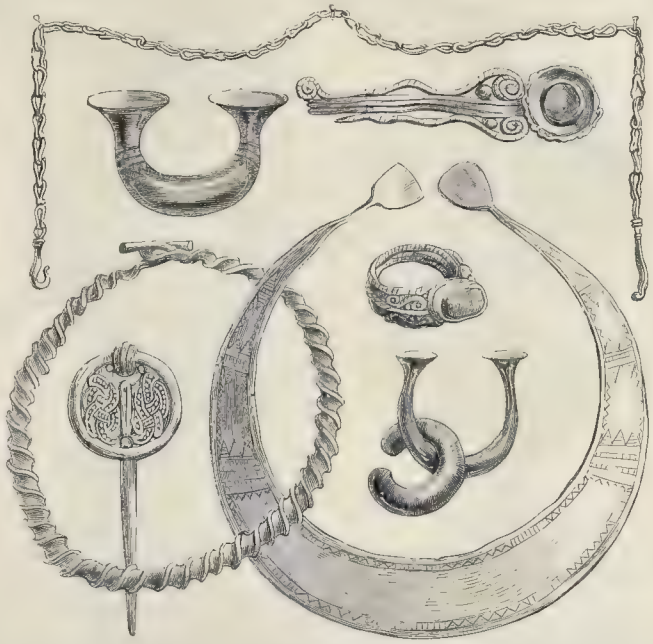
We fill our present page with engravings from IRISH ANTIQUITIES. The collection comprises not only casts of the most remarkable



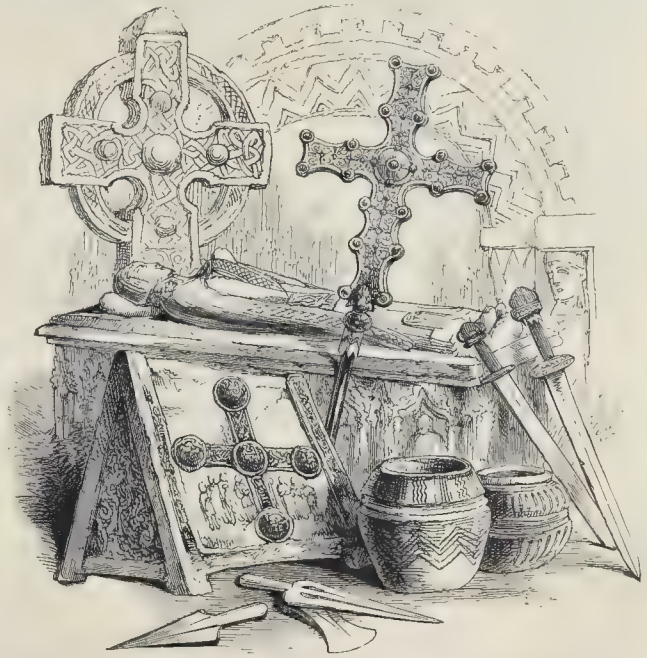
fragments of architecture, but a very large and unique collection of clerical antiquities, domestic and warlike implements, and personal ornaments,



from the earliest period to the close of the fifteenth century. We commence with an engraving of the singular and beautiful circular WINDOW at Rathin. Beneath we place the fine CROSSES from Kells and Tuam. The upper



sonal ornaments of gold, found in Ireland. The lower group exhibits the principal ecclesiastical



CROSS of Con, as well as the RELIQUARY of St. Monaghan, and a series of URNS and antique

group comprises specimens of the RING-MONEY, CHAINS, TORQUES, RINGS, PINS, and other personal ornaments of gold, found in Ireland. The lower group exhibits the principal ecclesiastical antiquities, including the stone CROSS of Killispeen, and the magnificent gold enamelled SWORDS found in Irish Tumuli. The Hall of Irish Antiquities is altogether most interesting.

Messrs. KERR (successors of Chamber-



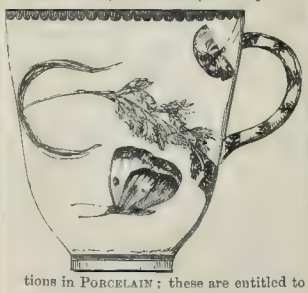
lain), of Worcester, and also of Dublin



(where they have a branch establishment),



exhibit a very large variety of fine produc-



tions in PORCELAIN: these are entitled to



the highest praise, not alone for excellence of design, but for the good qualities of the mate-



rial. In nearly all the articles of their produce,



indeed, they successfully compete with the best



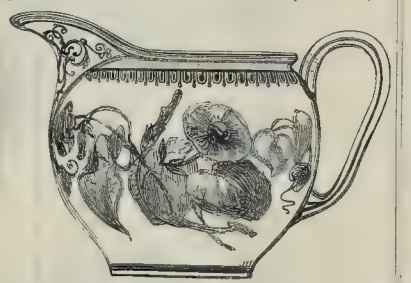
factories of Staffordshire. We have been compelled to omit the *chef d'œuvre*, of which they are justly proud—the Shakspeare dessert-service, an elaborate and highly-laboured "set," executed at great



cost and with very considerable talent and labour. It was kept back from the Exhibition (in consequence of its being unfinished) until too late for our present



purpose, although it may hereafter find a place in the pages of the *Art-Journal*. We selected, therefore,



objects of their more ordinary produce,—CUPS AND SAUCERS, in which they excel; three very charming VASES; and examples from the *tête-à-tête* TEA SERVICES,



of which they exhibit many, and all admirable. This page, therefore, may suffice to represent the contents of their "stall," although it does not render it justice.

The collection of works in PORCELAIN AND EARTHENWARE exhibited by Messrs. MAYER of Longport, Staffordshire, comprises objects of all kinds, for ornament and utility, and among them will be found many of very excellent character. This firm has, indeed, been recently making large advances in the right way; they are studying rather simplicity of form than elaborate, and often unmeaning, display; and so proving that beauty may be cheaper than deformity,



while sure of a more general appreciation. Messrs. Mayer, as will be seen from the examples



selected, are taking as their models the pure bequests of the antique; we have no doubt of their finding their account in this. Their "show" is not only large but very meritorious, and it cannot fail to attract considerable attention.



We engrave from the collection of damasks, contributed by Messrs. HENRY G. PERFECT & Co. of Halifax, a TABLE-COVER of good design, and at its side an example of those CURTAIN HANGINGS,



which have of late years been received into very general use; the examples exhibited by this firm are all of a meritorious character, and all exhibit that improvement in ornamentation which has become so distinguishing a feature of the present time. The material is a mixture of woollen and cotton. Within the last ten or twelve years, the manufacturers of Yorkshire generally have largely availed themselves of the aid of the artist, and there can be no doubt that the establishment of Government Schools of Design is now making manifest the salutary in-



fluence they are calculated to exercise, more especially in the production of textile fabrics. It will be our duty at no very distant period to visit the several factories of the northern districts, and to report more fully in our pages concerning their most satisfactory progress.

THE DUBLIN EXHIBITION

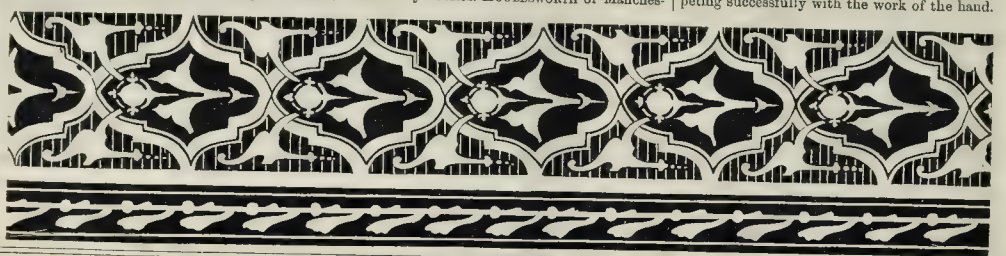
The Loo Table is one of many excellent contributions exhibited by the manufacturers, Messrs. Jones & Son, of Dublin, whose works obtained marked and deserved attention in 1851.



The Vase of cast iron which we here give, is from the Royal Foundry of Berlin, and is contributed by the King of Prussia. It is remarkably graceful in its form and character.



The subjoined print is from one of the Embroidered Borders (by machinery) of which so many exquisitely designed examples are contributed by Messrs. Houldsworth of Manchester. Their productions are of a high order, competing successfully with the work of the hand.



We commence this column with an engraving of the Figure-Head of the yacht "Sappho," belonging to G. W. Naylor, Esq. Designed and modelled by Mr. W. Ellis of Sheffield.



The bracket is of bronze, manufactured by Messrs. Cormann of Brussels; although not of a novel, it is of good and suggestive design.



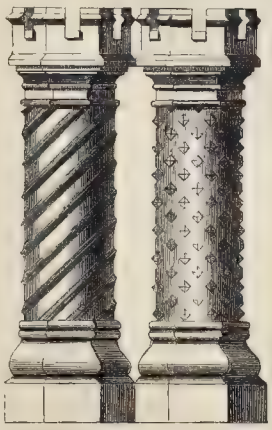
The Garnside Terra-Cotta Manufactory contributes a series of the works for which they are justly famed, consisting of VASES of a very



graceful and tasteful kind, and CHIMNEY-POTS excellently in character for those villa-residences



now so frequently constructed in the Tudor style of architecture. In the latter objects



especially, there is ample room for the display of much that is varied and artistic in design.

The appended engraving is from one of the many beautifully designed POPLINS of Norwich manufacture by Messrs. CLABBURN, and contributed by that eminent and long-established firm, whose reputation for the production of textile fabrics of this description, shawls, brocades, &c., is well known in the commercial world. The pattern we have engraved is singularly graceful;



it is composed of ferns, grasses, and wild flowers, most tastefully arranged: it is full of subject, as an artist would say, but the manner in which it is disposed frees it from all heaviness.



We fill up this page with an engraving of a BORDER, one of the many beautiful contributions of Messrs. HOULDSWORTH, of Manchester, being an example of their embroidery by the patented loom. We much regret our inability to render sufficient justice to the works of this famous firm.

We terminate this Illustrated Report of the Dublin Exhibition of Art-Industry with an engraving of a singularly graceful and effective CENTRE-PIECE for the table, executed in silver by Messrs. GARRARD, of London, for her Majesty the Queen of England. The work is exquisitely beautiful in design; the modelling is of the highest order; and of the execution it is sufficient to say that it is the result of the skill, judgment, and experience of the very famous establishment from which it issues, to become one of the ornaments of a Palace where nothing that is not pure in taste and perfect in manufacture can find admission. In its general features, the design, as will be seen, is "Alhambresque." Moors attending upon Arab horses are ranged beside the pillar, which stands on a base of antique fragments, in keeping with the composition, and foliage characteristic of the scene. The work has, as it ought to have, the place of honour in the DUBLIN EXHIBITION OF 1853.



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